THE IRISH TO THE FRONT

From Maine to California, then over to LONDON TOWN; We played ENGLAND, IRELAND, SCOTLAND; now for NEW YORK we are bound.
The IRISH LOVED the IRISH, the ENGLISH LOVED us too.
But we can't forget the STARS AND STRIPES.
No matter what we do. (APPLAUSE.) (Again more APPLAUSE.)


"To the great delight of those who witnessed their uncommon performance during their brief stay on this side last year Donovan and Arnold are once more contributing to the glory of the nation, or at least that portion of it which fills the Haymarket every evening. The success of their popularity is probably the happiness they manifest in their very and as intense absence of thoughtlessness. The idea is that Donovan, well-styled, the 'King of Ireland,' enters Skinner's Hotel, and there encounters the proprietor's daughter, parodied by Miss Rose Arnold. She roundly gives her the opportunity to regret. Mr. Donovan's model of the rules and regulations of the establishment, and, with the pluck of a冠军, a set of humorous routines, whereupon he proceeds to a topographical song of a sensational order."

American Agent: King. PAT CASEY. The King of Ireland.

JAMES B. DONOVAN and RENA ARNOLD
RE-ENGAGED 1910

CLIFFORD AND BURKE

This Week (Sept. 27), Hammerstein's, New York

Week Oct. 4, MAJESTIC, Johnstown, Pa.

Ready in November

A Spectacular Novelty

FOUR-SHELVEY-BROS.

Exclusive Direction, ALF T. WILTON

Special Music

WATCH FOR THE NEW BIG ACT

A BIG HIT

Singing those inimitable "dime" songs, written and copyrighted by BROTHER HARRY.

JOHN DILLON

Opened at Young's Pier, Atlantic City, last week, singing EIGHT SONGS every performance.

LEO CARRILLO

OPEN AT THE TEMPLE, DETROIT, OCT. 4

Placed by PAT CASEY, The Lightweight Booker

When answering advertisements kindly mention VARIETY.
BECK RETICENT ABOUT NEW TIMES SQUARE MUSIC HALL
But Displays Intimate Knowledge of Project by Denial that the House is to Be Leased by Henry B. Harris

Martin Beck would not answer any questions put to him this week by a Variety representative referring to the new theatre proposed for the southeast corner of 49th Street and Broadway.

Mr. Beck was asked if he knew anything of the report that Henry R. Harris had leased the new house. To this Beck replied somewhat positively that it was not so.

There are many rumors and much gossip about the theatre Frank Tate is said to have secured a lease for.

One story is that Felix Isman offered to wager Tate could not produce the lease for the corner site. Another rumour is that Mr. Beck holds a controlling rein, and is deciding whether the present capacity planned, about 1,400, would admit of the triumph Circuit having the sized New York house it would be satisfied with.

St. Louis, Sept. 20.

But little is to be gleaned here of the proposed Times Square music hall in New York. Local reports are that Frank Tate, Moses Greenwood, Jr., and C. L. Gray are members of the syndicate interested.

C. L. Gray, who is president of a large construction and contracting company, says he has no interest in the venture more than seeking a contract to erect the office and theatre building. For this purpose the company has a representative in New York.

Moses Greenwood, Jr., is a real estate operator, not in St. Louis now, and is said by a member of his family to be preparing to remove east, probably to New York. He owns, or formerly owned, part of the site of Delmar Garden, but otherwise is not identified with any amusement enterprises so far as can be learned here.

Neither has Frank Tate returned to St. Louis, though one local paper in an unjured interview says he is planning a $2,000,000 music hall with unprecedented headliners.

SOME MORRIS ACTS LAYING OFF.
An abundance of higher priced acts have been engaged for the Morris Circuit. Several of them have found their way past the "lay off" since the opening of the season. Several have Morris contracts calling for "30 weeks in 25" or some such condition in the agreement, leaving a margin of rest during the tour. Others have contracts calling for consecutive time.

No decided objection to the "lay off" has been heard so far, but murmurs of discontent and fad expression.

WATER WAY IN BOSTON.

Boston, Sept. 30.

The original and "the copy" will make a watery vaudeville way for Boston. Annette Kemmermann, the first, will appear at Keith's. "The Divine Myrna," a Morris production, is to assist Jim Morton in headlining the show at the American.

Both girls dive into water. There is some trepidation from reports received that unless "The Divine" harries up a finished exertion of Miss Kemmermann's "sitting-stooping dive," she will receive a splash at some performance which may equate her for further exhibition until the doctors mend the young woman up.

$2,000 RUSSIAN TROUPE.

London, Sept. 22.

At the Coliseum will appear the Russian Polakhka, a musical act containing forty players, imported by Oswald Stoll, who signed the act while on his recent visit to Russia with H. B. Marinelli.

The engagement is for four weeks at $2,000 weekly. Only string instruments are played. The strings have some kind of peculiar arrangement, giving, according to understanding, the effect of one big instrument.

TWO PROPOSED.
San Francisco, Sept. 30.

There is a rumor that plans have been completed and bond posted for a "Class A" theatre, with a capacity of 2,000, for Alex. Pantage, to be located on Market Street, between Fifth and Sixth, and to be finished within a year.

Also that a theatre to open the first of the year has been secured in Oakland, which will play in conjunction with Pantage's new house in Los Angeles is reported.

A later report is that the Grammans did not make the deposit of $25,000 to the Emma Speckles estate last week to bind the house for which they supposed to be the "new Gramman house," now building, and Pantage may be close to that theatre soon.

CARRIE NATION ON SMALL TIME.

Chicago, Sept. 30.

Paul Isman of the Sullivan Consolidated office has succeeded Carrie Nation, "the boose fighter," to play over the smaller time hereabouts.

Carrie has been tiding up the house of late, leaving the boose alone, though reports still come in from Kansas of a sortie here and there.

OFFERING LIEUT. SHAKELTON.

Let the discussion between the discoverers of the North Pole go on. The Marshall New York office is offering for vaudeville here Ileut. Shackleton, of the British Antarctic Expedition. Of course, the Englishman did not reach the north pole, but he got further south than any one else.

"PAPER" FOR 10-CENT SHOW.

At Perth Amboy, N. J., where Proctor's goes, a "paper" is given to women. Each part contains one. The admission at Proctor's is 10 cents; at the Bijou it is 10 cents.

ALDERMANIC MONOLOGIST.

Chicago, Sept. 30.

Jake Staremau has induced Alderman Francis of the 31st Ward to take a flyer into vaudeville, opening at the Majestic Oct. 11 in a monolog.

LONDON'S SOCIAL FAVORITE HIT.

(Special Cable to Variety.)

London, Sept. 29.

At the Palace on Monday, Ben Davis, a social favorite in London, made his first appearance in vaudeville, did very big. He is the result of the recent craze for recruits from society for the halls. Vice President opened, also at the Palace doing very well.

Maggie May, a former musical comedy star over here, made her first London appearance in four years at the Palace Monday, going big.

Though the directors of the Hippodrome, a Stoll house, voted down the ambition of Ida Rubinstein, the dancer, to appear in that hall last week, Mr. Stoll gave her a showing at the Coliseum on Monday. She just passed.

MUNICIPAL CIRCUS DESTROYED.

(Special Cable to Variety.)

Paris, Sept. 29.

The Municipal Circus at Limoges was totally destroyed by fire Sept. 27.

An explosion in the cinematograph machine during a rehearsal caused the fire. No casualties.

TRIO IN FOR A RUN.

London, Sept. 25.

Vardon, Perry and Wilbur, the three American boys who have worn strongly in the provinces, have been booked to open at the Empire, London, during October for a run of three months there.

Paul Murray, the Morris representative here, arranged the time for the act before leaving for New York. Murray brought the trio over.

PARISIAN GARDEN AT SEASHORE.

By the opening of next season the ground at Brighton Beach where the Kemp Sisters held forth some time ago in their Wild West exhibition, will be converted into a Parisian garden and operated under the management of David Robinson, manager of the New Brighton Theatre close by.

The place will serve refreshments and will be made as close as possible to a copy of the French cafe-chantant.
SLOW Bookings this WEEK.

Engagements were made at the United Booking Office this week, and agents sending business through the channels provided by the United felt depressed.

The United managers seem to be filling up their programs but for two weeks ahead. Whether this is because they find the scarcity of acts preventing a further routing, or whether bookings are held down under a precipice and no one seems about, not even the managers themselves, no one in the United being accredited generally with acumen sufficient to think out a scheme to lower salaries through prosperity.

This week’s bill at Keith’s, Boston, was only completed the Friday before the opening performance, and there have been other instances of late bookings.

One of the United managers in search of a feature act on Wednesday for next week met the owner of a “blacklisted” number who was strolling through the Long Acre Building, The manager held a protracted conversation with the artist, digging into his own hair fiercely meanwhile, and finally moved away with a long drawn out sigh.

PICTURE ACTING GOOD JOB.

Chicago, Sept. 30. 

Frank A. Hamilton, formerly with Roger Imhof in burlesque, is a member of the Easson stock company and is “acting” for the moving picture cameras. He likes it so well he will not go on the road this winter.

SUCCESSFUL IN GLASGOW.

A cable received in New York this week said that McBrough and Chappelle, who have commenced a tour of the Stoll time in England, opened successfully at Glasgow, Scotland, Monday, scoring a big laughing hit there.

A MIXED ACT.

In an act proposed by Austin Davis, who, “stole himself a producer,” there are two principals, both white men. The remainder of the troupe is composed of four-colored girls.

The piece, called “Twilight in Dixie,” is aimed for vaudeville. A suggestion has been made Joe Wood that he place the number for a “try out” week.

WONT PERMIT PERMANENT STAGE.

St. Louis, Sept. 30. 

City officials have refused to issue a permit for a permanent stage for the Coliseum. The question arose when arrangements were started for opera engagements.

Permission was given to erect a temporary stage, but as this would cost $5,000, it is believed to be too expensive, and the engagement probably will be played elsewhere.

A REMODELED COLUMBIA.

Cincinnati, Sept. 30. 

The remodeled Columbia will reopen Oct. 16, having postponed the announced date one week.

On the first bill, a rather weighty one for this town, will be Julina Steger and Co., Laddie Cliff, and Belini and Arthur. The Gene production will open in Philadelphia Oct. 11.

APPEALS TO THE LAW.

The Goulidway Troupe of dancers, a foreign act brought over here under contract last summer by Jos. Shea, will not play the Sullivan-Coniside Circuit, according to Mr. Shea, if the courts will sustain the agreement he holds with the management of the Circuit.

The act, none speaking English, reached Chicago this week, having been engaged through a representative of the Sullivan-Coniside Company.

Shea claims the act was signed by the S. C. people, though the circuit’s representative in New York had knowledge of his contract, and had even negotiated with Shea for him.

While traveling in Europe early in the warm weather spell, Mr. Shea engaged the foreigners, advancing about $600 before the opening on July 15 was had at Brighton Beach. Since then about one-half the advances have been returned, leaving Shea says, a moral lien to him upon the act beyond that evidenced by the written contract for his management.

Five hundred dollars was the price asked by Shea of the Sullivan-Coniside office. This figure may have been cut for the circuit’s route, and given ran the knowledge of the manager.

Advancing the argument that for no other reason probably would S. C. have taken the money away from him, the act having been shipped to Chicago after slowly withdrawing their knowledge, Shea added Shea claiming the argument that for so other reason probably would S. C. have taken the number away from him, the act having been shipped to Chicago after slowly withdrawing their knowledge, Shea added Shea advancing the argument that for so other reason probably would S. C. have taken the money away from him, the act having been shipped to Chicago after slowly withdrawing their knowledge, Shea added Shea advancing the argument that for no other reason probably would S. C. have taken the number away from him, the act having been shipped to Chicago after slowly withdrawing their knowledge, Shea added.

They have been placed in the hands of a law firm and Shea, after having missed the expected association in New York, is about to meet Mr. Murray.

ACTS PLAYED THREE SHOWS.

The acts at the American last week played three shows Sunday. The third was given on the roof, where a very large crowd greeted the players, at prices from 75 cents to $1.50.

A theatre downtown held capacity. What would have been the “overflow,” diverted into other playhouses probably, if the roof had not been opened, was sent up against the tickets for each sold from one box-office, which, on the roof, was cut among the two for the greater part of the sale. The roof held about $1,000.

Several contracts on the Morris Circuit, signed early in the spring for this season, called for three performances a day in New York when required. The “three-a-day” clause was inserted with the probability of an extra Sunday show on the American roof. After awhile, the extra-performance condition was taken out of the agreements, but it is understood to have been recently replaced in all the Morris circuits.

During the winter season it is expected by the management that the upstarts entertainment will become a usual thing at the American on Sundays.

NEWSPAPERMAN GONE.

Chicago, Sept. 30.

Watson R. Rothacker, representative of The Billboard in Chicago, will be unable to manage Oct 2 to Alten E. Aldhouse, of Chicago, but brother G. Aldhouse of Toronto. They will be married in this city.

Arthur Prince holds over at the American next week.

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ALMOST THE DOUBLE CROSS.

New Orleans, Sept. 30.

W. Brown, space seeker for the American, put one over on V. Smalley, the Orpheum’s aggrandizer, last week. It came about in this manner:

Adelaide, the toe dancer, was the headliner on last week’s program at the Orpheum. Adelaide has small feet. Smalley, whose pity press “praising” have earned editorial encomiums, noted Adelaide had small feet and told her so.

"Would you object to giving me a pair of your shoes to place in a window of one of our main stores," asked Mr. Smalley.

"Certainly not," said the dancer, "but what is your scheme?"

"Just this," Smalley replied, "I am going to offer five complimentary seats to any young woman in New Orleans who ‘can don your footwear.’"

Smalley secured the slippers, placed them in the window and all went well until Brown spied the shoes.

Brown rushed back to the American, watching the feet of everyone on the bill. When Laura Harris (Cartmill and Harris) made her appearance, Brown noticed her feet particularly. He hurried back to her dressing room, and asked Miss Harris if she would step over to a shoe store.

Miss Harris, accompanied by Mr. Cartmill and Mr. Brown, went over to the shoe store and tried on the shoes of Miss Adelaide. They slipped on with ease. She was forthwith presented with an order on the Orpheum box office for five pairs. Miss Harris gave the tickets to Brown, who took ’em on the run. Newspaper Boys showed ’em to the editors, and received a column story for his theatre in each of the papers.

MYSTIC “HUMAN BIRD.”

Along in January, “Laura, the Human Bird,” will reach New York, prepared to fulfill engagements made for the act on this side by B. Obermayer. The turn is a genuine one.

From the depths of a very bird-looking bird will be emitted the answers to all questions asked by the audience of a man parading about the aisles of the house as a bird, and the audience is so inspiring that it is the number “a bird of a mind-reading act.”

FYNES BACK.

Stamford, Conn., Sept. 30.

The Alhambra, an armory converted into theatre with seating capacity 1,000, has been leased for two years by J. Austin Fynes, for a long time B. F. Keith’s right hand. The rental is $5,000 a year. Under Mr. Fynes’ management it will play the legitimate stirring up of the Shubert hurricane.

The house has just been completed. It was built by J. P. Adams, of New York, as a speculation. William Faversham will be the opening attraction.

FULL OF CONFIDENCE.

Chicago, Sept. 30.

S. D. Ricardo, secretary of the Actors’ Union, expresses confidence in the movement towards securing the higher scale for artists, and thinks that within four weeks the city will be thoroughly organized. A few deserters from the ranks have lessened the confidence of the leaders in the ultimate success of the movement.

Three agencies are still on the unfair list: Harding, Lang and the United (local).

A LONDON IRISHMAN TOWN.

A London Irishman, the nearest approach to an Irishman yet on Broadway for the first time, hit New York late last week, with a dream of a mustard, jet black and neatly coiffed over a great deal of naturwitz, along with an intense desire to find out all there is to know about America.

He is Paul Murray, manager of the William Morris London office, making his first visit to New York.

While here Paul Murray has been embossed in the Cadillac. He is on his way to see the shows here in New York, as he is the man in charge of the agency that supplies so many of the actors and actresses now being imported from the British soil.

Mr. Murray is seeing two shows daily while here. On Oct. 1 he will start upon a visit to Chicago, stopping off at Niagara Falls. He is expected to be in London, one of the Americans at the pier to see that he got away, told Mr. Murray to positively be at the Falls on Oct. 14 at 4:30, as one year ago at this time, according to promise, he was to be there.

Mr. Murray has laid plans for a television circuit through the British Isles, and is now seeing the various companies and the producers who have some of the finest plays on their hands.

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MISS RENE OFF BILL.

The program Tuesday afternoon at the American did not contain Ida Rene, the English singer, who sent word to the theatre she was ill.

Miss Rene has not reappeared since. She is billed for the Plaza next week.

The contract with Miss Rene and her husband, Arthur Prince, the ventriloquist, with the Morris Circuit calls for ten weeks each, Miss Rene receiving $750 and Mr. Prince $1,000, weekly.

$5oo SALARY AFTER OPENING.

At Sutherland is singing United time for Nellie Warring, the English singer. Miss Warring came to New York on a visit and "screamed" accepting an opening week at Shea's, Buffalo.

Since then the English girl has set her weekly figure at $500. The managers are inclined to balk at the amount, though making promises of future time.

Niblo's Talking Birds have been re-engaged for every house through R. Obermayer, and will open next April.

CRITICS NOW FREELY WELCOMED.

All is peace and good will between Alan Dale, the American's critic, Acton Davies, reviewer for the Evening Sun, and Klaw & Erlanger. Anyway, it appears so, for the newspaper men now have the freedom of the K. & E. houses, following an interlude of ill humor between each which has been noticeable for some seasons past.

The attitude of the critics and managers was so disrespectful to each other that at one time last season when Mr. Dale desired to see Mrs. Patrick Campbell via the gallery at the New Amsterdam, a Klaw & Erlanger theatre, he was much surprised when reaching the upper loft to hear the information that instructions barred him from the house, and up on the loft.

The other side of the picture last week was Alan Dale and Marc Klaw earnestly conversing with each other in the lobby of one of the K. & E. houses Dale was "covering" that evening.

Just how the matter between the reviewers and the firm was patched up no one appears to know. It happened during the summer vacation of each critic.

ALICE LLOYD'S NEW SONGS.

As a preliminary appearance to her tour of the Orpheum Circuit, Alice Lloyd, the English singing comedienne, has accepted the past of headliner at P. T. Williams' Alhambra and Greenpoint theatres, commencing Monday, for two weeks, opening at the Greenpoint first.

The engagement will be made use of by Miss Lloyd to test her newest songs, among which are "Sue, Sue, Sue," "I Like Your Old French Bonnet," "Molly O'Mulligan," and "If I Were Master Cupid."

"a HOUSE" FOR PICTURES.

Contracts between M. M. Gutstadt, owner of the Lyceum, Rhoa, N. Y., and Joe Wood are awaiting signature. The Lyceum now plays the big Klaw & Erlanger attractions. Next week two of the big Broadway stars are billed for the house. On Oct. 11 the policy will be shifted to seven vaudeville acts playing three shows a day and moving pictures.

The I. R. A. is booking the Sunday shows into Waldron's Newark.

EDDIE PIDGEON RESIGNS.

The resignation of Edward E. Pidgeon, General Press Representative for the Morris Circuit, tendered last Monday, takes effect to-day (Saturday). Nate Spingold, brought on some time ago by William Morris from Chicago, where Mr. Spingold was attached to the Tribune, will succeed Pidgeon.

Mr. Pidgeon's resignation was a voluntary action on his part, caused, it is said, by friction over private matters between himself and the Circuit.

Acting as the general press agent for the independent circuit since its inception, Pidgeon has turned out some wonderfully good work, securing a great amount of space for the Morris enterprise and features in all the papers of the country.

At times the amount of type devoted to Eddie's outpourings was the subject of considerable comment in circles which appreciated how those things are accomplished, or more often not.

Mr. Pidgeon's assistant in the Morris office, Freddie Schuler, resigned a couple of weeks ago.

“SPLITTING THE TOP LINE”
**BURLESQUE IN SAN SOUCI.**

Max Roebuck, who has not surrendered his lease upon the San Souci, on Third Avenue, near 14th Street, New York, though former Police Commissioner Bing-
ham canceled the concert hall license there almost a year ago, is arranging for a
stock burlesque production within a couple of weeks.

Application for a new license has been passed upon favorably, it is said. The
plan will be to have about twenty girls surround a few principals, playing to an
"open gate" excepting an admission of twenty-five cents in the boxes.

Liquid refreshments will be disposed of on the floor, and a reminder of Coney
Island in warm weather will once more gladden the cockles of the neighborhood's
slow drinkers.

**STANDING OFF FOR NEW HOUSE.**

It is said that the Columbia Amusement
Co. (Eastern Burlesque Wheel) has a
standing offer of $55,000 yearly for its
new Columbia Theatre, at Seventh Avenue
and 47th Street, if at any time in the fu-
ture the Columbia people should wish to
dispose of the premises.

The beaux to support the catstoller's
ball and gallery of the Columbia were
set in place this week. The structure is
nearly ready to receive its roof girders.

**STUCK ON A WORD.**

Chicago, Sept. 30.

Writers of burlesque should be careful
in the choice of words. The author of a
skit rehearsed this year introduced a
triple-valued word into the dialogue. Stage
manager, principals, chorus man, chorus
girl and the manager of the company
or his wife, could define it. No dic-
tionary could be found in the theatre
and not a girl had one in her trunk.

The word which puzzled has been
dropped. It was "demoussis."
Honor and LePrince, French acrobats, open on the United Time in January.

The Powers Bros. have their new act, "A Fish Story," in readiness. It employs a special setting.

A. K. Johnson is booking for the J. B. Morris Family theatres at Port Jervis and Gloversville, N. Y.

Jacob's Dogs will return here during the season in a brand new pantomime, to be placed by Paul Durand.

Paul Durand is offering the Nettie Carol Trio, a wire act. Miss Carol formerly worked alone in the same line.

"A Toymaker's Baby," played by Florence Trevellion and Co., was closed at the Columbia, Brooklyn, this week.

McLallen and Carson, the skaters, have been placed by the Morris office to open at Brighton, England, Feb. 7, 1910.

Hofe Rafaeli, a cartoonist from Europe, opens on the Sullivan-Considine Circuit Jan. 3. Paul Durand is the agent.

Lillian Kingsbury, formerly in the support of Robert Mantell, has a comedy drama in preparation for vaudeville.

Ernie and Mildred Potts commenced a return engagement over the Orpheum Circuit at their home town, Minneapolis.

"Phasma," the foreign dancer, under the management of B. A. Myers, is now in New York, and expects to open soon.

The Putnam Opera House at Malone, N. Y., has been leased by Huntington & Levy and renamed "The Empire Theatre."

Adgie's Lions, after a summer at an Atlantic City Pier, opened for vaudeville at Ottawa Sept. 27, booked by Paul Durand.

Elise Boehm will shortly play in a musical comedy skit, carrying six people. Miss Boehm will employ her double voices in a dual role.

The theatres at Memphis, Tenn., are again experiencing trouble over the Sunday show question, much mooting down there last season.

The United Booking Offices' Park and Fair Department has booked the attractions for the Virginia State Fair at Richmond, Oct. 4-9.

Cliff Gordon was obliged to rest in a hospital at Memphis this week for a couple of days. He opened at the Jefferson Square Monday.

Dunn and Glazier left the Fifth Avenue program on Monday, dissatisfied with their position. Sullivan and Pasquello and Co. were called in.

English and Carman in "The Leading Man" were at the Lyric, Hoboken, the first three days of this week. "Carman" of the act is a five-year-old boy.

Marie Collins, a sister of Lottie, and a character comedienne, left England Wednesday for New York. Miss Collins will be booked by Alexander Fischer.

Channing Pollock has completed the scenario of "The Inner Shrine" the dramatization of a popular novel which Klau & Erlanger will produce this season.

Zbyoka, a Russian wrestler, has arrived here, along with Dr. Sage, who will manage him. The Doctor may put on a wrestling tournament on the road.

The Shuberts will rebuild the Star, formerly occupying a burlesque house, in Scranton, and will conduct it as a first-class theatre in opposition to the Lyceum.

The Alexander Troupe of Russian Dancers return to this country in January to commence a tour of the Sullivan-Considine time, placed through Paul Durand.

Cliff Bernac is returning from his short English visit. He will arrive in New York about next Tuesday. Mr. Bernac is bringing back an equestrian sketch for vaudeville.

Mrs. William E. Annis and Jennie La Mont, in a new piece written for them by James Madison, will soon appear in vaudeville under the direction of Edw. S. Keller.

Herbert Lavine, the auditor for the United States Amusement Co. (Klaw & Erlanger "Advanced Vaudeville"), is now in the bookkeeping department of the Oasey Agency.

Fannie Ward will open her American season in a Klaw & Erlanger play by Reginald Halsey and Lee Arthur, entitled "Van Allen's Wife." H. E. Reeves Smith will be her leading man. Flo Irwin in her new act "The Irish Modiste," written by Edgar Allen Woolf, opened at Keith's, Columbus, last Monday, playing Keith's, Syracuse, next week, placed through Pat Casey.

Gwendolyn Stevenson, one of the four Musical Hodges, is at her home, Davenport, recovering from an attack of peritonitis, caused from working too soon after an attack of pleurisy poisoning.

Will Bean and Martie Hall (Hale Sisters), were married at Fort Worth, Tex., Sept. 14. The ceremony was performed on the stage of the Royal Theatre where both parties to the compact were working at the time.

Nettie Lytton was the only woman on the bill of entertainment provided for the "Smoke" given at the New Amsterdam Opera House Wednesday evening by the Sons of St. George, for the officers of the foreign battle ships.

Charles Bornhaupt, the New York Manager for Cirkiel, has been invited to put together a "girl number" with eight singers and dancers, all American, for the management of the Olympia, Paris. It is to play there next season.

"Terry," O'Connors left the Orpheum Circuit headquarters in New York last Saturday, assigned to the Western Vaudeville Assn., Chicago. "Terry" is a Miss, and a nice one, too, a great deal too good for Chicago.

Upon Fred Zobedie concluding a thirty weeks' contract received from the United, he will retire from the stage after a service of thirty years. Mr. Zobedie's agency in the Long Ave building will continue while he is away.

Spader Johnson will play the week of Oct. 11 at Lewiston, Me., making the trip there from Brockton, Mass., as a favor to Jeff Callan. Johnson was for years a clown with the Barnum-Bailey Circus, for which Jeff was the ticket seller.

When Shea's Theatre, Toronto, moves to its new location, the present vaudeville house will be placed under the management of Charles W. Denziger. The change of location will occur about Jan. 1. The new building is progressing rapidly.

The Brunis, billiard ball jugglers, who last appeared over here two years ago, are rebooked for the United Time through the Marion family office. A foreign act will open at the Colonial, New York, Oct. 18, and tour the country, leaving here for Australia.

Sunday concerts commenced Sunday afternoon at the Empire Circle's new Casino, Flatbush Avenue, Brooklyn. The attractions are furnished by Paul Wolff, who takes his selection from the United lists. Perry G. Williams' Orpheum is a few blocks distant.

Wilde and Serrano, Robt. Hodgie and Co., J. J. Dowling and Myra Davis, "The Toymaker's Baby," English, and Carmen and Colm, and Miss Charcot and Co are acting playing about New York this week to 'break-in,' all in houses booked through the Joe Wood agency.

Len Hascal, of the "Behan Show," and Loney Haskell at Hammerstein's this week, announcing "The Woman in the Crowd," is distinguished for its laughter. This is Haskell's first attempt in burlesque, having formerly been connected with the dramatic side of theatricals. His entrance into the vaudeville has caused some confusion to both himself and Mr. Haskell through the similar pronunciation of names.

David Livingston Mackay, who made the announcements for Ann Bey de Mar when the woman appeared at Hammerstein's, was ordered deported to England by the Immigration authorities last week. "Prophet David," as the Madame affectionately referred to him, will return by the way of Canada. The Canadian authorities have requested that Livingston shall not be sent to Montreal until the day before the boat sails.

The theatrical managers of Vienna are demanding that Ben Tieber discontinue the use of "Apollo Theatre" for his variety house there. The legitimate "Tiefer Direktur" want just "Apollo," to distinguish it as distinct from the legitimate house. One in a while during the past years Tieber presented opera in the Apollo and he wants the "Theatre" to remain. At last reports the battle was raging, with Tieber figuring up what the houses for cancellations next season would net him.
RETURNS TO PANTAGES.

San Francisco, Sept. 30.

The case against Oster Taylor Co. and S.C., brought by Alax. Pantages, which came up before Judge Van Fleet, was postponed until Sept. 27.

The next day Taylor informed W. Z. Tiffany, representing Pantages, that he was willing to fulfill his contract obligations and left for Denver Wednesday evening. The suit against S.C. will be continued.

OPPOSITION IN ST. JOE.

San Francisco, Sept. 30.

There's a rumor about that Sullivan-Condine have purchased a site in St. Joe, Mo., and will build a theatre to oppose the Crystal, now a Pantages' stand.

FINALLY DECIDES ON BOOKINGS.

Chicago, Sept. 20.

The Columbus and Trocadero did not fall into the Morris column. Walter F. Gane is providing a booking for both houses this week. The Columbus has been booked by Conney Holmes for four months—four solid months—and the Trocadero has been booked through him since it changed policy. Last week report had it that the Morris office would hereafter furnish the bookings for the two houses. Some reports are that the Morris office went so far as to outline a bill. It is certain that Conney Holmes had part of the programs engaged.

At a late moment Max Weber changed his mind and Keefe will provide the shows for an indefinite period. Holmes surprised vaudeville men by holding the Columbus so long. It is a notable fact that 'Conney Holmes' vaudeville was the only one of numerous ventures to succeed at that house. The Trocadero bill is increased to eight acts.

Walter F. Keefe also books part of the acts for Schindler's. Charles H. Doutrick and Keefe jointly provide the bill.

John Green will present his first bill at Sitter's North Avenue next week. This week's show was partly booked by Goudreau.

HARD BUILDING UP MATINEES.

Chicago, Sept. 30.

There are several vaudeville theatres on the North side playing good billets at from $50 to 10-50. Business is, as a rule, going well.

In two or three houses the managers find it hard to build up a matinee business. The houses which play matinees every day sometimes have very slim crowds. In one house of matinees Thursday, Saturday and Sunday, has found it impossible to entice the crowds in the day time.

MANHATTAN BOOKING DIRECT.

The shows at the new Manhattan in New York will be booked directly by William J. Gane, the manager, from his office commencing with next week's bill.

On Thursday, Mr. Gane reached his decision, casting out all agencies. The Morris office was the last to be heard from this end. Gane is the manager of the L. B. A. expectancy to leave upon a trip to the south and through Pennsylvania next week in quest of new bookings for the agency.

Atlanta will be Mr. Gane's southernmost point, taking in all large towns.

36 WEEKS AT I. B. A.

Weich and Maitland were given a contract on Tuesday by the I. B. A. for twenty-eight weeks of consecutive time, with no 'split.'

The act has worked for Keeny's, two weeks; Fleber, Shea & Coutant, four weeks; and Druggeman, two weeks, all through the same agency, giving the Independent Booking Agency thirty-six weeks in all.

BUSH FOR PITTSBURGH.

The rush of vaudeville agents for representation in Pittsburgh last week looked like the movement after the Goudron gold strike. On Monday of this week the NYBO vaudeville exchange dispatched a man to take-up quarters in that city. The Independent Booking Agency decided at the last meeting of the Board of Directors to establish itself there, and Frank Melville has declared his intention of moving to the smoky town.

The unnumbered of very large number of popular priced vaudeville and moving picture theatres in the smaller-factory towns around Pittsburgh—and the almost unlimited number of small acts playing there amass the covee of the rush.

On Wednesday a representative of the Joe Wood office was dispatched to Pittsburg with orders to lease quarters and open a branch. Wood handles a good deal of the vaudeville attractions in the John Harris houses and wants a place from which to deliver emergency numbers as well as a location near the opening of the Western Vaudeville Association time for which he books considerable material.

KEEP ON PLAYING.

Kate Elinore and Sam Williams, her husband, have been assigned by the Morris office to play the Dominion, Winnipeg, next week. They will likely be seen the following week at the American, Chicago.

Last week there was some commotion over the Elinore contract, Morris asking Miss Elinore to appear as a single act, with Mr. Williams again offering his charge as another turn. This Kate refused to. For the performance, thought it would be a question of contract, etc., with a lawsuit in the prospective, but the affair simmered down inside Morris withdrawing his request for "Kate Elinore, Single." For that billing and act, Miss Elinore is reported to have asked $300 increase in salary over and above the amount she and her husband now enjoy weekly, recently raised.

The Winnipeg week for the team, as engaged, is supposed to be the end of the controversy, though Miss Elinore called at the United Booking House once or twice while the matter seethed.

Geo. Hossan, the agent, said last week he would place a claim for commission on the Morris-Elinore contract, the act having overlooked annexing his name to the agreement.

BRYNE GOING HUSTLING.

Geo. J. Byrne, general manager of the L. B. A., expects to leave upon a trip to the south and through Pennsylvania next week in quest of new bookings for the agency.

Atlanta will be Mr. Byrne's southernmost point, taking in all large towns.

AIM FOR WORLD-WIDE UNION.

President Harr and DeVeaux of the Actors' Union, announced this week that President Sam Gompers, of the American Federation of Labor, is progressing favorably with his scheme to amalgamate the various unions of the nonsense under a single banner including both American and European.

"No organization without labor affiliation," said Mr. DeVeaux, "and none which is affiliated with a non-union society would be considered as eligible to the proposed body."

Mr. DeVeaux was of the opinion that the Variety Artists' Federation of England though affiliated with the British unions would not be eligible for the present, through its working agreement with the White Rat of America, a non-union body.

TO REORGANIZE UNION.

It is not unlikely that the union of stage hands employed in the New York dramatic and those vaudeville theatres which are affiliated will be reorganized into a new union shortly. The old organization was called Local No. 1 of the International Alliance of Theatrical Stage Employees. A few weeks ago its charter was revoked by the International Alliance, following a dispute over jurisdiction in the matter of moving picture machine operators.

Local No. 1 had also refused to pay a subscription fine imposed upon it by the Alliance.

BOOZE' NO. 1 MONKEY ACT.

Offers of American time have poured in on "Booze" at the "Monkey Musie Hall" yet so plentifully that it is proposed by the management of the act to produce a "No-2" company to take up the foreign time, contracted to commence July 17, 1910, in Germany, with eight months of continental bookings to follow.

WANTED $50 "DEPOSITS."

Washington, Sept. 27.

Jos. Hamon Ravitl, Louis Daley Rivas and Gustave G. Maliva, all foreigners, were arrested here last Saturday on the charge of vagrancy, and held pending an investigation.

The police claim the trio advertised for applicants to joint a theatrical company intended for London. Many men and women surged around their offices in answer to the advertisement. They were informed a deposit of $50 would have to be made before a contract could be signed.

Then the police stepped in, alleging also that the men, who profess to be actors, worked the same dodge in Baltimore.

ENGAGED FOR PARIS REVUE.

Margaret Haney, the little American girl from B. A. Rolfe's "Paradise Alley," has been contracted through Mr. Rolfe to appear in the revue at the Folies Bergeres, Paris, from Nov. 16 until March 11. Miss Haney will be a principal of the production, engaged under special contract. About Nov. 1 she will be presented around New York in a new Rolfe act. Mr. Rolfe, who returned from Europe last Saturday, will remain on this side about five months, producing three new pieces while here.

Ollie Young and April have received a route of thirty weeks over United Time.

KILLED IN PLEASURE PARK.

San Francisco, Sept. 30.

The New Club was the scene of a lamentable tragedy lately, when Ethel Revel, 19 years old, was injured in an amusement device, dying a few hours later at the San Francisco Hospital. J. H. Haviland is suffering from severe convulsions and bruises. The accident was the culmination of an evening's pleasure spent by Miss Revel and a merry crowd. The "Double Whirl," a combination of several sets of small "Ferris Wheels" which turn over and revolve at the same time, was the last amusement device visited. Miss Revel and Mr. Haviland were seated in one of the swings and had made about ten revolutions when one side broke away. Mr. Haviland caught Miss Revel about the waist and claims he would have held her if the operator had been at the controller and stopped the swing at once. At the highest point something struck his hand, breaking loose his hold and throwing the two to the ground at once. John Green, the operator in charge of the swing, was arrested.

CONTEST OVER SONG.

Joe Hart this week, through his attorney, Gus Dreyer, secured a Supreme Court instruction directing Paul Goudron to deliver up his song "Nobody's Satisfied," an English composition to which Mr. Hart claims the American rights.

The court order was returnable Thursday morning, but argument was postponed.

BAND CONTRACT OPEN.

Arthur Pryor, the bandmaster who has for five years led the beach musicians at Asbury Park, has not been re-engaged for next season and there is some speculation as to who will secure the engagement. The Asbury Park band contract is one of the best in the east. It is let by the Beach Commission, an appointive body selected by the local Council.

NO MONEY IN CELEBRATION.

The Hudson-Fulton Celebration Week in New York has been of no assistance to the box office of the vaudeville theatres. The burlesque houses have felt an increased patronage resulting from the crowds in town.

On the parade days all theaters have been nearly empty, offices being deserted also to "watch the parade."

Monday night was rainy. That helped somewhat, though price seems to hold the impression of the visitors that they are a "cheap bunch."

The restaurants along Broadway have complained that there is little money in the crowds, although they fill the eating houses to saturation at mealtimes. In one large restaurant near 42nd street a party of five countrymen entered, ordering a pot of coffee and cake. From the pot each had a cup, with a piece of the cake. The check was sixty cents.

"Mrs. Gilbert and her congregation," admorments of Christian Science, will occupy the Plaza Music Hall Sunday morning. An afternoon and night vaudeville show will be given on that day as usual.
ARTISTS’ TOUR

Editor: Varity.

I wish to issue a note of warning to agents against the Webster Circuit in Dakota. There are big jumps and poor treatment awaiting acts on that time unless they protect themselves in advance.

You are obliged to pay railroad even when handed a “split” week, and also your baggage hauling.

We played the full week, then we were given a “split” and told we would have to pay fare between towns. We played three days here and quit. We would not have appeared here Monday at all, but the manager is a fine young fellow and as he plays only one team we remained, the looking not being his fault.

There are any number of acts who can verify what we say.

Candy and Lynne.

Lima, O., Sept. 25.

Editor Variety: 

Five Variety, where Rooney and Bent offer a new sketch, whereby they use a news stand also working in street. Rooney doing a “newisy.” I wish to state I am the original of the title of “The Two Newsies,” and have been for the past four years. We open our act in “one” (street), with newstand. Would like to know who handed the “new” idea to Rooney and Bent?

Kraft and Myrtle, “The Two Newsies.”


Editor Variety: 

It is a stone words in regard to the criticism of Three Golden Sisters by Dazk.

He says “they lack up-to-dateness—doing a series of old-time clog dances.” This old-time clog dancing is just what the public want, and I will put that dancing against the best “lively-step dancing,” as Dazk calls the present “buck dancing,” which has been done to death years ago, and done by every other “newboy” and “bootblack” at the present time.

The best buck dancers get nothing out of it. The way the Golden Sisters put up this dance is not old and has never been done by any dancers. Dazk forgot, or did not know, the difference between an Irish jigg and clog as he did not mention the fact that the girls finish their first number with up-to-date Irish jigg dancing.

Mack Golden, Mgr. 3 Golden Sisters.

Paris, Sept. 20.

Editor Variety: 

Let me congratulate you, as Variety is the only American theatrical paper that I read in Berlin or on the Grand Boulevard, Paris.

You know I am always looking for that good circus news.

I. M. Southern.

Angeles, Sept. 22.

Editor Variety: 

In review of Jack Davis at the Manhattan, New York, I wish to inform the gentlewoman that I am the “original Jack Davis.”

That is my own name and have been known in the profession as such for the past ten years.

Consider him using it as an infringement on my right.

Jack Deetz, (Davis and Thornbyke).

Central Theatre, Germany, Sept. 14.

Editor Variety: 

I want to make a protest against copy acts. I read in Variety of a recent issue of a line used by a Broadway policeman as he quietly sauntered by “26 and Broadway” remarking, sotto voice “Up stago, Boys.” The line was used 15 years ago, which can easily be proven by some that will remember the old Keith 8th Street Theatre, Philadelphia.

Artists will remember the stage door there led out into 8th Street, as they would step out for a breath of air and refer to the atmosphere, they would be greeted with the words, “Up Stage, Boys.”

I don’t mean to accuse one of the finest of putting some brother officer’s original material, for it may be original with him, but is an old gag and perhaps has slept in the Quaker village all these years.

I am not afraid to make this accusation as I don’t expect to reach Broadway for some time to come.

M. Zazzell,

(Zazzell-Vernon Co.)

LOST-ONE THRILLER.

Somewhere in this vicinity there is one Desperado, also known as Frenzio, the “Human Comet,” who played almost three consecutive performances for the “Two Newsies” in Madison Square Garden last spring.

J. Harry Allen, the agent, booked him some weeks ago as an important open air feature of the State Fair, now being held in Trenton, N. J. Contracts were signed and delivered in full and ample form, but when the time came for the performance there was no Desperado in sight. He had faded from the face of the earth.

Desperado is likewise booked by Mr. Allen for the Brockton Fair which opens next Tuesday, but whether he will play or not—even if he appears—is a question.

Allen has booked in twenty-seven acts for the Brockton display. They include 117 people, not counting Desperado. The fair runs from next Tuesday until the following Friday, and is the biggest thing of its kind in the east. Among the attractions this year will be a new aeroplane operated under the direction of William Curson, manager of the Curson Sisters.

Will L. Thompson died Sept. 21 at the age of 62. He was a composer of sacred songs, and at his home, East Liverpool, O., conducted a music publishing establishment.

C. H. Allen, a variety artist, died of tuberculosis in Brooklyn, N. Y. Sept. 21. He was the author of several songs.

Frank Appleton, aged 34, died at his home, 748 Burr Street, St. Paul, on Sept. 11, of tuberculosis. A widow, known professionally as Cora A. M. Williams, and his brother, Arthur Don, also a father, survived the deceased.

A SELF MADE MANAGER TO HIS BOOKING AGENT.

By J. A. MURPHY.

(MURPHY AND WILLARD.)

(The first a series by Mr. Murphy, detailing the supposed events and trials of a small-time manager.)

East Cranberry, Ohio, Sept. 20.

Dear Mike: The show you sent me this week was no account at all. You sent it up to me as something extra but it don’t take so good as some I had for less money. To begin with, I don’t see what you want to send me another musical act for when you know I have an orchestra. I have to pay two small fiddlers, one big one, a flute and some other thing. I wouldn’t care so much if the act would play the music of the rest of the show. I could lay the orchestra off for a week and save money by it.

The black face act took pretty well but one of them got himself up as a negro wench and as one of the stockholders is married to a mulatto, she thought it was a take-off on her and got pretty mad about it.

Another one that don’t amount to much is Madam Hystigorus, the gifted soprano, I don’t see any gift about it, when I have to pay her A K for singing three songs. She don’t sing a thing that anybody knows. The orchestra didn’t know her songs and they haven’t learnt, ym ym. If the actors can’t sing songs my orchestra knows I don’t want them.

The Armordale Duo is pretty fair but there is only two of them, I expected there would be more people in their troupe. The Ten Swiss Yodellers are very cheesy and I can’t see them for B. O. K. I have to pay that much for an act I expect more than two people in it. You said you was going to send me some elephants, and you haven’t done it, I would rather have an elephant than Madam Hystigorus if I could get it for the same price.

I took in eight dollars less this Monday than I did last Monday, and the show cost ten dollars more than last week.

Now this won’t do at all, and you must send me the kind of shows that will pay on all the time and if you can’t do it say so and I will give my show booking to Julie Ruby.

Don’t send them black face fellows back here again.

Adam Soule.

Manager.

SUBSCRIBERS FOR JOE PALMER.

The following subscriptions have been received with Will J. Cooke for Joe Palmer, who is confined in a sanitarium in the west.

Geo. Evans

$25.00

Julius Rone

20.00

Marvin Kane

15.00

Alex Eggert

10.00

Bobsh North

10.00

Herbert Court

10.00

Joseph Moll

10.00

Glazzy Nelson

5.00

Allie C. Davis

5.00

Alie Thistlethwaite

2.50

Nellie Goff

2.50

Harry Blyskie

1.50

Robert Bohm

1.50

O. T. Blake

1.50

Joe White

1.50

Total

$100.00

William G. Beckwith, a sometime writer of vaudeville sketches, died on board the yacht “San Ysidro,” owned by Joseph W. Cohn, treasurer of the Amphitheatre, Brooklyn, at Rockaway Beach, Sept. 26, a victim of plague poisoning.
W. Leslie Gooch is taking charge of affairs at the Metropolitan since the death of John Edgar, the former manager.

Fred Ginnett and Frank Bostock are among the arrivals from New York this week.

The Sunday night concert will start at the Coliseum in about two weeks.

Johnnie Summers, on the Barasford time for a few weeks back, was forced to cancel two weeks through going into training for his coming bout with Freddie Welch.

Maidie Scott will play the principal girl part in Fred Karno’s London pantomime.

Al Bellman, of Heliman and Moore, has returned from the continent to start work with Lottie Moore for a Barasford tour. Mr. Bellman states that this tour will probably be his last work on the vaudeville stage.

Mack and Marcus have left London for the continent.

Houdini will head the bill at the Hippodrome, Woolwich, next week.

The Great Lafayette will go to the Hippodrome, Nottingham, Sept. 27 for a two weeks’ stay.

Juliette’s Bea Lions are among the next attractions at the Palace.

The Keeley Brothers, who have been playing in Paris, have a year’s solid booking on the continent.

Dan Fraser, the Scotch comedian, is again on tour after a week at the Palace, London.

Vesta Victoria is the big attraction at the Glasgow Pavilion.

Harry Leamore, a juggling act at the Empire, must have been watching Charley Aldrich closely from the way his act looks at present.

In all probability Sam Spira, a monolog fellow, will go over to America some time this season.

The Aldwych skating rink has reopened for the fall and winter season.

Ada Reeve, on her way back from the halls in South Africa, will appear in vaudeville here upon her arrival.

The Hippodrome, Crouch End, will short- ly open again, this time under the management of the directors of the Bedford Music Hall. The hall was formerly booked in conjunction with Syndicate Halls but will now become an independent.

Helen Gooch, the music hall proprietor, has been too ill to attend to business for a week back.

Adam, Tomkinson is a new “find” from the north of England, at the Canterbury. If Adam is really a “find” he missed new material having the pick of the old ones.

The Lavalls will sail for America on the New York, Sept. 26. The act will probably play in the west.

Donavan and Arnold sail from England Sept. 29 to open at the Majestic, Chicago.

The Tivoli bill shows a return of some more of the big ones to that hall. George Robey, Phil Ray and Ernie Shand are among the arrivals.

George Formby returned to London after a long tour in the provinces. He will be at the Empire Haydock.

Jack and Evelyn are in for another run at the London Pavilion.

CHANCE IN AUSTRALIA.

Sydney, Aug. 9.

The conditions over here just now are very favorable for foreign acts. The Harry Rickards bill, now held at the Tivoli, will start some of the vaudeville of Australia in its grasp for a long time.

Since about two and a half years ago the Brennan Circuit has been building up, slowly but steadily. It has been obliged to repeat the same native acts at different periods, but James C. Bain, General Manager for James Brennan, now sees the advisability of introducing new material.

While Mr. Bain understands what is needed he is skeptical about the success of foreign acts over here, and says that until it is proven that at least the large majority of importations can be relied upon for success, his circuit will not furnish nor prepay transportation.

The popularity with which the St. Lions and Deavers’ Manikins, both coming over here on speculation, met has gone far to convince Australians there are many American acts suitable for this country. Martin C. Brennan and Chas. F. Jones have organized the Australian Vaudeville Bureau, an agency, and arranged with the Brennan Circuit to furnish sixteen weeks for foreign turns making good.

Mr. Brennan says it is worth while for American acts ranging from $200 to $600 weekly, with confidence in themselves, to take a chance on this country. The trip is worth while. Australian audiences are enthusiastic, the climate is mild, and the hazard of success all in a foreign act’s favor as the people here have seen and heard so much of the same old thing all the time.

The classes of acts required are conjurers, jugglers, male dancing teams and good short sketches containing broad humor.

Chas. F. Semon opened on the Orpheum Circuit Sept. 27 at Minneapolis, through the offices of Pat Casey.

DOING THE TURNS WITH SAM MAYO.

London, Sept. 22.

Sam Mayo, the fellow that caused quite some talk a few years ago by working nine halls in one night for one week steady, induced us the other night to take a trip around while he showed more gold into his collar by putting over a few shows in a night.

Sam was only playing four halls that total six shows a night for that week. As it was an easy week for him, he wanted company.

We met the comedian at Edmonton with the help of Vic Monks. The Empire Edmonton is out at the end of London, and then some a little.

After his first show at Edmonton, Sam dined on fish and chips in his dressing room, but was forced to break up this meal, as he was also playing a first show at the Empire.

Some tearing along had to be done between those two halls and the motor stopped for nothing.

It was noticed here that the police seem to recognize "pros" when they are making their turns, and traffic is held up for them to pass.

The Euston was reached in good time. After Euston, the motor drifted toward the Strand, pulled up at the Tivoli, which is now about 8:15 with two shows up to now. Eight-thirty was the singer’s time at the Tivoli. In the dressing room there were a few jokers and Harvey, bewailing that Harry Lander was coming next week, and was to be billed above the Hebrew fellows. From the Tivoli the Standard Music Hall was reached. Sam is topping the bill there, and in this hall he is obliged to reach the stage from the front. One fellow, waiting in line with his girl, said, "Hello" to Sam, turning proudly to his lady. He had good reason to be proud for "the top of the bill" spoke to him.

It was not long before we were on our way back to the Euston again. This turn was over in a jiffy. Again we were in the midst of making the big journey of the evening to Edinburgh. Sam closed the show here, but thinking he had not done enough for one evening, added a singing competition out there for young amateurs who wanted to sing songs.

After the show a supper in the manager’s office, at which Carl Hooper, Victoria Monks, Mrs. Mayo and Sam, also the house manager, Fred Alexander, were present, wound up an exciting evening for everyone but Mayo.

It was just midnight when we were let down in Leicester Square, the full journey with Mr. Mayo, having covered about 80 miles.

STOOD BY THE DOG.

Chicago, Sept. 30.

Mrs. Joe Roberts, of Roberts, Hayes and Roberts, was ejected from a street car one day last week by a conductor who objected to her being accompanied by her dog, "Wrinkles." Mrs. Roberts had been informed that dogs were permitted on the cars if held in the lap of the owner.

The conductor registered a kick. Mrs. Roberts laid down the rules to him. He grabbed the dog and threw it off. Mrs. Roberts pucked up her lip like a whistle and the dog jumped on again. The conductor then put off both the dog and its mistress. He was not gentle with either. Mrs. Roberts states that legal proceedings have been instituted.
**VARIETY**

**PARIS NOTES**

**BY EDWARD G. KENDREW.**

**PARIS, Sept. 22.**

Another accident from burning happened to an artiste in Paris. Mme. Galtette-Davies, of the Theatre Antoine, aged 21, while attending to household duties (she has two children under 4) who were fast asleep, was overcome by fumes from a stove and the fire in the bedroom, and died with the edges of the blaze near at hand. She was a daughter of the late Mr. Galtette-Davies, and lived in a state of poverty, but was said to be a good artist.

The Marigot will close Sept. 29. It is gratifying to learn that the period allowed by the authorities has been extended, and that the program at this hall has been more successful than the long revue, in spite of big names and sumptuous mounting.

The latest rumor, undoubtedly true, is that the Bal Bullier will disappear altogether, and be replaced by apartment houses. Many sedate magistrates, doctors and lawyers will hear of this with a thrill of regret while the mind goes back to student days when the cares of this busy world were of secondary importance, and they dimly recall the happy hours spent in the famous house with the sweet hearts who could never become their wives.

The old Carlo Theatre in Naples (Italy) is causing some anxiety to the authorities, as the building is threatening to fall to pieces.

The Omnia Society, which has a long lease on the Cirque Rancy, at Geneva, Switzerland, has decided to replace the moving picture program for a vaudeville show this winter, and will rechristen the hall "Apollo Theatre."**

**CHANCE FOR GOOD ACTS WEST.**

San Francisco, Sept. 30. Now is the opportunity for some good acts, unable to "get in right." All necessary is to book and play some of the good houses, and "try out, on the fringe." They will make the hit of their lives.

Good acts are so scarce out this way, and have been for several weeks, that when a really good one does show up it is instantly pounced upon.

An improvement has been looked forward to in the class of acts that have been appearing recently, but they seem to be retrograding instead. Some good "doubles" and "singles" have been in evidence, but really meritorious sketches seem awfully scarce.

Managers are waking up to realize that they are not securing the shows received heretofore. Decreased attendance has followed.

The weather has been exceptionally warm, greatly affecting business. Wednesday, last week, was the hottest day of the year, registering 95 in this city; San Jose, 95; Sacramento, 98; Fresno, 100, and Los Angeles, 102. Cooler weather is now prevailing.

The moving picture houses that have been running two and three acts in conjunction with the films, are for the most part despising with acts, as it has not proved a profitable venture. Competition is keen between them at present and business is very evenly divided.

"I Want to Go to Idaho" is the song craze of Europe, but not now, sung by H. C. Elliott over there.

**HOLBORN EMPIRE.**


A very good bill, running smoothly and quickly, makes a pleasant evening possible at Holborn this week.

Hansарь and Lee in a juggling act open the show quietly, though their act is a good one, with a good act for the position. Conan and Boyle do a rather eccentric simultaneous dance, the eccentric dancing making it different from the rest.

The Holborn Miss Eva O'Connor, billed as the "latest debutante from society," needed the billing. She sang a couple of songs that did not startle the audience despite that the hon. Miss must have come from a good family, and is no doubt good to her folks. It is wondered if this society thing is about to become a fad.

"The See Saw Girls" in floral settings make up a very pretty number, but the act hardly seems strong enough to succeed for a long time. The girls all appear to be good lookers (in dim light). Chas. Whittle, the fellow with the pretty songs, had a bad cold, singing but one. "The Five X-Rays," a bunch of comedy tumblers, seemed to have this audience made for them. Harry Ford is one of the funny kids, always in anyone's hall here. Ford has very good style, and two funny songs.

Alice Pierce is very affected, at times giving immersions. At other times Alice gushed, a few scribes, slipping them over to represent acting. This week Alice is-Learning over an imitation of Clarice Vance. It is really painful. Alice suddenly announces she will try to portray a night in a mad-house or a scene in a mad-house. It's a soft subject for Alice. A scene that no one could understand will never pull her through.

Water Bird and Co. presented a comedy dramatic episode that brought many laughs (New Acts).

Sam Mayo after all the comedy of the show made them laugh with a new song about a fireman. Billy Merson also is a very good comedian with a capital idea. His eccentric dancing would take him through anywhere. The 3 Cunards are boys. Any old dancing act, and probably would do a lot better if they were not made to close the show.

"ARIZONA" GOES OUT.

"Arizona," which has been the subject of a violent controversy between Hollis Cooley, on one side, and Gus Bill and Sam A. Serbiner on the other, will go out again this season. It opened in Trenton Monday and has been booked for a long route. It will be under the management of Gus Bill and Serbiner and Co.

Meanwhile a suit has been started by these two managers to recover a large sum claimed to be due them from Cooley, who managed "Arizona" for a year.

The play is the property of the Kirke LaShell Estate. It was leased to Melville B. Raymond to whom Serbiner, Hill and several other parties loaned money for its exploitation. When Raymond became insolvent they took charge of the enterprise (two companies), as a committee for the creditors.

Doré Davidson, with a company of four people wants an opportunity to present "The Musician's Daughter," a new act Mr. Davidson has prepared. Application for an opening has been made Joe Wood.

**METROPOLITAN.**


It rests with the feature acts to pull the show through safely this week at the Met. The rest of the bill is not up to mark.

Cecil Curtis, of opera fame, sings one song pleasingly for an opener. Cecil is rather a good looking fellow in a dress suit. Florence Yaman gets away with some comedy that seems to hurt her in her specialty. Miss Yaman was quite popular.

Harry Tate and Co. played "Motoring." Usual scream of course. The act seems good, but this must be due to the number of halls the Tate company is playing this week.

Hattie Brown, said to be from the West End theatre, puts over a monolog called "Liza's Bill," mostly comedy with a serious finish. Hattie picked some bad talk, for the truth of it all was the audience laughed more at the sober finish than at the comedy. Miss Brownie could get away with a Coster girl's part in a show, but her present material will never do. Osborne and Brookes do a few light character sketches including the "house" husky type. Miss Osborne is funny looking, waiting up for him. The "house" is well done, though old.

Callahan and St. George, their first appearance in a regular London hall since the engagement of a year ago at the Coliseum, were a solid hit from start to finish. Jim Callahan was in great form with the comedy, while Jennie St. George never handled the harp and songs better. It seemed to be an Irish audience. Every point was not only laughed at but all were applauded. Harry Anderson is a comedian of the old school. He did very well singing a barcarolle. George Brooks for some reason or other does not appear as funny as usual. Jessie Preston had no trouble in reaching with her funny business. The Brothers Horne, a big scream in the boxing scene over here, closed the show.

**COLD IN CHANGING WEATHER.**

Chicago, Sept. 30.

The changing weather of the last week or two has been hard on artists who have a disposition to "catch cold." Singers have been particularly embarrassed and the coughs heard in some of the dressing rooms have run the scale, according to the way the vocal organs have been affected. Tom Armstrong, of Armstrong and Verne, yelled with difficulty for several days and tried many of the remedies suggested by fellow artists. Maud Ryan, of Imes and Ryan, did not sing with her customary nightingale sweetness last week at the Haymarket. Miss Florence Grierson had to lose several days, but has now recovered. Many others have suffered.

There's a Flemington in New Jersey, and there's an opera house in Flemington. Joe Wood is booking one act weekly into the opera house. By and by when Flemington becomes a winter resort, it will "split" with the Pastime, Easton, Pa.**

Dr. Cook commenced his lecture tour at the Carnegie Music Hall, New York, last Monday evening to a very large audience. Admission prices were from $1 to $5.

"Luna Park" is a little gold mine, and Messrs. Iles, Bostock & Co. intend to keep it open during the winter—with a skating rink, the fourth in Paris.
WHERE IS THE BOARD?

When the Motion Picture Patents Co. was formed one of its looked for points was the betterment of the film business through the verdicts of a proposed "Board of Censors." For some time this board met and passed upon every film released, but from the character of films lately upon the market it would seem that they are on vacation or have entirely lapsed.

Pictures of crimes in various kinds have been running on the screen without restraint, but it has remained for the important article to cap the climax.

In the regular releases for Sept. 22, Gaumont brought out a film the exposition of "The Legend of the Lighthouse." The fundamental idea of the subject is based on ghoulishness, an old bag robbing the bodies of dead people washed ashore by the sea. He filled the water knee-deep in gathering the body of a victim which the tide is slow in bringing in.

There been many ideas worked out in motion photographs, but vandals and ghouls have never appeared until the house of Gaumont sought thus to keep pace with some of its associates in the protected Patents company.

It would not require a very large committee of "censors" to indicate that this film is not a very desirable subject for display before sammages of women and children; and a grown man of healthy mind will not find much "entertainment" therein.

COLONIAL UNDER FIRE

Discussion is said to be going on among the Motion Picture Patents Co. officials as to whether the license of Percy G. Williams' Colonial Theatre (New York) to use Patents Co. releases shall be revoked.

The possibility of revocation arises out of Mr. Williams' use last week of a moving picture film showing the reception given to Dr. F. A. Cook, the Arctic explorer, upon his arrival in Denmark. The film, an independent product, the output of the Great Northern Film Co., of Copenhagen, Denmark.

The Williams house plays under a Patents Co. license and are supplied with material by William C. Mack of the American Vitagraph Co. It is understood that Mr. Williams, or some one of his staff, represented to the picture people that the Dr. Cook reel had been imported by him.

The matter will finally be settled is beyond the forecasting of the best informed among the New York picture people, but that there will be a good deal of trouble stirred up about it is the general belief.

OPERATOR ELECTROCUTED.


Roy A. Weemer, the operator of a moving picture machine in an exhibition place on Frankfort Avenue, Chicago, was electrocuted a few days ago while preparing his apparatus for a show. Weemer had followed his vocation for two years and was accounted an expert. He entered the machine room a few minutes later, and the operator of the machine heard his fall. He was found unconscious. An ambulance hurried with him to St. Mary's Hospital, where two doctors worked over him for two hours, but he died without regaining consciousness.

PICTURE NEWS

CHICAGO'S CENSORING SCHEME.

It is claimed by no less an authority on the subject than William H. Swanson, secretary of the Executive Committee of the National Independent Moving Picture Alliance, that Chicago has the best system of censoring moving picture films and the best censors at the head of it of any city in America. Eleven months ago Sergeant Charles K. O'Donnell, of the Chicago Police Department, was placed in charge of the four hundred and more moving picture places of the Windy City. From the outset he established a liberal-minded policy and worked out a perfect system of inspection and censorship of films.

Before a subject is allowed to be exhibited it must first be submitted to the police censor. If it is passed a permit is issued for the entire picture and if a certain part is objected to the permit is specific on these grounds. A complete record is kept of the date inspected and the action taken. Violations are punishable by confiscation of the film, or imprisonment. Renting agencies have been making a practice of restoring to a film any section which has been ordered cut out by the Chicago censor, shipping the full length to out of town customers.

Urged by Mr. Swanson and thoroughly in accord with the plan himself, Censor O'Donnell will put in immediate operation a scheme which will do away with this practice of restoring censored films to their original condition. The parts ordered out of a film will be confiscated and destroyed and the film will thus be in condition to exhibit whenever it is returned to Chicago, without the necessity of another inspection.

By the new plan every exhibitor receiving his supplies from a Chicago agency will have his own censors in its city. Likewise when in process of its travels a film comes back to Chicago the rental agency will not be permitted to take out a section which has been censored and then put back for out of town use.

If the Patents Company would get their board of censors busy on some like system, the business of exhibiting films would be improved in the east as well as it has been benefited in the west. But the Patents board is slumbering.

STOCK COMPANY FAMILIAR.

Chicago, Sept. 30.

There may be some advantages in retaining the same people in a stock company which portrays the incidents of moving picture films. Certainly there is a disadvantage when a picture house shows half a dozen films from the same factory at one show.

At two or three houses in Chicago recently a number of Biograph films have been shown. The woman, who is killed out of a scene at the beginning of the picture, cannot change her facial appearance easily so the objection would be urgent on their part than on the part of the men, although a certain fat comedian with the Biograph is growing well known.

PIPPING UP EXHIBITORS.

Chicago, Sept. 30.

The independents are securing additions to their forces. Manager Denton, of the Columbia Theatre at Memphis, Tenn., recently discontinued subscription service and will secure his film from the Dixie Film Company at New Orleans. L. H. Purrell, proprietor of the Exhibiting Theatre at Lancaster, Pa., has changed to the independent service and deals with the Michigan Film and Supply Company of Detroit.

NEW INDEPENDENTS.

Chicago, Sept. 30.

Many new applications have been received by the National Independent Moving Picture Alliance since the convention held at the Saturday Night. A raiding party closed up seventeen moving picture establishments and arrested the proprietor in all cases. They were paroled.

The regular theatres playing "Sunday concerts" were not molested.

TO LICENSE OPERATORS.

Cincinnati, Sept. 30.

The Committee on Laws of the Board of Aldermen is examining a city ordinance recently passed under which it will be necessary for all operators of moving picture machines to undergo examination before a committee before they are allowed to ply their trade. The committee will consist of the Police Commissioner, the City Electrician and a journeyman operator, to be appointed annually.

Applicants for license will be examined by this board. Operators who are settled in the trade before Oct. 1 are exempt from the examination.

DON'T MIND FIRE.

Montreal, Sept. 30.

There is some agitation over increasing the fine for disobedience of the Sunday law by moving picture managers. At present the penalty is $100. The authorities say the picture men show on the Sabbath, paying the fine Monday with equanimity as the receipts for the several shows Sunday run to $500 or $600, which would be totally lost otherwise.

KILLING OFF STORE SHOWS.

Greater New York's quota of "store shows" is fast diminishing, and this decrease can be charged directly to the presence of theatre in the moving picture game. Chicago is able to hold its show because none of the theatres in that city has been able to build up a profitable clientele whenever pictures have been tried. This fact is due largely to the question of booking, as some of the Chicago houses which have tried pictures have been in a favorable position on the theatrical map.

In New York, however, it is entirely different as the theatres which have been turned over to exhibition pictures are situated ideally for that trade. One exhibitor, who knows New York by heart, estimates that of the 600 stores (high-water mark in the local field) there are not over 100 running with any considerable balance of profit. There are 150 others conducted by men who utilize their entire family in running the place and grind out a weekly profit of $40 to $60 as a result of the combined efforts of the group. The remaining 300 store shows have been put out of business by the six theatres which have gone into the picture business as a permanent aspect of the business. New York, so far, is the only city of any size where this condition obtains and it is thought that there will be still further decreases in the store shows, as a result of the overwhelming opposition the theatres are putting up.

FILM EXCHANGE BLOWS UP.


The Columbia Film Exchange blew up on Monday, with the explosion of the Robertson Building, in which the Exchange was located, was nearly wrecked.

Many people were injured, though no one fatal. Flying glass and a panic among the many tenants of the structure caused the most harm. Loss is estimated at $200,000.

Upon a slipping clerk entering the vault of the Exchange, electrical charges, which exploded, were set. The clerk dashed the door shut, running through the halls with an alarm. The vault, 3 x 6 feet, exploded immediately.

The Columbia Co. was a property of the Pittsburg Calcium Light Co., of Pittsburg. The same concern only a month or two ago lost considerable stock in a similar accident in the Cincinnati branch. The Pittsburg Calcium Co. is rated as one of the best credits in the trade. Out of its Cincinnati trouble its most serious consequence was the difficulty in securing new quarters, many landlords refusing leases on the score of advanced insurance rates.

TALLY ONE FOR INDEPENDENTS.

The "opposition" picked up a bit last week when it put over the first North Pole film of the season. On the ship which brought Dr. Cook to America were several reels of films made in Denmark for the Great Northern of Copenhagen. These special arrangements were made with the Collectors of the Art to release the material and on Tuesday evening the first picture was shown.

It reflected scenes attendant upon Dr. Cook's reception in Copenhagen, upon his first return to civilization.
**ST. LOUIS GETTING TOGETHER.**

St. Louis, Sept. 30.

For the purpose of furthering municipal and State legislation, proprietors and managers of over thirty moving picture shows in this week's meeting of the Exhibitors Protective Association of Missouri. Only owners or managers are eligible to membership.

The first bill to be promoted, they say, is a bill to permit the showing of moving picture shows. Both the Municipal Assembly and the Legislature will be urged to regulate the business, and the association will, on the other hand, see to it that its members conform to all laws and ordinances.

The officers are G. C. Warner, Independent Amusement Co., president; M. E. Kaufman, Vaudette Theatre, vice-president; Samuel Lear, secretary; Frank Tal-,

**VARIETY'S OWN PICTURE REVIEWS.**

"All for a Nickel" (Gumant). This is a peculiarly ingenious and a great stretch for comedy exciting and changing change. A gambler, a man drops a small piece of silver. He establishes the principle and all and all are given to town and the picture is sold. The town is in a state of excitement and the gamblers and townspeople are shown in a state of excitement. The picture is shown in a state of excitement.

"Across the Divide" (Belitz). A picturesque title here describes a western tale worked out with skill and clean-cut plots. The story is Calhoun's to make and film. The result is a pleasing and entertaining picture. Calhoun is a well-known author and, while his work has not been fully appreciated, he has shown an ability to make a sound picture. The film is well produced and well acted. The story is interesting and the acting is good. The picture is a success.

"The Sultans' Competition" (Pathes). The Sultans' Competition is a conventional comedy which, while it may not be well received by all, is enjoyed by a large percentage of the public.

"Careless" (Kalem). A comedy which is well received by all. The story is interesting and the acting is good. The picture is well produced and well acted. The story is well told and the acting is good. The picture is a success.

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VARIETY

RINGLEINGS-SELLS-FLOTO FIGHT PROMISED IN NEW MOVEMENTS

The Baraboo Trust Opens Up Already Against the Denver Outfit with a Startling Line of Billing. Tammen Tries to Find Out Whom to Sue.

The prospects are that the circus world will not have to wait until the season of 1910 to see a new circus war. Already there have been skirmishes through the south and war clouds hung heavy over Norfolk, Va., preceding the entrance of the Sells-Floto Circus into that city on Sept. 10.

On that day the Sells-Floto circus exhibited in Norfolk, billing the city, country and railroads in the usual way. About four days before this date there appeared on billboards in and around Norfolk quarterly sheets in facsimile of which is here reproduced notifying the public that the "Forpagh and Sells Bros. Show will not play Norfolk, until 1910," the purpose being, according to H. H. Tammen, of the Sells-Floto Show, to deceive the people by establishing the belief that the Sells-Floto Show was not coming on the date advertised.

INNERT CUTS.

In the quarter sheet it is announced that the Forpagh and Sells show will play at Madison Square Garden for eight consecutive weeks, inaugurating then its regular season. This, according to a statement from Mr. Tammen, is not true.

"In fact the whole circular," says Mr. Tammen in a letter, "is a cheap method of fighting the Sells-Floto Show and is put in such shape that there is no signature to it, thus preventing anyone from entering court proceedings against the Ringling Bros., although they are the responsible parties. The quarter sheet designates no one and out of the lawsuits that have been entered against the Ringling Bros. by the Sells-Floto people for or two have been dropped because of want of proper service in other words, when notice was served on one of the Ringlings it was argued that there was no responsibility as they had no interest.

"The Sells-Floto business in Norfolk was the fourth largest we have had this season, recording one turnover and capacity in the afternoon.

"The Barnum & Bailey show is billing us everywhere in the south with 'coming soon.'

"The Ringling show began its opposition billing Oct. 21 at El Paso, Tex.," continues Mr. Tammen, "announcing they were coming soon when as a matter of fact they show there this Thursday, Sept. 30.

"All of this seems to prove that the circus war between the Sells-Floto and these three other circuses is only just beginning. The public may be assured that in its own way the Sells-Floto show will continue this season and next season to make a tour and will be enlarged to a size that will astonish the whole circus world.

"Furthermore, the threat of the Forpagh outfit to go on the road next year, and it is assumed the idea is to follow the Sells-Floto and be in direct opposition to it, is very gratifying to the proprietors of the Sells-Floto, because they have made up their minds to establish a circus much larger than their present aggregation, and make the general admission 25 cents and 25 cents extra for reserved seats instead of the general admission of 30 cents, charging 20 cents and 81 additional for reserved seats as the Ringling and Barnum & Bailey shows are now doing.

"We believe that the public will respond where they get two for one against the present method, and will do so strongly that the results will be equally as profitable as it is at the present time at the 30-cent price.

"It may not be out of place to state that court proceedings will be invoked by the Sells-Floto Circus Company as soon as it is possible to get service upon the owners of the three shows, viz: Ringling brothers, as individuals or companions, and, therefore, a mercy and possibly a hot time in the show business may be expected over this season of 1909 is over and certainly without any question during the season of 1910.

"——

Amarillo, Tex., Sept. 29.

The United States Circuit Court for the Northern District of Texas has handed down a decision in favor of the Sells-Floto Show in the action brought by Joe Houston who attached the circus here last fall, claiming an interest.

H. H. Tammen, Otto Floto and V. Ray Hampton were present looking after their interests.

Immediately after the decision Mr. Tammen left for Austin, Tex., where suit will be brought in the name of the State, through Tammen's efforts, against the Ringling Brothers for back license money due.

The Ringling circus exhibits at El Paso tomorrow. John Boyton, Sells-Floto's general counsel, goes there to assist Tax Collector McDonald.

The fight between Sells-Floto and Ringlings in this season promises lively times for a while.

SELLS 7,000 IN HALF HOUR.

Lewiston, Me., Sept. 30.

The Lewiston Journal in its last issue carries a full page interview with Jeff Callan. The Journal's young man talked over circus business with the former ticket seller of the Barnum-Bailey Circus and understood Jeff to say that he could empty the $7,000 tickets in thirty minutes. This marked little over four a second, and, even Jeff, champion fastboard dealer though he is, is scarcely up to this mark.

Jeff would never "kid" the Lewistonians, because he is singing one of the latest picture and vaudeville houses there, so it must have been the mistake of the Journal's young man.

GAVE UP SHOW IDEA.

Chicago, Sept. 30.

W. P. Hall did not put a show on the road when he found out the scarcity of southern territory. His arrangements went so far that he advertised for people.

WANTS ELEPHANTS.

Chicago, Sept. 30.

W. E. Franklin is planning to buy some additional elephants for the Sells-Floto show next season. He has several chances to secure herds on salary, but prefers to purchase.

37 WHISTLES TO BLOW.

Chicago, Sept. 30.

The Yankee Robinson show has received a 37-whistle calliope, a novelty. Reports from New York are to the effect that Harry Kelly is making some music.

Ten head of stock were added to the show last week and the outfit is gradually growing in all departments. The show is doing a nice business in Nebraska.

PRESS MEN DROP IN.

Chicago, Sept. 30.

Frank O'Donnell, who managed Forest Park at Kansas City the past summer and was formerly the press agent in advance of the Forpagh-Sells Circus, was in Chicago last week.

Bob Simon, late of the Cole Brothers' advance, was another visitor. Lee Williams is here now, being manager of Lew Dockstader's Minstrels.

EARLY CLOSING.

The Frank A. Robinson Circus, an eight-car organization which has been playing the Atlantic seashore territory during the summer, went into winter headquarters Saturday night. It had been out twenty-two weeks and is reported to have shown a satisfactory profit on the tour. Its bookings were recorded in Maine and through New England.

Next season, according to a member of the staff, the show will go out in expanded form, being increased to a fifteen-car organization.

THREE CLOSING DATES.

Ringling Bros.' Clowns will close in Darklarsdale, Miss., Nov. 13. The Barnum & Bailey show exhibitors back into the south after coming as far north as Virginia and will close Nov. 20 at Okoloma, Miss. This is the latest date the Barnum & Bailey show has closed in several seasons.

On Nov. 6, at Richmond, Va., the Buffalo and Palace Bill show will end its tour. Last year Buffalo Bill stayed out ten days longer than this.

GOING IN FRESH TERRITORY.

Chicago, Sept. 30.

The Norris & Rowe show has been doing a remarkable business in southern Illinois and Iowa and has decided to go to work two stands, after which it goes into Missouri, playing all virgin territory passed up by other shows.

At Beardsfort, Ill., last week, the show arrived late and a wagon broke down, which resulted in the doors not opening until four o'clock. In spite of this the afternoon business was fair and the night crowd big. The wagons and equipment of the show have had a coat of paint recently and those who saw the show in Canada would hardly recognize it now.

TALK OF RICE MEMORIAL.

A movement was started this week among the few circuses in town to start a memorial fund for the erection of an adequate monument to the late Dan Rice, the famous clown and circus manager. Rice in his life performed unnumbered benefactions and was liberal to the extreme in response to charitable objects.

He died nine or ten years ago. A circus man who summered on the Jersey Coast journeyed to North Long Branch where the old circus man is laid away in a small cemetery and brought back with him the report that the grave is not even marked by a headstone.

In talking over this strange omission Gil Robinson, of the Cincinnati circus family, recalled that Rice had once subscribed $30,000 for the building of a soldier's monument for his home town of Girard, Pa.

54 YEARS UNDER TOPS.

Ed. G. Holland completed last week his fifty-fourth year under the tops, when the Frank A. Robinson Circus closed in Jersey City. His father was a famous English pantomimist, and from the time he could walk the canvas top has been the summer home of Ed. G.

He was with the John Robinson shows for 32 years in different capacities and has worked for many other circuses in this country.

EARLY CLOSING.
DE WOLF COMPULSOL TO QUIT. Ill health compelled James D. De Wolf to close one of the relay "story" men with the Ringling Show in Los Angeles. De Wolf resigned his position as press agent for Keith & Proctor last spring in the hope that the open air and freedom from restraint which go with the life of a circus press agent would benefit his failing health. Jim's hopes were lacking in fruition for all summer long he has been growing worse, until compelled to give up to Los Angeles a fortnight ago.

Mr. De Wolf expects to spend the winter in Florida at the home of Charles Thompson, assistant manager of the Buffalo and Pawnee Bill Shows.

BURLESQUE "BALLOON HORSE." Chicago, Sept. 30.

The latest clown stunt with the Barnum show is a trapeze in Mrs. Ray Thompson's act with "Jupiter." The balloon horse. After the act has been performed the clowns gather round a miniature balloon, one comes out with a box containing an arrangement by which he appears to be astride the animal. He is pulled up in the air when the firework signal is given. There is an explosion and the platform opens in the middle and the clown dropping through is caught by a safety rope.

Fantasy Park, Columbus, O., will remain open through all of October if the weather will permit. The Moirers, Dunbar, have shown their faith in the future of the park game by contracting for several expensive improvements to the property before next season opens.

The Parker Carnival Co., which plays the Interstate Fair at Springfield this week, will winter on the Springfield fair grounds and, it is likely, will arrange some sort of a show to be conducted throughout the winter. The company will open its season with a carnival in Springfield next Spring. W. D. Cohn is promoter with this company.

Mr. Edgar Wolf horse acts have been re-engaged for next season by the Ringling's through the Marcelli office.

Charles Judge, who is the trainer of "Charles the Fraid," the "Hec," "mum," was with the Hagenbeck circus in 1896 and the Hagenbeck-Wallace show season of 1897. He is well known to American circus people.

A son was born to Mr. and Mrs. Ed. Van Skiek Sept. 22. Van Skiek is in with the John Robinson show.

John Harnill, in Buffalo Billy ticket wagon last season, has purchased an interest in New Rochelle's only picture house. Alterations going forward are expected to result in a first-class place.

Harry Overton will close with the Hagenbeck-Wallace show shortly, having completed the contracting. He was in St. Louis last week and stated that he had nine more towns to make.

King Cole, the ventriloquist, with the Hagenbeck-Wallace show, will play a few dates after the season of that show ends and will then go to London, England, to visit his folks.

RALEIGH WILSON A HERO! Chicago, Sept. 30.

Raleigh Wilson, principal clown, press agent, mule man and no telling what else, with the Campbell Brothers' show, rescued a young woman from beneath the wheels of a moving train at La Junta, Colo., Sept. 23, and saved her life.

The girl, Cecilia Ellsworth, had alighted from the train for a lunch. Seeing another train moving she boarded it, thinking it was hers. When she found out her mistake and in jumping off was thrown backward and under the slowly moving train. But Raleigh Wilson was there!!

BRONX HOUSE NOVEMBER.
Announcement was made this week by Percy G. Williams that his new vaudeville theatre in the Bronx will be ready for opening Nov. 1. Albert Chevalier will headline the first bill.

Joseph Mayer, the circus program publisher, took chances with the elements and the crowds and built a mammoth grandstand on the Fifth Avenue site of Martin's this week in close view of the Hudson-Fulton parades.

Arthur Hirscher, program solicitor with the Barnum & Bailey Show, closed in Richmond and came on to New York. His place will be vacant until Hayman Mayer can finish with the Buffalo and Pawnee Bill show, when he will complete the Barnum & Bailey route in the interest of Joseph Mayer.

Otto Ringling, manager of the Barnum & Bailey circus, paid a visit to the Hagenbeck-Wallace show at Pierce City, Mo., last week.

Campbell Bros.' Shows, now touring New Mexico, will remain on the road several weeks more and will not close early as was first reported. The "No. 1" avalanche car, taken off a few weeks ago, has been replaced by a new car, built especially for the purpose.

Last week a couple of countergrams in for the Hudson-Fulton festivities were offered the use of Mulberry Bend Park, New York, for a moving picture exhibition at a rental of $10. The transaction had been made by correspondence with some New York "concern." The police took the park away from them.

The Broadway at Long Branch, N. J., owned by Jacob Rothschild and managed by Perry Ryan, has been condemned. It is an "upstairs house." Light vaudeville has been the policy.

Arthur Beaurevis and Co., a western act, Lizzie B. Raymond and Jack McKay, the foreigners, are on the hill at the Savoy, Fall River, Mass., this week.

The Zarefs, a foreign dancing troupe, who played for Klaw & Erlanger, have been rebooked to appear on the Pantages Circuit during January.

The Russiania at Wallingford continues to take three acts weekly from the Joe Wood office, commencing Oct. 4.

The Heim Children have sold United bookings, secured through Norman Jeffries.

Ezra Kendall in "The Vagabond Buyer" is playing on the Shubert time in the legitimate.


Sam Roberts and Chas. H. Allen will be supplied with a new talking act in "one" by Chas. Howitz.

The Comedy Theatre on 14th Street is playing vaudeville once more, since last Monday. Sig Wachter supplies two acts.

"The Outsider" is the name selected for the new Cohen & Harris comedy now being written by Winchell Smith.

Jules Larrevet, who has been active in booking vaudeville acts into the smaller picture houses in the city, is now attached to the NYBO staff.

The Three Keatons, including "Buster," now over sixteen and out of Gerry Society jurisdiction, appear at the Fifth Avenue next week.

John D. Barton puts out the only National Printing Co. melodrama of the season, opening "The Brand of a Thief" at Bayonne last week.

Sigman's Opera House at Freeport, Long Island, is in line for the cheaper vaudeville, three acts weekly, no "split." Joe Wood's office will book.

Jesse Lasky's newest act, with Edwin Wilson in the lead, opened at Dockstader's, Wilmington, Monday. It is called "The Twentieth Century Limited."

The Auditorium, Rahway, N. J., commences a picture and vaudeville career tonight (Saturday) playing these acts weekly from the Joe Wood agency.

Clavette, "The Man in Black," has disbanded the company he formed for a northwestern trip, and with his wife, is playing around Sydney, Nova Scotia.

The statement that the Park Booking Circuit was in difficulties is without foundation. The Flying Bananas' action, against the National Park Managers' Association, is another story.

There will be a combination vaudeville and picture house at Rockaway Beach this winter. It will "split" with somewhere, and Sig Wachter is to do the booking.

Emiko Raymond, a player on the Scotch bagnips, arrived in this country recently. She will be made the feature of a "girl act" being put out by the NYBO vaudeville Exchange.

Mr. Waters and Tyson, James J. Morton, Grace Cameron, Mande Hall and Carolton Mary among others will be on Ted Marks' second Sunday bill at the Broadway tomorrow.

Mabel Levill Simpson, of Pat Rooney's "Simple Simon Simple" Co., and Milton Post, of Southold, Long Island, were married Sunday at the "Little Church Around the Corner," New York.

Alf. G. Herrington, who, until he sold his franchise back to the Empire Circuit Co., was a manager in the Western Burlesque Wheel, is now a booking, having taken over the Marblehill Hotel in Waterbury, Conn.

Weber & Allen commence tomorrow night to look Sunday concerts in the Star and Gayety theatres, Brooklyn. The Olympic on Fourteenth Street, also a stand in the Eastern Burlesque Wheel, has been giving Sunday entertainments for a month.

Stella Mayhew, who will open in the new Lew Fields production this month, has contracts calling for her London appearance at the Coliseum April 24 next, to commence a run of four weeks, with other Mos-Stoll time to follow.

Ryan and Richfield were obliged to cancel the week at Greenpoint, owing to Miss Richfield's illness. They will present their latest "Haggerty" sketch, "Mag Haggerty, M.D." at the Coliseum Monday. John T. Kelly and Co. filled out the Greenpoint bill.

A raffle on Third avenue near Fourteenth street, much frequented by artists, had a startling mixture of music to offer as an inducement to patrology last week. Formerly music was provided by a German orchestra. Then Bert Cooper persuaded the German proprietor to try his Hawaiian band. The Islanders did not meet the German's fancy. He discharged them shortly after and replaced them with a Hungarian band. This week the old German orchestra is back on the job.

HEADLINERS NEXT WEEK.

NEW YORK.

Albert Chevalier, Colonial, Nat Willis, Alhambra.
Alice Lloyd, Greenpoint.
Douglas and Hite, Orpheum.
Arthur Prince, American.

CHICAGO.

Pauline, American.
"Charles the First," Majestic.
"Gibson Girls' Review," Haymarkett.
Williams and Tucker, Criterion.

BOSTON.

Annette Kellermann, Keith's.
Geo. Fuller, Golden and Ida Bone (joint), Plaza.

NEW ORLEANS.

"Futurity Winner," Orpheum.
Willa Holt Wakefield, American.
NEW ACTS OF THE WEEK

Albert Chevalier.
Character Songs.
14 Mins.; Two; Colonial.

It is some years since Albert Chevalier, the English character singer, has been on this side. Upon his opening at the Colonial, which occurred the evening the audience gave every evidence that the American public has a lasting regard for him. After four songs, and the announcement-card stand had been removed from the stage, there was called for "The Old Dutch." After that they insisted upon another encore. Chevalier has several new songs, the best being "The Workhouse Man," in which he tells the touching story of an aged pauper separated from his wife by the rules of the poorhouse. He opened with, "A Fallen Star," sung over here not long since by Ralph Hertz. "I've Got 'Er At," is a comic in the Cockney style. Virtu De'or Love Ol," brings the singer forward in the role of a louche Yorkshire farmer, a character which, with its accompanying dialect, is most unfamiliar to Americans. Chevalier is the same finished artist. His characters are made convincing without trickery or the slightest touch of exaggeration.

Harry Leybourne.
Pianolog Comedian.
18 Mins.; Full Stage (Close in One). Colonial.

Mr. Leybourne first appears in flock coat and light trousers in the conventional street dress and sings several songs, either accompanying himself on the piano or in bright comic dancing. "I Love Hunting," "Marjie May," and a Scotch number were the contribution, a delightful dance accompanying the latter, while Miss Rene was very prettily costumed in the native dress. A pink pillow in her opening song gave her a winsome look. Though the songs appealed to those who had not seen her previously, they seemed misplaced with a girl capable of a great deal more and were not over-contrived in lyrics or melodies Monday evening the exertion of the Highland dance dis- dressed Miss Rene sufficiently to cause an abrupt break in the otherwise semi-recitation offered. "The Rook," Miss Rene leaving the stage after the first verse. The audience loudly applauded to inspire confidence and a return, but she would not come back. As a singer of music hall songs, Miss Rene is a mild success; perhaps with a "rouging" number she would do as well as anyone fortunate enough to secure a "good song." This English singer handles a song nicely and naturally. But Miss Rene should try once or twice anyway a repertoire of former straight and severe numbers. A position in the first half of the program might have helped the artist. 

Withington Zouaves.
Drillling and Wall Scaling.
14 Mins.; Full Stage. Plaza.

The Withington Zouaves do not differ materially from the many similar acts. The principal feature of the Zouaves act is the speed and dash in the drilling. The Withingtons have these necessary requisites. The act opens in the soft light with a quartet, of the barber shop variety, then a touch of a moonlight scene. From this it quickly goes into drilling, showing with the old formations several new and pretty movements. The bayo- net exercises are given without much attention and this is a mistake for they form a strong feature and add needed variety. A bit of pyramid building rather poorly done follows the drilling. This gives way to the well-scaling, fairly well ac- complished. Sixteen men besides the Withington Zouaves, a lieutenant and a bugler are carried. The captain does not use a whistle for commands, giving them in peculiar non-understandable gibberish that is an improvement on the whistle. It excites specula- tion. In the middle of the bill at the Plaza the act did fairly, which in any other house would have been good. 

"The Tempest." (Melodramatic).
13 Mins.; Full Stage (Special Set). Colonial.

The program states "Paul Liebler presents 'The Tempest'" without listing the three people (two men and a woman). The presenter has aimed to give vaudeville numbers as well as something dramatic. In the former he has succeeded fairly well. The scene is laid in the living room of a lighthouse, shown through a screen. The light atop the tower is a "popular" one. Part of the window takes place there. About the lighthouse a rather good storm effect is shown. This uses up the values of the offering. The story is too gruesome to be considered for vaudeville and after a short thrill at the opening is not convincing. The light-house keeper has been married but a month. On a particularly stormy night he discovers that the electric wire for the light have been cut and the oil tank tapped. There remains but enough oil to keep the light burning for two hours. Al- lowing the lamp to go out would endanger his living linier. The couple decide that the husband must go ashore for oil. Upon the man's leaving a horribly distorted face appears at the window. This is the thrill. The man, a hardback back, enters and declares his love for the young wife, telling her he has come to take her away. Resisting he binds her hands, and goes up on the tower to put out the light. The woman by placing the cords over her head burns herself free. She follows the idiot up to the tower and attempts to fight him off. The husband appears at this juncture having the bunchback into the sea. The sketch was exceedingly well played but it is not a cheerful bit of work and savors too much of the melodramatic to be taken seriously. "The Tempest" may play vaudeville but it will not be liked. In any event it should not close a show as it is doing this week, sending the audience away with the horrors. On the other hand if placed in the heart of a bill it would probably kill everything that fol- lowed.

Spiegel Bros. and Co.
"The Continental Waiter." (Comedy Arobat- ics).
11 Mins.; Full Stage (Palace). Fifth Avenue.

The act was formerly called Spiegel Bros. and Mack. The frame-up of the new material does not depart widely from the old routine. The break-neck speed of knobkaboot and startling falls are main- tained. The stage shows a restaurant scene. A handsomely dressed young woman enters accompanied by a German. Trick work with a hatrack follows. A "jump" takes his place at an adjoining table and becomes involved in more funny and comic atmosphere nonsense with the waiter. The service of a meal to the German and girl works up to a general roughhouse, the young woman giving the best. The young woman disappears in the midst of this and does not reappear. The drunk returns as the straight acrobat, doing a one-man ground twirling, while the comedians keep on running in their amusing comedy falls and clowning. The number closed the show at the Fifth Avenue and scored a hit.

NEW ACTS NEXT WEEK

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


Ida Rene.
14 Mins.; Songs. American.

When Ida Rene first appeared in American vaudeville at the Colonial during December, 1906, the English girl delivered recitative songs, now in that particular line at the time. With New York at present more familiar with the work she was identified with previously, Miss Rene might have returned with similar numbers to an advantage. Instead at the American on Monday, for her New York reappearance, Miss Rene went altogether out of that course, taking up "music hall" songs, singing three "popular" selections, changing scene for a dance, "I Love Hunting," "Marjorie May," and a Scotch number were the contribution, a delightful dance accompanying the latter, while Miss Rene was very prettily costumed in the native dress. A pink pillow in her opening song gave her a winsome look. Though the songs appealed to those who had not seen her previously, they seemed misplaced with a girl capable of great deal more and were not over-contrived in lyrics or melodies Monday evening the exertion of the Highland dance dis- dressed Miss Rene sufficiently to cause an abrupt break in the otherwise semi-recitation offered. "The Rook," Miss Rene leaving the stage after the first verse. The audience loudly applauded to inspire confidence and a return, but she would not come back. As a singer of music hall songs, Miss Rene is a mild success; perhaps with a "rouging" number she would do as well as anyone fortunate enough to secure a "good song." This English singer handles a song nicely and naturally. But Miss Rene should try once or twice anyway a repertoire of former straight and severe numbers. A position in the first half of the program might have helped the artist.

Young.
14 Mins.; Two; Full Stage. Hammerstein's.

Clever juggling, balancing and object spinning after the manner of Japanese acts, the dressing and stage setting being arranged to match the idea. Younga is assisted by a rather pretty girl, neatly dressed and adding attractiveness to the act. There is a routine of tricks ordinarily introduced, but cleverly and entertainingly done.

Four Koons Bros.
Hoop Rolling and Diabolo. 13 Mins.; Full Stage. Colonial.

This is one of the best novelties along the lines of hoop rolling and "diabolo" manipulation that has shown in this line of time. The four boys wear knickerbockers, white shirts and close-fitting waistcoats, all the costumes being uniform in detail. They open with a strikingly swift routine of hoop juggling made to seem almost miraculous by the scheme of having all the men employed together as much as possible. One new trick noticeable is that of setting a small hoop and fence and the "boomerang" twisters through the gate from the opposite side of the stage. Half a dozen novel combinations are to be seen. About the middle of the act the boys change to "diabolo" throwing, having an unusually complicated series of throws and catches. For the finish they employ four illuminated "diabolo" tops, the colors of which change like those in the illuminated torches used by jugglers. On the darkened stage the flying tops make a beautiful period to a capital act.

Leonard and Ward.

Leonard and Ward have gotten away from the parody singing and taking Hebrew impersonation thing. The pair were very well and loud. Both were very well done and the Hebrew character, reaching close to recognizable types. The talk is the weak portion. It is not old or gaggy, but it is not fast enough, leading into a bit of patter and "real acting" that no impersonator, Irish, Italian, Hebrew or Swede has been able to resist since Dave Warfield made good in legit. Pathos in a comedy act is all right if it lasts just thirty seconds and is the means of receiv- ing a big laugh. The men wisely stick to the characters throughout, even in the singing. There is, however, only one song. The "jingles" of song get to the other voices are too good to be locked up and with the present material singing should be the feature. The act did very well at the Columbia. It should improve with working.

Ward and Curran.
"Familiar Characters." (Comedy Talk and Songs). 29 Mins.; Two (Special Street Drop). Fifth Avenue.

The change in stage setting from the full stage to the narrow confines of "two" and the special drop are the main points of difference between Ward and Curran's new vehicle and their venerable "Terrible Judge." The material consists of patter, a great deal of it carried over from the former sketch, and two or three songs, none of which seems to have any real relation to the act, save that the "Pop" Ward gets into the singing bee with his customary humor and this makes a good applause finish. At other times he is the laughable comedian as of old, although some of the humor is too rough to say the least. A burlesque female impersonation by "Pop" was the broadest sort of comedy but it got big laughs.

The Great Hermann apes as far as possible in method and manner the original act of the Great Hermann, the greatest forerunner of "Herrmann the Great." He has fallen into two errors, talking and dressing like the first Herrmann. The talk, unless it has some point, is simply sickening. In the old days the audience may have required information about minor facts, but now all know a glass tube and can recognize a bottle on sight. The dressing is very poor, dishonest, and unattractive; it is dressed as if a man could wear kiln-keepers' overalls. This Herrmann is not one. A small variety of tricks are well done, including palming, especially interesting. The palming might be extended. There is also one capital card trick, although it is not new. This pleased the house more than the two illusions which closed. Both illusions have been seen before. One is a trick trunk and the other a substitution. Both were well executed. The Great Herrmann will do nicely for the small time but will have trouble following the few magicians who are mastering the art. There is more than a magician these days to get through. There must be an act.

Miss Weller makes an attractive nurse and sings a couple of old Irish songs in a quiet, pleasing way. For a finish the nurse brings the tired veteran into his cot and the curtain drops to the faint strains of "The 20th Century." It was dead- dead closing. Wednesday evening with the house well filled Pat Reilly and Co. were markedly the hit of the program.


Walter Bird and Co. are presenting a very novel idea in the shape of a sketch that has a dramatic plot throughout with a comedy "burgle" at "kid" the rest of the act. The start reminds one of "Twenty-Eight Century Burglars" presented by Hall and Stanley. As the act progresses, a different idea is shown. Jack Moore, of some wealth, is seated with his wife at a table. From the talk they are celebrating their third wedding anniversary. Jack receives a phone call from his business partner. He must go to the city immediately (the home is in the country). The wife retires. Presently two burglars enter, one "straight," the other a comedian. Then when the comic fellow will burglar with much noise. After a few minutes filled with laughter, the wife intrudes with a gun. It develops the wife of Moore was once the wife of the "straight" burglar. What follows could easily be imagined if the comedy fellow were right there. When the curtain falls, the "straight" burglar attempts to kill his former wife and is killed by the comedian. The comedian stops his nonsense for just one line to explain how he really killed his pal. Upon departing he leaves the house laughing. When the husband returns the wife says she has just shot a burglar. "This act, with a little smoothing over removing some of the broad-throwing and things, ought to travel along nicely if they talk, then they slide. In this case, however, the talk should be retained, as the man of the pair has a funny Irish delivery that could make good material out of it. The mistake is to be the burgle character. The man is small but isn't in right with that. Other any characters and one not so familiar in dancing acts would do better. The girl is a sweet looking little girl and a dandy "kid" without an effort. The dancing is of the hard-shoe, and first rate. A little variety could be added in this by trying something with soft shoes. Songs like "Sing One For Your Hands Away" variety are the suitable thing. The Sylvesterers have entertaining offering in their present one, and with thought should advance.


The Bruno Kramer Trio show nothing new on the flying rings or in any of the various attachments with the apparatus. The act has a good appearance, going a long way toward putting it over. The dressing is neat and the trio are good to look at. The woman does little until the finale, when she walks off the stage carrying the two men. Much unnecessary ado is made of this bit. It is not unusual and the comedy tried for during it seems out of place. Closing the show at the Plaza, the act fitted in.

Johnson and Dean. Songs and Dances. 12 Mins.; Full Stage (Palace). American. When Johnson and Dean, the first American colored team to innovate "dressing" for the acts of their race, played their return engagement at Budapest, Hung. they were met at the depot by a brass band which escorted the favorites to their hotel. They made a success all over Europe. Johnson and Deane in New York are just Johnson and Dean, a colored act formerly known over here as a good singing and dancing team, Johnson having been noted as one of the nimblest of stepmers. He was the first to present "the kinetoscope dance." Miss Dean has always been a good looking mulatto, with a figure unusual for colored women. Returning to New York, Miss Dean evidently intended introducing a quick Irish Lesbian song as a solo, accompanied by a Hungarian on the rither (this was featured on the program) and to appear in tights, a portion of the right leg being the only thing and hip having a bit of tinsel suggesting a fleshing for a colored woman. That display of form and color should have been left abroad, along with the solo, which was cut out of the act Monday night. Miss Dean's voice is not equal to a stylish effort. Their forte is singing "coon" songs and dancing. Johnson dances as well as ever, he could do a bit better, but he was not up to par. The songs are "My Little Wooden Hut," an English number used in the pantomime on the other side a few years ago. For the closing, Johnson appears as an English "Tommy Atkins," with a mustache, resembling a Jap. The song ought isn't good though but one verse is sung. Besides her splendid figure Miss Dean is showing a hand of lots of joints. A couple of diamond earrings weigh a ton or so on looks, and a blazing diamond pin lies upon her neck. Her dressing is just a tripe extravagant, especially at first. When a cloak girl comes in looking by a look of overdressing. Just what will be left for Miss Dean to do if the tights are chopped is a query, but they risk considerably by the display. At the American the act did fairly well not nearly as well as they were accustomed to when regularly playing over here. If Johnson and Dean will get down to business, show all the good dancing to want to be, "wasn't every way as becomes colored people on the stage, forgetting all about Continental Europe adulation, they will become once again the top act among the colored mixed acts in vaudeville. The return of the act is an important item among the colored race. They have established a record abroad, never approached by any of the dark competitors of theirs at the time of their division before sailing. Miss. (Continued on page 20.)

The Barrowsford offices have been going after their Hippodrome in Nottingham lately, putting on their best attractions. The hall having been having a hard row up to the time Bill Ollins became interested in the booking of the provincial halls on their circuit.
IN HAYTI.
It is not easy to understand how Beavers, Klaw & Erlanger figured out the plot of "Marathon Girls," one of the two vaudeville acts, which pretty much all theatre-goers have seen in the two-a-day and again, as a basis of a two-dollar attraction. As a matter of fact, the plot was concocted by Mr. R. Mclntyre and Heath and Julian Rose, with the usual musical comedy complement of girls and costumes and a "book." The latter is by John J. McLaughlin.

From this class of entertainment he has taken his model. "In Hayti" is a succession of numbers, "comedy bits" and specialty matters. The first act was an a cappella medley, the second portion of real laughter, is made up of McIntyre and Heath's ancient sketch "The Man from Montana" and Julian Rose's Hebrew monolog, "Leviniski's Wedding," both delivered without a single variation from the vaudeville routine. The other two acts develop a ponderous series of plot building episodes, wherein is a number of numbers and a succession of numbers which take almost all their merit from the excellent melodies and lyrics by Jerome and Schwartz and the remaining minims from the costumes. Of skilful staging there is almost none, unless it be that the chorus girls have been educated to a certain degree of lines.

"In Hayti" has been running at the Circle Theatre now for about a month. Previous to its New York appearance it had one week at Cleveland. If a production cannot make a mark in New York in four weeks its doom is sealed. Last Friday evening the biggest show night the city has had so far this season, when almost every other theater in New York was filled, the players faced an audience that did not half take up the capacity. This ought to fix the stature of "In Hayti," even in the minds of its managers, who have only the box office as a standard of merit.

The resemblance to a burlesque show cannot escape even the most inexperienced theater-goer. Many of the costume modifications, you see, that take place in a regular burlesque and the numbers are run off in the same conventional way, relieved only by the activity of the chorus. There is, not, in the whole proceedings anything like a novelty in stage setting or chorus evolution. One looks for something new even in the most unpretentious of musical comedy productions.

There is a plot, almost discoverable at times. It concerns a revolution in Hayti, engineered by an American capitalist, one Col. Scott (Alfred Fisher), the very familiar sort of man. "J. M. Gil- man." In his intrigues he is opposed by Bizz Izzi Rosenstein (Julian Rose). The daughters and sons of the two opponents are in love with each other. Scott withholds his consent to a match through his prejudice against Rosenstein. This is the plot as it concerns the straight people in the proceedings. A sub-plot involves McIntyre and Heath and Julian Rose, who has been chosen to be the president of the revolutionary party in Hayti. Two intersecting narratives are sufficient to hold the piece together, but there is too much space allotted to it's exposition and scarcely a funny line in the dialogue except that which McIntyre and Heath themselves bring along from one or another of their familiar sketches. A little plot development of the traditional crooked is made up as well as the whole "Man from Montana."

Rose, except for his first act specialty, has little to do under almost the sign of Col. Scott. When he was allotted the song, "Mr. Bizz Izzi Rosenstein," one of those jingling numbers with an endless succession of topical verses. The comic lyrics practically amounted to a parody and the musical comedy audience greeted them with the same delight that has become proverbial among the vaudeville gatherings in their liking for travestied lyrics. There was the only comic song in the act, and Rose was concerned and it scored a bull's-eye, just as did his monolog. In the rest of the three acts the Hebrew comedian figured very incidentally.

As a matter of fact everybody was subordinated to the almost constant presence of McIntyre and Heath. They had long scenes in each act. It must be confessed that some of them are tiresome. What these passages would be in other hands than those of the funny blackface pair is for us to imagine. They managed to extract a fair amount of comic entertainment out of very indifferent material.

The series of melodies went a long way to redeem the evening. All the music in the "popular" and swelling melodies and catchy passages. The first act, which, as has been observed, was the best of the three, closed with a capital rag number, "Rag Crazy," led by Toby Lyon, a rather wooden "straight." A pretty, if not startling costuming went with this and the ensemble was worked up into a good curtain.

In the same way a "coon" number, "Chicken," led by Marion Stanley, brought the second act to a satisfactory finale, although the comedy of this part had been far from robust. Miss Stanley had all the best of the musical selections. "I'd Like to Correspond With You" was decidedly catchy, as were "Bambo Lane" and "Romeo and Juliet," in all of which Marion was a principal part. Mabel Seely was cast for the suitor, but did not reach the sprightliness the part requires. She wore several pretty frocks and remained in the background most of the time. Carrie Reynolds gained distinction for a moment during which she sang "Captain Flo," dressed in a catchy Hussar costume and backed up by the male chorus.

Other women principals were Lena Mer- ville in what burlesque people call a "character role," which might have been eliminated altogether, and Jane Burby, a "coon girl" (and a good one) for the two blackface men.

Fletcher Norton evoked most ungracefully in a foolish number called "Come, Toddle Along," but could not otherwise be denied a place in the proceedings. Carl McCullough contributed a "red fire" ensemble, "Good-bye, Miss Liberty," in a most agreeable voice. For he was the son of Col. Scott, and made the conventional, uninstructed musical comedy light comedians. John H. Pratt was liked in several duets with Miss Stanley. His part in the dialogue was not very amusing.

If the man who picked out the girls had known as much about his business as to be relieved from recting Kipling's "Vampire." He might offer as a reason that the house thinks he is talking about a horse.

Mr. Evans is the main comedian, working in a sort of tramp make-up, but without further character. Between himself, Billy Wynn, who comes through for a night and Johnstone Flynn, a classicised dude who isn't classicised or dude enough, and sings perfectly so no one understands the words, there are many laughs in the show. The comic scenes are developed by the usual modes, and everything is timed as though too thoroughly rehearsed. But that is technique anyway. It's the sort of humor that builds up gradually.

The show is "clean," though a few spicy remarks about a stateroom on Tuesday evening suddenly ended, too abruptly not to believe there may have been more of the same sort included in the "book."

Two of the best songs of the evening were sung by Hugo Angelo. His voice made the selections better than the others. Angelo is a member of the Athena Comedy Four and has two of the most interesting comedians in it. Welp and Flynn it may have been made up from the show. Another dido feature that unfortunately was performed in another way is "The Six Irish Col- lows," who are allowed to dance a song of the "Colloons" refused to lift her feet from the floor, but that's the new school, perhaps. Several others in the chorus attended the same sessions. The choric enters themselves, becoming so lively the others seem slow. "The Trumways enough this season and keeps her ideas about salary down, the young woman will likely be a second next year.

Clare Evans and Babette present a sketch in the old called "The Wrong Mr. Soape," quite conventional as a source and a sketch until a travestied melodrama finish relieves it. Frank Hayes and Anna Suits sing, dance and change their costumes. Miss Suits singing the most through actually dancing. In the piece is that "Preview" and the "Vampire." Mr. Hayes wears nice clothes, but he is away on color combinations.

Babette "pulled" a "hula hula with a much movement towards the close of the show, but it was harmless. Leola Pearl played a society woman, and there were other principals.

The show is fair as to principals as it is to a show, but seemed to please, and is typical of burlesque, even unto the first scene, so scene with plainly observed wires manipulating the "waves." The dressing is neat and inexpensive. The chorus girls lift the average of you looks up some, though horribly made.

"The Amee Ahau Hamad Troupe of Fifteen Arabian Whirlwinds" came to the city with for Arbela, a few American acrobats and a couple of chorus girls disguised by veils.

Every one felt sorry last summer that the show did not have more of this and better comedy, but still that's no reason why Evans did not go through with the burlesque on Pauline he was billed for. Anyway, there's enough of the Anatolian to show "Innocence in the "Marathon Girls" to call it a " Revue" almost.

"Eyes, Eyes, Eyes" with Babette and two comedians was the most legitimate number of the evening even if "Tip-Top Addy" was whirled by the gaiety into a noisy success for Miss Suits. Sim.
PLAZA.

Monday night was doped as an ideal one for the theatres. The rain left no other place for the celebration visitors to go but into the playhouses, it was reported last night. Among the scores of admission tickets that the celebration has attracted would make business good only for the picture houses. The Plaza had a fair attendance. If that audience was a sample of the people that the Plaza is catering to, it is going to take a whole lot of educating to make them "regulars." They didn't seem to know just what was expected from a well-managed vaudeville audience. They laughed at the wrong time, applauded little and never interested except perhaps out of mere curiosity. The bill is not particularly strong, although it is not by any means a bad show. The stage crew did everything they could to disrupt the proceedings and all but succeeded. Three different times during the show curtain and drops were the cause of annoyance to the playgoers. Herbert Lloyd and Miss Renne, both suffered through their blunders. Cecilia Loftus almost lost the pink ribbon she wore on her hair through careless handling of the drops.

Miss Loftus is the headliner. There were a few present who seemed to think they were amply repaid for venturing forth in the storm after seeing her. Miss Loftus has wisely given up the Maxine imitations for others more familiar and better suited to vaudeville, Clarice Vance, Corso, Rose Stahl, Yvette Gilbert and others could have been contrasted with that of Bernhardt, and Carrie De Mar made up a well laid out series done only as Cisy Loftus can do them. Herbert Lloyd and Co. down next to closing came across nicely. The comedian has a good routine of comedy nonsense which travels so fast that it is difficult to keep up with it. Some of his burlesque manner went high and wild, but the house got most of it and the comedian, in spite of the position, any feel satisfied. Lloyd has a male assistant who is rapidly advancing as a comedian and his services are of valuable assistance. The Marinba Band added a little novelty to the program. The peculiar sounding instrument having a sort of a full effect as well as the ear and especially well played.

Cameron and Flanagan were on a tripe too early for all that was coming to them, although judging from Monday night the Plaza is not a late house. "Third place" is not a bad spot but it just didn't seem to fit the first-rate comedy number. The act was well over toward the finish before the house came up to their own. If they did however, everything was honey and the team went just as far with them as any other number on the bill. Bill K. Wells did remarkably well from his nicely arranged, although somewhat long parodied opening, to the really funny ramifications at the finish. Wells is used as a monologist. If he keeps the same lines he will unquestionably arrive.

McDonald and Huntington did twelve of their fourteen minutes before they got anything at all but finished rather well. A "Cockeyed" with John Zimmer opened the program with a fast juggling performance. Willington Zounave, and Bruno Kramer Trio, New Arts.

AMERICAN.

The Amerjean bill Monday evening did not run well before a large orchestra with capacity above. With the exception of His Reno (New Acts) it may have been due to the fact of permitting acts to unnecessarily hold the stage, exhausting their repertoire, becomes very tiresome in these days of bing-bang and especially in a "music hall" where the aroused policy is a long but quick show.

Ten acts, with two reels of pictures, make up the bill. One film, "The Naval Review" occupied the place of a turn. It was of the naval parade on the North River Saturday, and interesting. Had Miss Rene appeared just before John C. Rice and Sally Cohen at the close of the first half, it would have been better for the program, and probably of much benefit to the Englishwoman. She came after Almont and Dumont, the well-dressed "straight" musical turn, one of their songs was "The New Strike," through their stretched-out encore brought repeated rounds of applause, and from those who had been rather quieter earlier, a "class" in the forward rows of the orchestra.

One of the hits of the show, Friend and Downing, overstayd, remaining 21 minutes. Sixteen would have been plenty, they could have accomplished just as much. William Halle did 21 also. Working more quickly in this act would have reduced the running time. For a finish there is some good comedy on the revival of "Take the Toll." The boy is a very good juggler, and the father has a brand new trick in club work. The act did extremely well at the "So. 2." spot.

The unlooked hit of the show was Arthur Prince, the English ventriloquist, making a return appearance in this country. Mr. Prince presented his human "Jim's" as the "sailor boy," giving the form and style to change, even perhaps a complete looking in "two" of a ship's deck.

Prince, with his humorous dialog, ventriloquist tricks, looks and finish of delirious applause, had the house "banged," an admirable piece of property, but a tense and engaging display of acting. It is a tabloid melodrama en-coupa-every ele- ment, and stirred the Hammerstein crowd to strict attention.

Loney Haskell introduced "The Woman in the Case" with several dashes of comedy which would add to his own monolog, and the mistifying act was matched with critical attention. Judging by the comment everybody in the house had their own idea of the methods employed in producing the illusion, a fact which was to add interest to the event, though the comedy isn't doing the act itself any good.

Dello Blanca preceded the mysterious offering and scored a substantial success with her imitations. Especially appreciated was the "Tangany." Welt.

Joe Welch has entered into a contract with Lew Fields which will keep him off Broadway for three years. The first two years Welch will play in Field's productions. The contract provides that he shall be starred during the third year of the agreement's life.

HAMMERSTEIN.'s.

The rain drove people off the streets Monday night until the house was locked to its capacity, two or three rows of patrons being forced to stand. While Marie Dressler was given the feature position in the billing the audience selected Raymond and Caverley as the favorite number and ended them with a rousing success. Yonna (New Acts) started proceedings with his juggling act, and Sam Stern came second with delineation of Hebrew character which brought him into favor. The "Sicilian Singers" have settled down into a straight singing act, having cut the talk which interrupted the running of their numbers. They are now a feature in America. Cards display the names of the selection which they sing, a further benefit.

Clifford and Burke were liberally treated in the matter of applause. When the comediant got down to cases he had the audience laughing all the time. This pair have found a new avenue to success as blackface performers, contributing a number in many particulars different from any act in their class.

Closing the first part Miss Dressler was on stage until the applause had rolled up applause which told a plain story of appreciation. Marie certainly has her own way of doing things to Delsarte which makes that graceful science sink into oblivion. The applause and laughter were as substantial as the comedienne herself.

The one great big hit of the bill came at the opening of the second half when Raymond and Caverley took possession. Their act kept the audience in roars from first to last.

Frederick Hawley, Frances Hight and "Bud"" Allen, "Bundt," an admirable piece of property, but a tense and engaging display of acting. It is a tabloid melodrama en-coupa-every ele- ment, and stirred the Hammerstein crowd to strict attention.

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The program of the Orpheum, Oakland, Cal., is a special issue in magazine form with several departments.
NEW ACTS.
(Continued from page 17.)

OUT OF TOWN.

Shelvey Bros.
Gymnasts.
11 Mins.; Full Stage.
Empire, San Francisco; (Week Sept. 30).

A neat routine of contortion work, devoid of superficial "stalling," was most
appreciatively received. The three brothers
open upon a raised platform with ex-
ceptiously clever work of a rapid fire or-
er, all participating. The act is neatly
costumed and the music is in good taste.
The younger member is an artist in his
line, and deserves favorable mention.
The closing, exceedingly strong, was
rewarded by several curtain calls. 

Gilsen and Dufree.
Singer and Harpist.
11 Mins.; Two.
Ashland, Chicago.

Lottie Gilsen, after an absence of three
years from the profession, is back in
vaudeville, this time working with Sig.
Sully Dufree, who helps out with a harp.
Miss Gilsen, looking as well as ever and
even as neat, opens the act with a number.
Sig. Sully offers a solo on the harp. For
a finish Miss Gilsen sings one of her old
songs, accompanied by Dufree on the harp.
A three-minute encore helped a lot. Miss
Gilsen has retained all her old-time mag-
netism, and has a way of her own of
delivering a song. With the exception of
ea little avadoppo taken on during her
long vacation it is the same Lottie. Sig.
Dufree is a good harpist and fills out the
act nicely. Miss Gilsen should have no
trouble in returning to the big time. The
act was a big hit at the Ashland this
week, but is a bit too classy for the small
time. 

O’Connor.

Hassen and Jennie.
Globe Balancing.
11 Mins.; Full Stage.
Empire, San Francisco; (Week Sept. 30).

Hassen and Jennie take their work
very seriously. At the Empire they
appeared anxious to finish. Little work
is done by Jennie, her efforts consisting
of balancing upon the one large globe that
is used, and juggling three metal balls
for about five seconds, Hassen preceding
her with one ball added. His juggling is
poorly executed. Climbing an incline to a
height of about eight feet on the globe,
and descending was cleverly done. The
final consists of climbing the incline back-
wards blindfolded, accorded a splendid
hand. Hassen is a decidedly clever worker
for effect at all times, and he held rapt
attention. Considerable improvement can
be made on the opening which returns the
team nowhere at present. 

Flora Gilbert.
Whistler.
11 Mins.; One.
American, San Francisco (Week Sept. 20).

Miss Gilbert has an excellent choice
of selections and a very favorable impres-
sion was made from the opening, "Lazare
Valta." "Mockey Bird" proved good, and
"Rainbow" closed well. Attention should
be paid to her by the "tempo." The or-
chestra could not follow her at times.
A few interpolated songs between her
whis-
tling would make the act a pleasing one.

Steele Sisters.
Songs.
11 Mins.; One.
National, San Francisco (Week Sept. 20).

Australia sends another act, not reflect-
ing any credit. Two young women, with a
goodly share of avadoppo, have a likeable
air about them, but lack the life, swing and
dash that counts so much with singing turns.
Their present efforts will likely prove hopeless.

Pauline Devere.
Songs.
11 Mins.; One.
Wilson Avenue, Chicago.

A nice performance, a well selected reperto-
ire of songs, a sweet voice and enuncia-
tion so distinct that her songs could be
made to "go" on the more of the juries,
combine to make Pauline Devere's offer-
ing out of the ordinary. Her first
"Molly Lee." She appears in a white
creation with gloves, hat and parasol to
match. The second song is "You-Lou,
Miss Devere wearing a beautiful gown of
turquoise blue with cerise trimmings.
This is her "Grand Baby or Baby Grand," with which she scored heavily.
Another dress was worn for this. For
her last song she used "Love Thy Neighbor
as Thyself, but Leave His Wife Alone.
Pauline was obliged to sing five numbers.

B.

3 La Darros.
Ladder Balancing.
11 Mins.; Full Stage.
National, San Francisco; (Week Sept. 20).

More actual work is accomplished by
these artists in the eleven minutes they
occupy the stage than half the similar acts
in twice the time. Their work is to the
point. No time is lost by "faking" or the
fondly parodied rumour so popularly
silent in "dum" acts. Opening with
three ladders stacked in the center of the
stage, they enter on a run, each grabb-
ing one, falling apart and they are off
with their clever balancing, which holds
interested attention to the fall of the
curtain. A nice bit is performed by one
of the murs and the woman, both simul-
taneously on one ladder, passing and re-
passing each other, ending by the man bal-
ancing the woman on his shoulders.
The finale with the three balanced at the top
of their ladder, playing on string instru-
ments, is a strong feature. The act is
neatly costumed and worthy of place as
a novelty feature. 

ALVIN and KENNEY
"Feast on the Flying Rings."
21 Mins.; Same Indictor.
Alvin and Kenney, National, Chicago.

Miss Allen and Mr. and Mrs. Eugene Allen,
Alvin and Kenney, National, Chicago.

JOHN and KENNEY
"Feast on the Flying Rings."
21 Mins.; Same Indictor.
John and Kenney, National, Chicago.

ARLON-ZOdELLE TRIO
"Birds of a Feather."
21 Mins.; Same Indictor.
Arlon-Zoelle Trio, Theater Club, Chicago.

BRADY and MAHONEY
"The Marmalade Drum and the Fornax."
21 Mins.; Same Indictor.
Brady and Mahoney, Theater Club, Chicago.

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"NO ROUTE." South and South West of the Route.

Buckley's Dogs
"NO ROUTE." South and South West of the Route.

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"CANDY BOTTLE"
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Three Tangany in Tight.
At the Elgin, New York, Pa.

LEE MACK & CO.
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Bus, that's all. Per. address, VARIETY, Chicago.

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En Route "Deafly Duchess." Co.
Week Oct. 4. Standard, Cleveland.

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Orchestr, New York, Sept. 27.
Bass, Grand Central Palace, New York.

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In "A Perfect Performance."

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THE RACKETTS
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Work Oct. 11, Mayfink, Chicago.

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"THE PAULINE SENSATION."

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RICHARDS and MONTROSE
"THE PAULINE SENSATION."
NOTICE.—We are the originators and have been identified for years with the Du-ologue and Parody idea, consisting of one singing a song immediately parodied by the other, and this idea has been copyrighted and protected by us. Those who have chosen this idea are hereby warned to stop using same, or immediate action will be taken against them. (Signed) Bob E. MATTHEWS and ASHLEY Herbert
IN PREPARATION, a brand new big scenic act in "one." Special props and scenery by REISIG, Manhattan Opera House. Special Songs and Lyrics by EDWARD B. MADDEN.

JACK LEVY, Special New York Representative

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John Buckley

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ENCHO! THE COMEDY MAN-FISH

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SIMON AND DANCING ACT.

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Week Sept. 7, LYRIC, NEWARK. Work Mon. A. AMERICAN, NEW YORK. WILLIAM MORGAN, Agent.

Now playing Sullivan-Combining Barlows, Fiese, Fowles, Mccormick and Pugh one take-off program. Of particular merit is the climax to their performance, when, whistling through the air, the leader to which the two performers are clinging, one results in giving the chest and the other, leaving them on a single pole. A cool head and a great deal of nerve are required of the Barlows-

The Two Ahlbergs

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Correspondence

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E. E. MEREDITH

Representatives.

JOHN J. O'CONNOR

MAJESTIC (Ludlow R. Glover, mg., agmt., agent, Oper- ations Dept., Chicago, and Pugh, with Dan Simms, Chicago, are the originators of the 8-C. Barlows, now touring for nine weeks. Their displays, in the silent edition of "The Boy from Bippewich," and as "The Comedians," is the only one touring the country. Their popularity has grown and is expected to continue to grow.

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NEARLY ALL THE GOOD ARTISTS ARE HERE—JOIN THEM!

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Italian Boarding House and Table d'Hote will be

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KASTEL'S

A HIGH-CLASS, POPULAR-PRICED RESTAURANT.

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One block from Bennett's and Pilgrim Theatre.

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The Only Flat Catering Exclusively to Performers

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STEAK, FATIGUE, AND DINNER. ALL AT THE SAME PLACE.

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**Table of Rate Dinners, 85c.**

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All Day: $1.00. Per Week: $5.00. Per Month: $20.00.

**METAL BEDS, 40 LBS., MATTRESSES, STEAM HEAT, ELECTRIC LIGHT, BELL BOY SERVICE NIGHT AND DAY.**

**AMERICAN PLAN, $1.00, $1.25, $1.50 Per Day**

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Did you catch them at the COLONIAL this week? If not you heard all about it. One of the biggest novelty hits ever shown in New York.

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MAX HART did it

J. EDWARD

"OPERATIC TOREADORS"

Pierce and Roslyn

EASILY THE SINGING "HIT" OF ANY BILL
INTRODUCING THE NEW INDIAN SONG

"PRETTY LITTLE MAID OF CHEROKEE"

SMITH, EVANS AND WILLIAMS

Preventing the Comedy Playlet, "ALL'S FAIR IN LOVE," by LEW WILLIAMS.

Big Success on PANTAGES' CIRCUIT

ED LANG, "Interpreter."

Inter-State Circuit, Jan. 5, 1910.

The Seattle "Post-Intelligencer."—There is a little sketch called "All's Fair in Love" that is a gem. Smith, Evans and Williams do it, and Williams is a mighty clever Hebrew comedian, and a real actor.

Seattle "Daily Times."—"All's Fair in Love," a clever comedy playlet by Lew Williams, rises from the level of the remainder of the entertainment, and after laughing with Tom Smith, Pearl Evans and the author himself, who are seen in the parts, one is inclined to forget some of the indifferent acts that have gone before. Miss Evans is cute, pretty and graceful, and, moreover, possesses a smile that is really winning. Bright lines and a bit of clever work feature a story of how two young lovers trick the girl's father into consenting to their marriage.

Ilma and Carrie

A GREAT SINGER

IN VAUDEVILLE

A GREAT ACT

A GREAT WHISTLER

Watch this Space

Little Otto and West

"WHO DISCOVERED THE POLE?"

Pirates Beware:
FOR OPEN TIME, ADDRESS VARIETY, CHICAGO.

TOM McRAE

Principal Comedian and Producer of JESS BURNS' "EMPIRE SHOW"

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Everything that’s nice to eat and drink.

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W. M. Clarke's "Jersey Lilies."

Daly and O'Brien

Those "Tanglefoot" Dancers.

Watch for the "Jungle Shop" Special Scenery and Effects in "One."

"YOU CAN'T DO IT."

Billy K. Wells

This Week (Sept. 27), Plaza, New York.

Director, B. A. Myers.

Carita Day

and Company

Singing and Dancing Act.

Fishing and Motoring

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Wilfred Clarke

Address, 130 W. 44th Street, New York City

Geiger and Walters

"In the Streets of Italy"

Oct. 4, Auditorium, Lynn, Mass.

Hilarion and Rosalia Ceballos

One of the features for William Morris the coming season.

Week Oct. 4, American Music Hall, New York.

Direction, B. A. Myers

Klein, Ott Bros. and Nicholson

A Big, Bright, Breezy Musical Act.

This week (Sept. 27), Young's Pier, Atlantic City.

ALF T. WILTON, Agent.

3 Hanlons

Dorothea Howard and Co.

Presenting the Unique Comedy Playlet,

"The Serpent in the House."

By Samuel Lewis.

Playing Now.

Katheryn Pearl

Featured with M. M. Thieles.

"Wine, Woman and Song."

Minnie St. Claire

Biggest Laughing Single in Vaudeville.

When answering advertisements kindly mention Variety.
A. M. Zinn's "Dancing Girls," a new act, is at the Wilson Avenue the last half of the week.

John J. Nash, of the Sullivan-Considine offer, went to New Castle, W. Va., and Wilkesboro, N. C., this week to sign booking contracts for vaudeville theatres which open at those places within a few weeks.

The act, "A Remin in School," passed through Chicago Monday morning, coming from the Morris-Thee in Ohio, and going to the Castle at Bloom-

ing. Ill. The star players are: Walter Haskin, Ben Dee, Earl Carraugh, George Bray, Ada Church, Doris Darsa, Lela Schultz, Helen Roosevelt and Rose Bancroft.

George and Mary open on the Association time 4.

The Batters will give a circus at the Coliseum building on the State Fair Grounds, Indianapolis, Ind. next week.

Herold and Rollison are spending the week in Chicago, their first test for a long time.

The novelties are a short stay, just off the Keesee time.

Marie Howey (wife of Charles Howey) is ill at her home at Clarksburg, W. Va. He is working the Association time alone.

Smith and Arna are laying off in Chicago this week while Mr. Smith places his boy in school preparatory to their making a trip over the western circuit. The Smith and Arna baby time five months old is to accompany them.

W. V. Jourdain, formerly a company manager on the Western Burlesque, is now manager of Fred Irving's "Dancing Girls" in Burlesque, having switched his allegiance to the Eastern circuit.

Grace May is playing a larger cities booked through the Gus Sel offer.

Ed Dukeshoot and Co. left for four weeks on the Sullivan-Considine time, booked by Paul Cordova.

The Bader La Velle Time, just off the Orpheum circuit, has signed for 16 weeks on the Interstate.

Inmo and Groset are coming in Chicago last Saturday after playing a number of fairs. They will open shortly on the Interstate circuit.

Gabe Nathan left last week for Beloit, Wis., where he will join "The Hired Girl" company as musical director.

Keifer and Kirsch replaced Green and Green on the Julian night Friday night of last week and will appear at that theater on Oct. 11.

Billy Robinson, the comedian, will be a member of the company which will present "The Flying Prince" at the La Baile.

William Whitehead, a brother of Jack Whitehead, died in Chicago last week.

The Four Million are at the Grand, Pittsburgh, this week.

October and Warner, recently arrived from Aus-

tralia, have secured bookings for several weeks through the W. V. A.

Gus McEleney is at St. Louis recording from an appearance for即将到来。While Wolfe will remain in Chicago until Miss Rivera returns.

Little Otto and Al H. West are repeating engagements upon the Maria, for a new act in preparation. "Who Discovered the Father?" Several other teams were working along the same lines till Otto and West's plan was revealed.

"Charles the First?" is held over for a second week at the Majestic, and he is being booked every week in the newspapers. The main portion of the May-June "ade" for the last two Sundays was given to the "Man of Magic." It was noticed last week that in Henry Yule's impersonation of Cook and Frankie at the American, he made the former notes and gestures, the latter ignorant and self-discarding.

A recent bill at an outing theater consisted of the Ed Anderson, Mary Frances, Belle Anna Burns, and Bess Bertus, the George Supperman, and Henry and Dea., a "stolen" act. The other act was offered by Lew Ward in a "test," to prove that the booking was an actual engagement.

The Four Lortes are working on a new state-

act.

Lew and Nellie Shaw are playing the Walter Keesee time.

Golden Patton, who played the Crystal, Millian for four weeks, changing his subscription, report he has made a good return a second engagement.

Fred and Kitty Norey arrived in the Chicago city this week and will make up part of the Fantasia Circuit.

Jim Moran was in Chicago Sunday and left for Jefferson, W. Va. The Arno Twins are playing at the fair this week.

F. M. Berns left Sunday night for Richmond (Va.) to manage the State Fair, which will be held from Sept. 27 to Oct. 6 inclusive. He will preside for the Mgr. E. Newall and all of the business will be in an added attraction.

Rucker and Mack have removed vaudeville to John Arthur A. Flanagan's "Miss Illinois," which opened Sept. 20.

B CURLS new band concerts at the Coliseum Garda came to an end last. A benefit concert for the manager was given the following.

Hamlin and Noyes have been forced to cancel a week or two owing to illness.

"White City" closed Sept. 21.

SAN FRANCISCO

VARIETY'S Western Office,
1144 Broadway Street.

By LESTER FOSTER.

ORPHEUM (Martin Beach, gen. mgr.; agent, direct.)—Week Sept. 20: Week's roster may be of fete average, and principally upheld by headliners. Howard Guernsey, legthier, pumped to an expectant audience who were momentarily expecting to see some of his much admired dancing, and while a few gables were accepted in a half-fed manner, Naoma thompson was a disappointment. Tom Walters, the famous boxer and showman, split honors with Wills and Lo. Arsenal. Tom should dance with the Negroes, then add a new star, or the "Whipping Ode" so popular, with the playing past the act. Marley and Mark must have used hypnotic infusions in the playing passed the act. Marley and Mark must have used hypnotic infusions in the play passed the act. Maggy and Mark must have used hypnotic infusions in the play passed the act. They have always had certain heat following in the act, but even so they upset their knowers when they heard the music every night. A pitching pitcher was their rallying point, jumping and blues is an other engine. Among hold

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Headquarters, Criminal Theatre, Dec. 3, this week. (Sept. 27.)

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LOVELY LIVELY
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MAJESTIC, DES MOINES, SEP. 26; ORPHEUM, MEMPHIS, SEP. 27; ORPHEUM, NEW ORLEANS, OCT. 6. MISS LILY LENA HAS MAGNETISM AND PERSONALITY WHICH IS WORTH $1,000,000.

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The damage against the management of the Paramount Theatre in Hollywood, which went up a few months ago, has been taken out and disposed of by the show. Bert Levy and his partners, one of the best locations for a movie in town.

The Royal and Princess, in Los Angeles, are one of the best locations for a movie in town.

Bert Levy's Los Angeles office, located in Fisher's Theatre Building, opened last week. Levy's office is in charge of the office's operations in Los Angeles.

The Three Stooges, a popular vaudeville act, opened in Hollywood last week. The act is well received by the audience and is doing a good business.

The Musical, a new musical show, opened in Hollywood last week. The show is well received by the audience and is doing a good business.

"The Boys That Sing and Play"

"Rosenthal and Harkness"

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**Representative Artists**

<table>
<thead>
<tr>
<th>Name</th>
<th>Destination</th>
<th>Venue</th>
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<tbody>
<tr>
<td>FRED KARNO'S Comedians</td>
<td>OCT. 4, AMERICAN MUSIC HALL, NEW ORLEANS</td>
<td>American Music Hall, New Orleans</td>
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<td>WILLA HOLT WAKEFIELD</td>
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<td>BESSIE WYNN</td>
<td>IN VAUDEVILLE</td>
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<td>HILL, CHERRY AND HILL</td>
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<td>PAT AND MAY TOUHEY</td>
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<td>BON AIR TRIO</td>
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<td>VAN HOVEN</td>
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**Franklin Chase**

*In The Syracuse Journal*

If success has asked the question whether there has been a move upward in vaudeville, one who answers can reply, by pointing out *“L'amour de l'artiste”*. Under the direction of Mark A. Loomis.

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Success everywhere.

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EDGAR FOREMAN AND CO.

Will Play LYRIC THEATRE, HOBOKEN, Oct. 11th, 12th and 13th
Will Play GRAND THEATRE, New York City, Oct. 14th, 15th and 16th

TO ENABLE MANAGERS and Agents to see one of the few big laughing acts in vaudeville

TIM McMAHON AND EDYTHE CHAPPELLE

"Twenty Minutes Before Train Time"

Playing in Great Britain Moss-Stoll Tour

ADDRESS CARE VARIETY, 418 STRAND, W. C., LONDON

When answering advertisements kindly mention VARIETY.
ENGLISH ARTISTS' SOCIETY TRYING TO COMBINE HALLS


(Special Cable to Variety.)


The Variety Artists’ Federation of England is making a big effort to have certain music halls get together in order that the V. A. F. can work with them through the society’s acts on sharing terms.

The object is to project an opposition into the field, strong enough to have some show of strength if the reported combination of the big circuits should be effected.

The big combination is practically complete. All circuits included will book from one office to be called “The Variety Exchange.”

This agency will “split” commissions with agents, deducting 2½ per cent. of the five agents’ charge.

The managers are awaiting only Oswald Stoll’s return from Russia before signing agreement.

Circuits composing combine are Moss-Stoll, Barraford, Syndicate, United, Counties, De Fere, and Gibbons.

William Lee and W. E. Clermont of the V. A. F., have been in the provinces, ostensibly to discuss the music hall and theater license, but have pointed out at all the meetings held the advantage of an opposition against the combine, if it should go through, and have informed members to be prepared for the news of the combine.

LINCOLN SQUARE ON MARKET?

Reports are that the Lincoln Square is on the market to anyone agreeing to pay the yearly rental, $40,000.

F. P. Proctor was mentioned this week as considering it for a combination vaudeville and picture place. Others were also rumored to be after it.

Charles E. Blaney is the present lessee. Since the opening of the season the Shuberts have been playing their shows in the house as a week stand.

According to reports, the business there has been very weak. It is rumored the Academy will shortly go into “pictures.”

MAJESTIC “POP” IN THREE WEEKS.

Jos. Schenck of the People’s Vaudeville Co. stated on Tuesday that his firm would again occupy the Majestic, at Columbus Circle for popular priced vaudeville and pictures, commencing Nov. 1 or 8.

The Majestic will then oppose the Circle, situated in the same square.

This week the People’s Co. leased the Yorkville Theatre from Hurtig & Seamon, and will install its combination policy there.

ENGAGES BIG ENGLISH ACTOR.

(Special Cable to Variety.)


Arthur Bourchier, one of England’s best known legitimate actors, and Violet Vanbrugh have been engaged to appear in a sketch around Christmas at the Palace, London.

It will be their debut in the vaudevilles and an important event for the Palace.

PANTAGES SECURES NEW CHUTES.

San Francisco, Oct. 7.

It may be stated authentically that Alex. Pantages will play his vaudeville in the New Chutes Theater, due to open in December.

At present Pantages operates the Empire in this city. It has not been doing over well.

FIRST 'TO ROOF' ENGAGEMENT.

The first engagement of an act for next summer on Hammerstein’s Roof was entered into this week, when, through Weber & Allen, the agents, Harry DeCoe, equilibrist, was booked for twelve weeks on the aerial resort.

BIG CHICAGO MEETING OCT. 28.

Chicago, Oct. 7.

A large and important meeting of the big managers connected with the Orpheum Circuit and its bookings, or the Western Vaudeville Association will be held here Oct. 28 at the Majestic Theatre Building.

What bearing the meeting may have upon current vaudeville events no one can be found in a position to state.

RALPH HERZ BACK AGAIN.

At Poli’s, Hartford, Oct. 18, Ralph Herz, late star of a Shubert production, “The Prince of Mohamet,” returns to vaudeville, booked through Pat Casey.

The Shubert show is said to have closed last Saturday night. Mr. Herz led it. His wife, Lulu Glaser, in another Shubert production commences a starring tour at Albany to-night (Saturday).

EXPECTS TO PLAY LA SALLE.

Chicago, Oct. 7.

Notwithstanding the court decision against him for the continued possession of the La Salle, Mort Singer expects to open there on or about Oct. 23 with his latest production “The Flirtation Princess.”

The piece, if successful, will be held at the La Salle for the season, Mr. Singer calculating upon an appeal from the edict omitting him to secure him the further tenancy of the now closed house.

SENSATIONAL “CHINK” ACT.

London, Sept. 29.

The Ten Kwai Troupe at the Alhambra are giving a remarkable performance. They are Chinese and proving a big attraction.

After some of the usual work performed by orientals, two of the troupe are swung by their hair from long ropes over the stage. It is a novel sight, but when one takes a slide from the top gallery to the stage, hanging only by his hair, it almost brings the audience to their feet.

CHEAPENING TOLEDO SHOWS.

Toledo, Oct. 7.

The bill has been cheapened at the American Music Hall, formerly Burt’s, playing William Morris vaudeville.

The prices have also been reduced, now 10-20-30. Business continues very poor.

OCTOBER’S PARIS OPENINGS.


In the new programs for October in Paris, the Belledaire Brothers at the Alhambra scored a big success. The Verona Cycle act did well at the Folies Bergere. Emerson and Baldwin, Lo Pages and Max Gregory were successful at the Alhambra.

— Berlin, Oct. 7

Mabelle Fonda in the new bill at the Wintergarten did quite well. Ameta at the Apollo met with fair success, while Mabel Berra at the Apollo did not score heavily.

BRUSSELS HOUSE MAY CLOSE.

(Special Cable to Variety.)


It is understood that Barraford’s Alhambra in Brussels will not reopen, the directors being dissatisfied with the showing of the past season.

Thomas Barraford is an English manager with something of a circuit. The Alhambra, Paris, is managed by him, conducted on London lines. The Brussels house was booked in connection with it, and an attempt to introduce the same innovation there was made.

TANGUY WINS VS. DAINTON.

Baltimore, Oct. 7.

Marie Dainton, the English mimic, is not with “The Folies of 1909.” Miss Dainton was, nearly. She had been ordered to report to the show, and Miss Dainton did report here last Sunday. Eva Tanguy, the “Follies” star, remarked that perhaps Miss Dainton’s specialty would not fit in, so it didn’t. The English girl was to have taken the role formerly assumed by Lilian Lorraine.

The Klaw & Erlanger managers who have Miss Dainton under contract have now reassigned her to “The Silver Star,” which opens Monday at the Forrest, Philadelphia.

GEORGIA O’RAMY IN LEGIT.

Georgia O’Ramay, who formerly played in vaudeville as an impersonator, has been engaged and is now rehearsing with Wagnuth & Kemper’s new production, “7 Days,” which opens in New York Nov. 9.
MORRIS ACT THREATENS SUIT.
A suit for this week's salary is threatened against the Morris Circuit by Fields and Lewis, who may have to sue to recover anything that may be due to them for the remainder of the time their agreement with the independent circuit calls for.

The act was assigned to the Lyric, Newark, this week. The house management there is said to have declared he could not afford to pay their salary, $500, added to bill for the week. Field and Lewis, when informed they were to "lay off," stated, so it is said, that a suit for the week's salary would commence, according to understanding, for ten weeks of consecutive playing with a rest of fourteen weeks, when another term of ten weeks should commence, giving the team twenty weeks of the season at $500 weekly.

Fields and Lewis received a letter this week from the Morris Circuit attorney stating that inasmuch as the Morris office considered all their contract had been secured through misrepresentation, unless Fields and Lewis consented to accept $400 a week for the remainder of the agreement, they would not be played.

A Variety representative was informed by one of the Morris staff that Fields and Lewis were broke upon the understanding that they should receive the amount paid to them at Perkasie, William's Col., New York, last spring, short before Morris signed them.

The act and their agent claimed, was $500 a week. Afterwards the Morris man said they learned that Fields and Lewis had received but $400 for the Colonial engagement. The charge of misrepresentation is based upon this.

It is reported that all Fields of the act has said he held a contract with Morris for $500, and beyond that knew or cared about anything not mentioned in it.

ALL THIS FOR $50.
In these days of high salaried headliners it is no remunerative role for Rodella. Rodella is offering herself to museum managers around New York with a novel specialty. She half fills a barrel with a miscellaneous collection of broken plate glass, enters the barrel, closed tightly in tights and permits an assistant to roll and bump the barrel about the stage.

The rest of the act consists in walking up and down a step ladder, the rungs of which are sharp-edged swords. Rodella wants $30 weekly. She is to be an attraction at Huber's Museum, New York, soon, if Willie Hammerstein doesn't grab her first.

DEVEAUX C. F. U. DELEGATE.
Harry DeVeaux, president of the Actors' International Union, has been chosen as the delegate to represent the Central Federation of Union of New York at the convention of the American Federation of Labor, to be held in Toronto Nov. 8.

DeVeaux will represent 250,000 union men at the convention, that being the number of workers allied with the New York C. F. U.

Samuel Gompers, president of the American Federation of Labor, hailed from Paul G. Davis about his return to the west side he will make report upon his efforts to bring together a world-wide union of artists' societies.

DRAWING FINE DISTINCTIONS.
The United Booking Office appears to be drawing the "opposition" lines with some fine distinctions. A case in point is the booking this week of "Ellis Island," a sketch in which Joe Welch was formerly principal. Nine Welch played the sketch on the United time he has been listed among the opposition acts, having played for William Morris, Inc., although Morris never played "Ellis Island."

This was agreed to play the old piece without Welch, but with the same woman, Gertrude Wolfe, who formerly supported the character actor. Welch himself conducted the negotiations.

Harry Crater, managing bill at the Union Hill this week, Mr. Clarke is a relative of Wilfred Clarke and is playing the latter's old farce "What Will Happen Next." He (Harry Crater) worked last week and the week before at the two Bruggerman theatres in Hoboken and Paterson, N. J., both listed as "opposition."

Another "barred" act, this week playing time allied to the U. B. O. is that of Fox and Fosie. They played for Morris early in the spring. This week they are at the Orpheum, Memphis, Tenn., an Orpheum Circuit stand.

ANOTHER MARKED "UNFAIR."
Chicago, Oct. 7.
Frank Q. Doyle, booking agent for a number of five and ten cent theatres, was placed on the "unfair list" at the mass meeting of artists Tuesday afternoon. Doyle antagonized many of the leaders in the union movement some time ago. This makes four agencies declared "unfair."

SUBTERRANEAN THEATER.
Chicago, Oct. 7.
The new Washington Theatre, built half under ground, opened here Monday under management of Nat Burges. It is owned by The Old South Amusement Enterprise Company and seats 600. It is built on lines of a legitimate theatre. Malcolm D. Buckner is assistant manager. Nearly a year was required to transform the place into a theatre, on the corner of Washington and Kneeland Streets.

RECOGNIZING OPPOSITION.
Boston, Oct. 7.
The policy of ignoring the Morris opposition has been abandoned at the Majestic. It is now light. The headline act is not determined till Thursday or Friday preceding the opening and even then there is likely to be a change of program.

The bringing of "Charley the First" to the Majestic in advance of "Consul" was a good business move. The two monkeys may now be compared as "Charley" is held over a third week, with "Consul" at the American.

MINSTRELS SHELVED FOR GOOD.
It is unlikely that the former "Eddie Leonard Minstrels" will again take to the road. Geo. Thatcher, among others, owning original company, are playing vaudeville dates.

The first intention of Reich & Plunkett, who managed the show, was to place Mr. Thatcher at the head of the reorganized company, following the departure of Mr. Leonard caused by financial troubles with the management.

LINCOLN ADMITS TWO.
Chicago, Oct. 7.
Fred Lincoln, general manager of the Sullivan-Considine Circuit, will be here for about a week yet and there is no longer any question but that his circuit will have two theatres here by 10/10 and possibly for the remainder of the season.

"I have closed for two houses" was the statement made by Mr. Lincoln Tuesday. Paul Gondron, who is now looking the North Avenue with Sullivan-Considine shows, refused to discuss a rumor that Charles B. Marvin is after him to book the Marlowe.

Mr. Lincoln intimated that the Chicago branch of the company would for next year be playing the same bills as the new houses of the circuit in Milwaukee and Cincinnati. These two new houses open Dec. 1. From his statements it is inferred that bills will cost at least $1,000 a week.

NO "TURKISH DANCERS."
The "Turkish Dancers" imported from England by the Morris Circuit at a weekly price of $450 are not working under their contract.

The act opened at the Lyric, Newark, N. J., last week to "break in." Paul Murray, the Morris London agent, then in New York, sped himself to the Jersey town to report upon the turn. When he again called at the Morris office in the American Music Hall building, Mr. Murray is reported to have said that the "Turke" in Newark were no longer the original women booked in London.

Thereupon the dancers were notified, and it is said at the Morris office they agreed to call the engagement off.

One of the Morris staff in speaking of the instance on Tuesday said: "It's a Bagny case over again." (The Bagny Troupe originally booked for this country two years ago was "duplicated," the second act coming over).

MORE BLACKHANDERS.
A short time ago Alf T. Wilton received a series of anonymous letters all threatening his life, the notes turned out to be an advertising dodge. From all appearances the delicate billet doux received this week by Ben Harris, of Atlantic City and New York, is a sure enough blackhand missive.

It is decorated at the corner with a drawing of a dagger and crossesbones and the text runs: "I belong to the society that kills. For a whole year your influence has kept me out of work. Oace this persecution or I will put you away forever."

The note carried no signature.

MRS. ED. REYNARD DIES.
San Francisco, Oct. 7.
Mrs. Ed. F. Reynard, wife of the ventriloquist, died in this city last Sunday morn- ing of heart failure, at the age of thirty- one.

Mrs. Reynard had accompanied her husband on his present tour of the Orpheum Circuit.

The body will remain in San Francisco for the present.

TO FOLLOW "THE CLIMAX."
When "The Climax" ends its run at Weber's, around the holidays, Joe Weber will produce at that theatre a new musical comedy, "Alma, Where Do You Live?" by Paul Herre and Jean Brequet.

SMOOTH MANIPULATION.
The theatrical people in the know this week were wondering why they had selected the show business for a livelihood when the real estate field offered splendid opportunities.

The regrets were caused by the report of how Mr. Greenwood, Jr., of St. Louis, "put through" the new Times Square theatre and land deal for the property at the southeast corner 43rd and Broadway. It is now accepted as settled that Martin Beck controls the proposed theatre there, and will in every probability play vaudeville, of a new and music hall kind for New York.

Mr. Greenwood is credited with being one of our smoothest little talkers. When his paper and pencil are on a table, those who know him say there's nothing left for the listeners to do but to fall in with the Greenwood proposition.

In the Times Square deal, Mr. Greenwood guaranteed the owner of the site, Mary A. Fitzgerald, $100,000 yearly rent for twenty-one years, with an option on the ground lease for 65 years more at terms to be agreed upon at each renewal.

For the guarantee of the first period Mr. Greenwood bound himself, that is an offer of $1,000,000 to guarantee the sums due him, being a mortgage upon the property. To secure a portion of the necessary funds to erect the edifice, the real estate man laid out a plan whereby $600,000 worth of 7 per cent guaranteed bonds on the lease should be issued, the bonds guaranteed by a second mortgage on the building to be built.

With the $600,000 subscribed, Mr. Greenwood secured another $600,000 from Mrs. Fitzgerald to help send up the structure, giving Mrs. Fitzgerald a first mortgage upon it.

In order that the holders of the bonds might know that the 7 per cent, actually guaranteed was there, the lessee of the theater was required to deposit the rental for the last two years of his term, in advance, as security for the lease. Renters for stores was likewise, putting up a fund sufficient to pay the interest as guaranteed.

In the summary Greenwood secured a building lease on a $2,500,000 site, will build a $1,000,000 office building and theater, and apparently without investing anything beyond the guarantees.

OFFERED TO AID "COPY."
Friday night Tom McNaughton of the McNaughtons stepped up to the box office of the Herald Square theatre where "The Rose of "igeria" is appearing.

"I want a ticket," said Mr. McNaughton, "I understand your actors have copied our act, but are doing it poorly. After looking it over, I will help them to fix it up a bit."

Mr. McNaughton sat through the show, confirming the information given him by his brother, Fred, that "The Rose" is using their "fight."

COMPETITORS "KIDDING."
Stories of "kidding" between Martin Beck and William Morris in street and restaurant conversation; also over the telephone, are circulating around.

The Morris houses oppose Beck's at New Orleans, Winnipeg, Memphis and Chicago.

The bantering is generally upon business or prices, but the stories which tell of the "kidding" say that there is so much fun there must be some sense.
NEW COLONIAL A "POP."  
Pictures and vaudeville will become the policy of the New Colonial, opening here Oct. 18, under the management of M. W. Taylor. Six acts and pictures will be given, three shows daily, matinees and two nights.

"This house was open last season as a popular priced vaudeville place, and called the Fifteenth Street Theatre. It is the old Y. M. C. A. building at Fifteenth and Chestnut Streets. The building has a gallery and balcony, and when the improvements have been made will seat about 1,400. The stage is being enlarged so that any act can be played.

The bookings will be supplied by Taylor & Kaufman of this city, who have added this house, one in Baltimore, and several others to their long list. Taylor & Kaufman are not interested in the NYBO as announced, but exchange acts with that agency. They have several turns under their exclusive management. They have built up a large agency in this city supplying the Park, Girard, Liberty, and other houses with acts.

ARREST UNDER NEW AGENCY LAW.  
Chicago, Oct. 7.

Manager G. W. Hoppin of the Vaudelette Theatre Co. was arrested here yesterday upon the charge of a violation of the new agency law, which forbids, under the penalty of criminal prosecution, any person or firm, not an agent duly licensed charging commission upon the booking of an act direct.

S. L. & Fred Lowenthal; the Chicago theatrical attorneys, are behind the case. The Vaudelette Co. signed Beecher and May direct, charging five per cent. commission upon the salary named.

The Illinois Labor Commission is acting with the Lowenthals. This is looked upon as a test of the new law. It will be followed with much interest.

CHANGE AT UNION HILL.  
It became known during the week that the management of the Union Hill (N. J.) theater had passed to the K.-P. Interests, and was newly managed and booked by Harry Leonard, while owned by local people. Under the new arrangement attractions are selected from the United list by E. M. Robinson, formerly of the Park.

John C. Pocbee may be the new resident manager. Leonardt is building a new theater in Jersey City, the presumption having been that it would take its shows from the United books.

PUBLISHER LOOKING UPTOWN.  
The new Columbia Theatre building at Seventh avenue and 47th street, to be completed in early December, is to be owned and operated by Charles K. Harris, the music publisher, for a publishing house to replace his present business quarters on West 31st Street.

Mr. Harris has lagged behind his competitors in the general forward step of the past year or so, but the next move to be taken by him will likely land him the head of the uptown procession.

JOSE A MANAGER.  
"Dick" Jones, known to the profession as the tenor of the Tuxedo Quartet, is now a manager. He is busy producing a musical drama called "The Silver Cord." It will open in two weeks out of town, coming onto New York under Shibbert bookings after a few days on the road.

AN AGENT MARRIES.  
Chicago, Oct. 7.

An agent booked a life partner Sept. 15 at Cincinnati and has been keeping the marriage a secret.

The agent is Coney Holmes; the bride formerly Ada Dunenbery. Mrs. Holmes knows all about the show business, having been engaged in Mr. Holmes' office.

There has been much excitement around the Hotel Lincoln during the week because a certain ex-star in musical comedy, now a vaudeville player, lately on the Morris circuit, has taken sudden leave of her husband.

JESSIE COUTHOUI IN EGYPT.  

JOS. HART GETS INJUNCTION.  
Judge Blanchard in the Supreme Court Thursday afternoon rendered a decision in the case of Joseph Hart vs. Bill Goodwin, granting the injunction which Mr. Hart sought, restraining Goodwin from singing the song, "Nobody's Satified," which Mr. Hart purchased in England and for the use of Mrs. Hart (Carrie De Mar).

As a result of the injunction, Mr. Goodwin may not use the song in his act after this week.

Mr. Hart averred that he brought the action not alone to protect his own property rights, but to establish a precedent whereby the rights of ownership to songs and musical compositions may be protected in this country.

FRANKLIN CONTRACT OFF.  
The contract made between Irene Franklin and the Morris Circuit in the vicinity weeks this season at $1,000 weekly is a thing of the past, according to information given at the Morris office this week. It was said that Miss Franklin insisted that no single agent in the Morris circle be allowed to use any of her songs while she was playing out the agreement.

To this William Morris says he objected. When Louis Wesley, agent for Franklin and Green delivered him a letter from Miss Franklin stating that this condition must be lived up to or she would consider the contract broken, Morris states that it was accepted as a cancellation.

Mr. Wesley could not be found this week, but it is understood that he called upon Morris for a new agreement, guaranteeing thirty weeks of consecutive time without a "lay off" and insisting that a route be made part of the new instrument.

GRACE LEIGH IN AN ACT.  
M. S. Bennett has an act in mind for Grace Leigh, formerly of "The Follies," Miss Leigh was in consultation with her vaudeville agent this week.

The former "Follies" principal may appear in the show daily in company with a male partner or perhaps at the head of a "girl act."
CIRCLE MAKES GANE’S SECOND.

The day following the departure of “In Harry’s Circle,” from the Circle, Oct. 17, William J. Gane, acting for Felix Isman, will commence a policy of vaudeville and pictures in the house, on the same lines and at the same prices now prevailing at the new Manhattan, also operated under Mr. Gane’s management, with Isman the controller.

The two New York combination theatres play independently of the cheaper grade of houses in Philadelphia that Isman and others, under the corporate style of The Moving Picture Co. of America, are interested in.

The Circle was held under lease by Isman, “Little Tim” Sullivan and Larryl Mulligan, or for them, until a deal was made with Klaw & Erlanger, turning over the bookings of the house to “The Syndicate” in exchange for a route over the K. & E. houses for one of the shows at the Circle which the trio were interested in. The assumption was a let the moment that Isman was alive from “out.” This assumption seemed to answer for the purposes of all at the time.

The Circle has a capacity of about 1,800. Mr. Gane will manage the theatre in person. His brother, James, will have charge of the Manhattan. Vaudeville acts for both houses will be booked for a week’s stay in each.

Spool reels of moving pictures will be run during the shows at the Circle, which will secure the “first run” films, the Manhattan displaying these on the sheet the day after.

The New York authorities’ restrictive order on the Manhattan limiting the seating capacity there to 300 is still in effect, although there is space to accommodate 1,500 people in seats, with a lobby admitting of sufficient space for this number to 1,500.

At about the center of the orchestra floor in the remodeled office building at 31st Street and Broadway, a partition wall has been erected, shutting off the rear of the house. In front of these partitions rows of seats are placed with a wide aisle between. The balcony is in the same condition, giving the Manhattan a present seating capacity of 229.

With this handicap the new house is playing to more money weekly than did the old Manhattan, which had a high mark of $3,500 on the week at a straight ten cent price to all parts. The new Manhattan is charging 10-20-30, though the latter price applies to the boxes, not yet filled up.

With the full capacity, the new Manhattan at its admission scale can, and it is expected will, hold between $4,500 and $5,000 each week.

A great portion of this will come from transients, a factor that did not figure in the attendance at the old to the extent it does in the new Manhattan.

SOME NAME, THIS.

Talking of “name attractions,” won’t you think of Gartenfau-Gesellschaft? That is the title under which Wilhem Sommers wants to bill his Ventian band in vaudeville. In Vienna Mr. Sommers placed long engagements at one of the principal concert halls under royal patronage. Formerly Franz Lehár, composer of the “Merry Widow” music was one of his assistant-directors.

KNOBLAUCH OUT OF UNITED.

Harry Knoblauch, of Knoblauch & Hershey, operating a chain of theatres in Pennsylvania, is now established in his own office in Philadelphia, booking attractions for the company’s theatres in Pottsville, Hazelton, Mahanoy City and Lansdale. The houses were booked by Maurice Boom until they went over to the United Booking Offices last year, being then handled by Julie Delmar. Knoblauch takes attractions from Theater Manager and Independent lists. There are no United houses in opposition in his territory and the K. & H. chain is not considered “opposition.”

In Hazelton, Pa., however, there is a little vaudeville fight on just now. Knoblauch’s house is the Family. Against him is a new theatre, playing vaudeville booked in by Taylor & Kaufman, of Philadelphia. Knoblauch is paying feature acts above the $200 mark, during the fight.

200 ONE-SHEETS FOR GREENPORT.

Jules Larvett, an agent in the “NYBO,” has framed up an eight-act series of vaudeville, playing vaudeville in various places.

Jules Larvett is the manager, having the largest collection of vaudeville acts in the city. He has the same capacity as his show is to be played at least three times, and he will be able to hold the house during the run.

The act will be played Monday and Tuesday of last week at Lynn, but the court order to stop the act was served Wednesday morning, when they retired from the bill.

CRITERION CHANGES.

Atlantic City, Oct. 7.

It is quite likely that Felix Isman has the Criterion C. W. Barrett, the present manager of the house, will have charge of Dumont’s, Philadelphia, another Isman theater, when that house resumes its minstrel show.

DUMONT’S MINSTRELS RESUME.


The Eleventh Street Opera House has announced to open Oct. 16 with the famous “Dumont’s Minstrels” as the attraction. The old scale of prices will be in order.

This is the last of the vaudeville season. Several weeks of “pop” vaudeville and moving pictures were tried under the management of William Gane. The house was newly painted and improved to open this season with the same kind of entertainment. The announce ment of the minstrel opening was only recently made.

“POP” PROMOTER KILLS SELF.

Cincinnati, Oct. 7.

Roy G. Daniels committed suicide by shooting himself Monday at the National Hotel, Topeka.

He was president of the Arkansas Amusement Co., of Hot Springs, and had control of all the popular vaudeville and picture theatres in Arkansas. Opposition proved too strong for him that company was sold by creditors.

Daniels left Hot Springs last June. His wife is in Kansas City.

A letter by the suicide gave financial failure as the cause for his self-destruction.

OPENS WITH A RUSH.


The Victoria, the largest and handsomest of the many picture and vaudeville houses, built for this style of vaudeville entertainment, in this city was opened Monday night with the strongest vaudeville bill ever offered at “pop” prices in this city. The new building is situated at 913-15 Market Street, in the heart of the shopping district.

The show was little more than a rehearsal for the acts which had been waiting all days, but a fairly smooth performance was given, the following turns being on the bill: Five Lovers Family, Borsqquad, “Georgia Campers,” Billy K. Wells, Herr Franz Meisel, Harry Thorne and Co., Tyson and Brown, La Grande and Malverno and Delmore with several reels of pictures, the show running close to two hours.

The Victoria is among the houses under control of the new organized Moving Picture Company of America, of which Felix Isman, George H. Earle, Jr., and S. Lubin are the principal interests. The $200,000 house was erected at a cost of $180,000, and is larger and more elaborate in its equipment and furnishings than any of the picture houses built here, the Lubin Palace being their nearest competitor.

The seating capacity will be a little more than 1,000, more than 900 on the first floor, while nine large boxes, arranged in the form of a balcony in the rear of the auditorium will make up the difference. The price will be 0-10-20 on the first floor and 25 cents for the box seats. Ten acts and pictures will form the week and it draws daily being given. The acts will be supplied through the William Morris office, which also books Lubin’s Palace.

Jay Mastbaum, formerly general manager for the Harry Davis enterprises is the resident manager of the Victoria.

There is considerable work to be done at the Victoria and the opening Monday night under the conditions was a mark of progressiveness on the part of the management, which can be given recognition in prophesying for the future success of the theatre.

MORE “CASH GIRL” CONSEQUENCES.

John Reider, the capitalizing barber, who was interested in the former tour of “The Cash Girl,” which closed amid turbulent scenes in Boston, is plaintiff in a damage suit for $200,000 against the National Printing Co. of Chicago.

It appears that upon the closing of the musical comedy in which Mary Ward was principal, the printing company brought an attachment against John Reider personally on a bill for printing. Instead of proceeding against the John Reider Amusement Co., which was the real principal in the enterprise, the Chicago firm had served Reider an individual. A body warrant was issued in Boston and Reider was forced for six nights to sleep under guard of two sheriffs, a couple of officials playing his shadow during his waking hours.

Reider’s suit was placed upon the calen der this week for trial. He is represented by Newman & Buckley, attorneys.
Emma Carus is back in town and may appear on the Morris time before entering a legitimate production.

Sheppard Camp is appearing as a single act, at New Britain, Conn., this week, looked through the Joe Wood office.

Sam Collins returned from seven months in London, joining Joe Weber’s "The Merry Widow and the Devil" last Monday.

Kennedy and Rooney opened with their new production at the Garrick, Wilming-
ton, Oct. 4. Al Sutherland has the act.

Marie Collins, an English serio-comic, just arrived on this side, opened Oct. 18 at
Maryland, Baltimore, for her first showing.

During the Thursday night show last week at Shen’s, Buffalo, Idaho Fuller sat
to the stage, breaking a bone in her left foot.

William Gould starts Oct. 11 on the Orpheum Circuit, booked for thirty weeks on that time with his single act by Jack
Levy.

Harold G. Moran, manager of the New Roxboro Theatre, Cincinnati, and Pauline
Hyams, of the same city, were married Oct. 2.

Miner & Marioni’s "Dreamlands," with Dave Marion played to $3,757 at the
Empire, Brooklyn (Western Burlesque Wheel), last week.

Eddie Parkes, formerly of Lyons and Parkes, and Johhny Coogan, last season of the Dillon Brothers, have joined for a
vaudeville venture.

Mrs. William Morris was sponsor for the entertainment given on Thursday for the
inmates of the New York Hospital for the
Insane on Ward’s Island.

Loret and Lambert have returned from London. They have purchased a home in
New Jersey and will make that their
permanent address hereafter.

John Dunn, one of the treasurers on the Perry G. Williams’ staff, now located at the
Noveltv, will take up the duties of that office in the new Bronx.

Riverview, Baltimore’s noted amusement
resort, was completely destroyed by fire on
Thursday afternoon of last week. The losses will amount to over $100,000.

Announcement has just been made that May Reading, formerly of the Readings, and Jack Inglis were secretly married in
June of 1907. They have a son one month old.

The Three Keatons declined to open the show at the Fifth Avenue this week, can-
celing the engagement, learning of the position assigned before reaching New York.

James R. Waite, ten years ago the pro-
cessor of two or three proprospects repre-
so companies on the road, has emerged
from a long tunnel with Wall Street, play-
ing a sketch this week at the Fourteenth
Street Theatre, the feature of the com-
oration vaudeville pictures billed there.

A report says Nora Bayes and Jack
Norworth are rehearsing for "The Jolly
Bachelors," the Shubert-Fields revue ex-
pected to be in readiness in about three
weeks.

Sam Kessler and Jimmy Dunn returned from their first vaudeville tour this week.
Aron Kessler, the Hammetstein giant,
manages the boys. They open at Ham-
metstein’s Oct. 18.

Lavinia Shannon and Co. have been
booked for the full Orpheum time in "Pine
Fathers," one of the Orpheum Booking
Departments sketches, by Sowell Collins,
opened in Cincinnati, Oct. 16.

Paul’s Worcester, Mass., reopening with
vaudeville Monday caused George Lynch,
manager of the Pleasant Street Theatre,
Worcester, to introduce vaudeville num-
bers with the pictures shown there.

Ed Latell did not appear at the Ameri-
can this week. Illness also prevented
Abbe Mitchell from playing at the Lyric,
Newark. Gertie Le Clair and "Flicks" re-
placed Miss Mitchell on the program.

The Canadian Pacific Railroad has sold the Opera House at Vancouver to Demi-
ne Bums for $200,000. The sale will not in-
terfere with present lease held by E. B.
Ricketts, with several years yet to run.

Harry Lauder arrives in New York to-
ight (Saturday). The Scotchman opens at
the Plaza Monday for two weeks, and is
then due to go to Boston. George Foster
is a passenger on the same boat, the
London.

Frank Fogarty opened his season at the Grand Opera House, Pittsburg, on Monday.
Mr. Fogarty is placed solidly by Al Suther-
lund until July 11 next, appearing in New York Oct. 25, and reopening on the
Orpheum Circuit Jan. 2.

"Churchill’s" will be revived as soon as a building can be leased on the south-
west corner of Broadway and Forty-ninth
Street. A cooperation is backing the famous restaurateur and will erect a place of
capacity of seating 1,200 people.

Charles D. Wilson, for twelve years
manager of LOW Dockets, is in charge of "The Gentlemen from Mississippi" at the
Park, Boston. Ernest Baxter, of that
company, and Dorothy Virginia Lee, of Los
Angeles, were married Oct. 6.

Cameron and Gaylord have been engaged to Paul Murray to open in England about
March 14 next. Through a misprint in the review of the Plaza (New York) bill
last week, Cameron and Gaylord were
"Camerion and Flanagan."

Alec Fischer called at the office of the
Collector of the Port on Tuesday to secure
a pass for the revenue cutter to meet the
leaving Cambridge, with Cliffe Harre aboard.
An official informed him the boat had
arrived at her dock three hours before.

Charles Gaynor and his partner, a French
woman named Vini, open at the Empire,
Johannesburg, South Africa, Nov. 1 for
a run of eight weeks. The Richards Circuit
in Australia has an offer for their services.
The turn formed in France about a year
ago.

Frank Byron and Louise Landgton ret-
ired from the show at the Colonial this
week after Wednesday. They were
dissatisfied with their position on the bill
("No. 3.") Barnes and Crawford substi-
tuted. The latter act is playing two
houses this week, appearing also at Ham-
metstein’s.

It is some time since Ed. Morton, the
"coon" singer, has been trying to "bust in
New York right." Mr. Morton secured his opportunity at the Colonial this
week. Since his opening performance, Jesse
Jacobs, of the Casey agency, has been fill-
ing in Mr. Morton’s dates in the regular
houses of the United.

A member of the law firm of Goldfogel,
Cohen & Lynn has been appointed re-
ceiver for the Atlas Booking Circuit,
located in the Knickerbocker Theatre
Building. There have been internal dis-
sensions in the Agency for several weeks
past. The receivership is the culmination of those disagreements.

New York Lodge, No. 1, B. P. O. E., will hold a social session Oct. 24, with Judge J.
Armstrong presiding. On Nov. 6 the cor-
ner stone of the new Elks Building in
West Forty-third Street will be laid. On
that occasion there will be present Elks
from all parts of the country and the high-
est dignitaries of the order will conduct the
ceremonies.

The Shubertts will open the Frank Dan-
itches Co., presenting "The Belle of Brit-
tain" Washington, Monday, and also on
the same day in Albany will open the
Ladis Glaser Co. in "The Girl from the
States." The Shubertts now have in re-
hearsal "The King’s Cordova," in which
William Norris will be featured. All
three musical comedies have been seen in
England during the past year, but are
new to this country.

James R. Donovan and Rena Arnold re-
turned to New York this week. Jim’s hap-
iness at returning was only marred be-
cause an advertisement inserted by him
in a late paper carried the name of "Bar-
key" as his London agent. Donovan and
Arnold’s foreign agent is Harry Day in
London. Jim is on the warpath and threaten-
VARIETY

SOME EASTERN AGENTS.

Chicago, Oct. 7.

The agents with the burlesque shows of the Eastern Wheel are: Frank Livingston ("The College Girls"), Sam Desauier ("Star and Garter Show"), Charley Bradg ("Knickbockers"), Sam Clark ("Jersey Lillies"), Tiffany Dugan ("The Crackers"), Harry Abbott ("Polli of the Moulin Rouge"), Jake Lieberman ("The Merry Whirl"), George Leavitt ("Rentz-Satxty"), Jack Sydell ("Rose Sydell"), Arthur Phillips ("Vanity Fair").

ALHAMBRA FALLING OFF.

Chicago, Oct. 7.

The Alhambra is not doing the business the early weeks indicated. "The Polly of the Moulin Rouge," who was to have given five performances on the week, was taken as an encouraging sign. It is said no show has passed that point. One report has it that last week's gross was $1,700.

The Star and Garter continues to big business.

REFUSED TWO GOOD OFFERS.

Chicago, Oct. 7.

Sunday night the Thespian with Billy "Original" Watson on the boards sold out at seven-thirty. At seven o'clock a line extending from the house to Halsted Street toward Clark St. in view. Mr. Grammar called the Empire had offered Billy "Original" $1,500 for his weekly "divvy" without Watson having to work. Billy "Original" refused both offers.

COMMITTEE STARTS OUT.

The Censor Committee of the Eastern Wheel, composed of Sam A. Sperber, J. Herbert Mack and L. Lawrence Weber, started on their tour of the Wheel's attractions last Monday, going first to Albany. The next stop was Schenectady.

The remainder of the committee's route is withheld to avoid giving shows an inkling of their arrival in town. The trio will recheck New York again about Oct. 21.

"A DOCTOR IN VAUDEVILLE.

Dr. Will Davis is placing something new in the line of a monolog out for vaudeville. Dr. Davis doesn't state whether he is a regularly licensed or graduated physician, but certainly looks the role, with his impecable mustache in the doctor's coat.

When the Doctor's time to arrive upon the stage is reached the stage manager steps to the footlights inquiring if there is a doctor in the house. "Old Doc Davis" is there. With his medicine case, long frock coat, and a medicinal air, Dr. Davis ambles forward, propounds the theories he has on hand, leaving when the stage manager reminds him that his patient is waiting.

At one theatre recently where "Dr. Davis was 'trying out,' six of the medical fraternity were in when the request was made, all feeling much charged over Dr. Davis (and a stranger in the town) securing the supposed job.

"GOLDEN NIGHT" AT PLAZA.

To-night (Saturday) "George Fuller Golden Night" at the Plaza, where the first Big Chief and founder of the White Rat is heading the bill.

The evening has been set apart for all professional people in the city. The admission is at the regular box office prices.

BUNKED ALL ROUND.

Chas. Robinson is entitled to a grouch. He was all nice invited up for the Marie Dressier Co., when the Columbia Amusement Co. sent him over to Philadelphia to see what he could do toward fixing up the "Star and Garter Show." He took the commission for the purpose of reaping a little "soft money" before Lew Fields called him for rehearsals three weeks hence.

In arriving in Philadelphia Robinson received an attractive offer to go with the show for the rest of the season. He told Frank Weisberg, manager of the company, that he would go if he could secure his release from Fields. Forthwith he mailed the letter and proceeded with the rehearsals of the burlesque show. The next day a peremptory order came from James Hyde owner of the "Star and Garter" franchise that Rice and Cady must be put into the show.

Manager Weisberg hastened to explain to Mr. Robinson the condition of affairs. As his notice to Fields had hardly by that time reached New York, to Robinson to meet this medicine very kindly and started for this city to try and square himself with Fields. He reached here Saturday afternoon too late to see Fields at his office and was forced to wait until Monday morning. Robinson was then informed Mr. Fields was in Washington, whither his letter had been forwarded and word returned from Mr. Fields to accept Robinson's notice as requested.

Thus did Robinson lose two engagements within three days and therefore his natural grouch. In addition to Rice and Cady, the "Star and Garter" will have Murray Livingston and Co. and the White City Quartet as new people.

THE GRAHAMS DIVORCED.

Baltimore, Oct. 7.

Grace Graham, an actress living in this city, was this week granted an absolute divorce from Frank Graham, a well-known burlesque comedian and producer. She is also given the custody of their twelve-year-old daughter, Violette, and $5 weekly alimony until the girl is eighteen years of age.

They were married Aug. 10, 1894, at Pine Bluff, Ark., and separated, in December, 1906. Mrs. Graham accuses a woman in the "Trocardero" company, in which they were then playing, as being the cause of her marital wars.

THORNTON COMES THROUGH CLEAN.

New Orleans, Oct. 7.

James Thornton finished a tour of the Orpheum Circuit on Sunday evening and he finished sober. He was congratulated on all sides because of his long abstinence, and being unable to control his feelings longer, the monologist bespoke his appreciation with a few dry remarks:

"When I accepted this engagement from Mr. Beck," said the prohibitionist, "it was with the express understanding that Railway bazaars should be beckon me not, and I am very proud to say that I have kept my word and my equilibrium."

At the conclusion of his terse talk Mr. Thornton said that he would soon appear at the "Lamberein's" in Chicago which was billed as "The Bar Expert." "This time," declared the teetotaller with much emphasis, "I shall insist that they call me 'The Human Camel.'"

LOST $1,700 IN CHESTER.

Following the departure of Western Wheel burlesque shows from the Grand Opera House, Chester, Pa., Manager Harrgeaves has started a policy of moving pictures and poular-priced vaudeville, booking in attractions from Philadelphia, nine acts paying a full week.

This week Maurice Boom, the NYB in New York, opened his Family, Chester, for Monday on the 10-10-10 season with the following bill: James and Ellis, Mickey and Nelson, Marion and Dean, L. A. King and Martin.

It is reported in New York that William Harrgeaves lost $1,700 in four weeks of burlesque at the Opera House. He guarantted the Western shows $700 for three nights.

NEW "MASQUADERS" OPENS.

The new show put on by Gus Hill to replace the "Masquaders" will open Thursday night as the top attraction on the bill. Unfortunately the act was condemned by the Eastern Wheel censors, has its first showing at the Bijou, Philadelphia, Monday. Nearly all of the principals were changed from the original and two new acts were given in place of the old book.

Bonita and Lew Hearn are still with the organization, having been engaged for new acts as "strengthening" element.

After the expiration of the time they may continue with the show, there being only a difference of opinion as to salary.

"HAND THE GAL A GIGGLE.

Chicago, Oct. 7.

A comedian playing the 12th Street Theatre approached the manager of the house the other day, remarking: "Say, do any of the big moguls up in the coast ever flash their money on you for a rec to see the troupe within?"

The manager assured him all the agents called to look over the show for possible acts. "Say, do any of them work in the theater on a roll, or are you guided by a personal appearance?"

"We buy in numbers," he answered. "Where do you get your ideas of what acts work in the theater on a roll?"

"We see acts every week," he continued. "I can send you a list and have it ready by Monday."

LILY LENA'S OWN RECORD.

With a record all her own for an English singing comedian in the Western United States, Lily Lean has returned to New York after a long trip over the Orpheum Circuit.

On Oct. 14 Miss Lena will sail for London, where she will rest, meanwhile visiting Paris and Berlin for novelties in the dance "to be shown when reappearing in the East." She will make a return engagement on the Orpheum Circuit in January, again booked by Pat Casey.

Of the many English singers who have appeared over here in the past few weeks, they tell me, " Till Mont and Miss Lena will visit through the show till the pictures, and if you hand the gal a giggle you'll get work."

CURTIN 55th DEGREE MASON.

James H. Curtin is now a 33rd Degree Mason, in token of which he wears upon his watch chain a large emblem, presented to him by his associates in the Empire Circuit New York offices upon the occasion of his passing the Scottish Rites.

Another trophy of his advancement in Masonry is a curiously wrought finger ring, the gift of Secretary Beltzku.

MAY HOWARD RECOVERED.

Chicago, Oct. 7.

May Howard has recovered from her long illness, which forced her to rest in a sanitarium. She will shortly commence to fulfill engagements made before she was taken ill.

POLE MELODRAMA.

Chicago, Oct. 7.

Oliver Labadie, now of vaudeville, has written a melodrama called "A Dash to the Pole." It will be reproduced in the one-night stands by his brother, Hubert Labadie. When "paper" is printed.

A new theatre to play vaudeville and pictures is being built by a Portland (Me.) bank in that town.
ARRANGERS FOR QUICK BONDS.

Chicago, Oct. 7.

Fred Lowenthal, of S. L. & Fred Lowenthal, Chicago attorneys, has arranged with the casts of them to protect panies and acts against sudden attachments and suits.

In the attachment on "The Red Mill" at Davenport, la., last week, it proved a success. Mr. Lowenthal says this will be a knockout blow to the spurious attachments, which have become a pest to the profession.

A similar arrangement was reported as having been completed through the White Rats a year ago or so.

ALL MOVE TO THE SARATOGA.

Chicago, Oct. 7.

With the closing of the Sherman House and the College Inn the Sherman Hotel has become vaudeville headquarters. Half the profession which frequented the raised hostelry has joined the other part and may now be seen sauntering through the famous Saratoga offices. At dinner and after the show the capacity of the dining rooms is frequently tested with representatives of all lines of the profession.

The second of the series of "Artist's Nights" occurred Saturday. From 10:30 P. M. till the wee small hours of the morning the merry makers entertained. The gathering included artists as well as stage J. C. Matthews, the Morris represen tative, had a table and entertained a party of friends. A. E. Meyers presided at another table. Jack von Titzel reserved places for several of his friends.


"OPPOSITION" QUITS.

Lewiston, Me., Oct. 7.

The management of the Mystic here (Greeley Amusement Co.), running in opposition to the Rainbow Music Hall, has given up vaudeville in addition to pictures, in favor of a straight motion picture enter tainment. This is the culmination of a long drawn out battle between the two "popo" houses.

Jeff Callan, formerly a Barnum-Bailey ticket seller, is manager of the Music Hall, booked from the New York office of the United by Harvey Watkins.

Mme. Celia Caramano died at the age of 70 in St. Louis last week. She was once prima donna of the La Scala Opera at Milan, and taught singing for the last thirty years of her life.

Frank Appleton, late of Frank and Don, and Appleton and Ferry, died at his home in St. Paul on Sept. 11 of tuberculosis, at the age of 54.

"SKIGIE" SAYS THE GALLERY

HISSED ALBERT CHEVALIER.

Varity's Young Critics Thought Frank Byron "Bad" Until He Started Something."—Ed. Morton "a Riot."

SKIGIE.

"Skigie" is not quite eleven years of age. A continuous attendant of vaudeville theatres, he has tactful opinions, and his comment, not edited in any way (especially spelling), is printed as an index to the juvenile impression.

That's a pretty good show I saw to-day (Colonial, matinée, Oct. 4). Taylor & Burton are fair skaters. The girl is a better skater than the fellow. There act is a little to long. You get tired of it. The man spins around for about 3 minutes. They don't do anything spectacular. He seems to take pretty well some how but I don't think I want him back soon again. How much am I to pay him? It oughtn't to be so much as he don't carry any baggage.

The Gogo Family of Gymnasts are the only ones here that I have got advertised, and they can't give their whole show because they say their act is too high for the balcony. They wrote me something about a griddiron before they came. I didn't know just what they meant. I wrote them that the griddiron would be here all right, so I cleaned up the iron my wife cooks meat on and brought it down to the theatre, but they just laughed right in my face. One of the women tried to tell me a griddiron was a sort of con traption in the old days for hooking the towel on their towel rack. Then they laughed some more and said they would do what they could. I don't think I ought to pay them full wages. I think I had pictures of Guppy and Fogg all over the town and they didn't come either.

This is the third time I have had them on the circulars and you always say they are held over some where else. What do Guppy and Fogg do any how. If they sing that Brother Syvrest song I don't want them. You told me Rosinall the Squeaky Wire did a snappy act and he did. His wife strapped on the middle and tore a hole in my wood scenery. Some of his iron fell over on my bass drummer and laid him up. I don't need the drum player this week any how. As there are not many thumps used in this show.

Little Tottie, the Child Artist, did right good at the Wreck Wire burners threw a lot of money at her, she picked up in five dollars. I thought I ought to have half of it but her mother wouldn't give me a cent, so I painted a sign that says, "Don't throw more money at the wire burners." Business last week was pretty fair but would have been better if I had the right kind of show. Don't forget about them elephants but get them cheap as you can.

Manager.
London Sept. 29.
The Great Lafayette was again in court last week, this time for using a child in his act without a license.

This week at the Tivoli it is said that Billy Merson was forced to omit his soldier burlesque on account of Wilkie Bard's number along the same lines.

Jinn Jeffries is expected in London within a few weeks, though there has been no music hall work obtained from the managers here for him. Jeff will probably receive offers as soon as the music hall people know he is in town.

Claire Romaine denies the story that she cancelled her contracts with Percy Williams on account of Betty King's engagement in the States. Miss Romaine states that it was Martin Beck who advised her not to go to the States until January.

Callahan and St. George will in all probability remain in London for a few weeks to play the Syndicate halls.

Harry First is the added attraction for Broadhead at the Pavilion Theatre, Liverpool, this week.

Alex Carr, Bellman and Moore and Daisy Harcourt play the Hippodrome in Sheffield next week.

Bela and Bijou were called in to dep înti for Amelia Bingham this week at the Coliseum.

The Rossow Midgets are the only act to change on the bill at the London Hippodrome next week.

The Russian Balalaika Court Orchestra is the top of the bill for next week at the Coliseum.

Malcolm Scott lately returned from America will start to work at the London Pavilion next week.

A son of W. H. McCarthy, secretary of the Vaudeville Club, died this week: 18 years of age.

Elilie Levey surprised many at the Alhambra. Miss Levey after three songs was forced to come from the curtilage and sing two more choruses along with a little dance. It is a while since any turn has been as enthusiastically received in this house.

Lamberti is playing his last week at the London Hippodrome and will tour the provinces commencing next week.

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A BUSY DAY AT THE UNITED
FAVORITISM CHARGED BY P. CO.'S FOREIGN FILM MANUFACTURERS

Urban and Gaumont Threaten to Break Away, Report Says, Unless Located on Equal Footing with Pathe.

London, Sept. 29.

It is said that the Urban and Gaumont picture concerns will break their connection with the Motion Picture Patents Co. of America unless that picture trust conciliatory to the foreign manufacturers the same privileges accorded the Pathe Brothers, of Paris.

At present the Urban-Eclipse and Gaumont are obliged to pay to George Barenfunt, a Chicago selling agent, and listed as a manufacturer through his membership in the M. P. P. Co., one cent a foot on all the Urban and Gaumont films sold in America.

Pathe's sympathy export their negatives direct to the States, where they are printed at Pathe Brothers' moving picture plant at Round Brook, N. J., created with the sanction of the M. P. F. people. The product is sold to American exhibitors direct through the agents.

With the increasing excellence of the Urban and Gaumont pictures, especially Gaumont's (Urban has been going in for the artistic subjects of late,) both firms feel themselves in a strong position, and it is understood a protest war in its phrases against this reported injustice has been made directly to the M. P. P. headquarters, containing a covert threat of a boycott.

Picture people here say that the differences of one cent a foot on the product disposed of for Urban and Gaumont in America would more than support branch offices there, while the difference between printing in America and paying import duty on the completed reels would run up an immense total.

The Gaumont Co., of Paris, has announced the opening of a Canadian office "for the exclusive Canadian rights" to the Gaumont films. This is an extension beyond Geo. Klein, of the Klein's Optical Co., has a very large rental business and Klein, as everybody knows, was given his franchise in the Patents Co. office. He is now directed to the M. P. P. headquarters, containing an overt threat of a boycott.

This house, packed to capacity most of the day and night, would be a fine opener for the Independents in New York.

TWO SUNDAY ARRESTS.

Two arrests at moving picture houses were made last Sunday in New York City.

At the Astor on 134th Street, manager and a sketch team were taken into custody, the players of the sketch, Harry and Rose Smyser, having acted in costume. At the West 185th Street, manager and two boys, who sang and danced, were arrested.

"SWIPING" ACTORS.

Some of the Independents are making such a conscientious effort to produce good films that they are engaging actors from the studios of some of the Patents Co. manufacturers. The New York Motion Picture Co., makers of the Bison films, have annexed some of the players who have been setting Biograph pictures, the result has been an improvement in the independent subjects.

If they should secure the leading woman of Biograph's present company they would have the best actress appearing in films at the present time. Whoever she is, her ideas of pantomime and her knowledge of the art of acting equals any figure seen in the Pathe films where everybody seems to be born pantomimist. Aside from the annexation of several players, one good judge of motion pictures asserts that the Independents are also "swiping" film ideas from the Patents corporation.

INSURANCE PEOPLE EXCITED.

The explosion of films in the building occupied by the Columbia Film Exchange in Pittsburgh last week has caused insurance companies to start an investigation into the method and manner of storing films in the various exchanges throughout the country. The fire ordinances of every city have last a great deal of attention which shall be in the corporate limits; but film companies store reels of celluloid far in excess of the quantities allowed by the law. The insurance companies are gathering the subject with renewed vigor. Experts are formulating a new code of rules under which the storage of films will be made comparatively safe. It has been deemed sufficient, up to last week, that films will be stored in pereproof metal boxes in sectional metal cabinets, but the Pittsburg explosion has put a different light upon the subject. Film firms may be compelled to take extra precautions in future to secure insurance.

A Rochester, N. Y., daily printed a story last week, evidently inspired or written by some one connected with the Motion Pictures Co. The paper had it been ascertained that the explosion was caused by films of the old type. The story goes on to say that the Eastman non-insurable films will be placed on the market in quantities to cover the demand, and that after Jan. 1 next, there will be no need for anyone to use an insurable film.


The film explosion here last week has stirred up the authorities who say that extreme measures will now be taken for the handling and storing of reels.

One inspector who has investigated the explosion says he cannot understand how one film could have caused so much havoc.

POLICE INJURY DENIED.

An injunction against the police interfering with its business on Sundays was denied by Judge Giegerich on Monday, the application having been made by the Yorkville Film Co., of 1603 Third avenue, New York.

The Yorkville Co. is working under a six-day license issued by the Mayor. It sought to prevent the police from pressing it on the seventh day. The court in its decision said that any illegal action taken against the picture house by the authorities left the remedy of a suit for damages against the officers as individuals, or through an indictment.

Judge Giegerich cited the decision in the ease of the Eden Musee where the question was the jurisdiction of a court of equity over a policeman in the pursuit of his duty.

PAYING ASSESSMENTS IN ADVANCE.

Chicago, Oct. 7.

The committee of manufacturers which met the Board of Directors of the Alliance decided upon the $2 a reel assessment for American manufacturers and the $1 a reel for importers, as outlined when the organization was formed. The manufacturers were paying eight amounts going after the suit with a view to increase the funds for legal fights.

New manufacturers are being assessed for eight weeks on an arbitrary basis of 20 reels per week in order to swell the fund for the same purpose.

INDEPENDENTS AT ODDS.

The arrangement, which has for several months been obtained between J. J. Murdock, as leader of the Independent film movement, and the manufacturers of foreign films, has been interrupted. Murdock has held a contract with Raleigh & Roberts, of Paris, general agents for a majority of the foreign film makers whereby he was to be supplied with films from many of the foreign manufacturers.

It is said on good authority that the Paris firm recently tried to arrange with Murdock to increase his contract or exchange it that the importations of films from Raleigh & Roberts would be increased in the American market. Murdock on the contrary wished to limit his importations in manufacturing in this country the rival to supply the Independent demand. To this Raleigh & Roberts objected.

Now comes an agreement signed by Raleigh & Roberts with the Film Import Trading Co. to take through Raleigh & Roberts an increased supply of films, basing the product upon what Murdock has been supplying. This agreement with the Film Import Trading Co. was entered into while the Murdock agreement still existed and which is still in force. Raleigh & Roberts have thus fortified themselves against the inroads of any other foreign agent; at least so they believe.

Further confusion arises through a dispute over the American rights of the films. It is understood that Mr. Murdock had taken an option on these rights for a consideration of $1,000, which he allowed to lapse. The option was bought by a man who held the American rights. Raleigh and Ellis (Warwick Trading Co.) gave the territorial privilege to Nathan and by some complex agreement of contracts, way is opened for negotiations between Raleigh & Ellis and the Film Import & Trading Co., which disregard the claims of Mr. Nathan in any transaction.

Wm. Baker, who has been a prominent executive in the Warwick Trading Co. of London, has severer his connection with that firm and is due in New York to-day (Saturday). He comes for the purpose of establishing an American connection with the film manufacturers in England and on the Continent who are not bound to the Warwick Co. or to Raleigh & Roberts, of Paris.

SENDING OUT FIFTEEN REELS.

The Empire Film Co. is showing for release every Monday at least fifteen of the foreign films which they have prepared to furnish to Independent renters. He says they do this include the product of more than a small fraction of the foreign factories, indicating that, with what are sent to America added to the few manufactured here, the independent exhibitors will have a good selection from which to make up their changes.

The Vitagraph Co. is working on a series of pictures for the "Little Women." The preparation is directed by the Rev. Madison C. Peters of New York. The next in the Vitagraph "Less Miserable" releases will be presented during November.

William Selig, the Chicago manufacturer of moving pictures, arrived in New York early this week from his extended tour of Europe and after reporting to the Patents Co. went along to Chicago.
Cabled Report Says the Independents Have Signed All Foreigners Not Affiliated with M. P. Co. Agreement Gives Right to Print from Negatives on This Side.

A cable received from Europe this week said that John J. Murdoch, who is in charge of releases on the other side entered into agreements with all the foreign picture manufacturers not affiliated with the Motion Picture Patents Co. to send their negatives to this side, which would be handled by Murdoch.

Mr. Murdoch, who left for Europe about three weeks ago, is on his way homeward now, having left Liverpool last Thursday according to the cable.

One of the reasons for Murdoch's trip was to attain this result, he having been desirous for a long time of printing foreign pictures in America from the negatives.

Mr. Murdoch, who is the president of the International Projecting & Producing Co., the leader in the "opposition" to the Patents Co., is said to have believed for some time back that his company could not always make the best product of the foreigners he had been doing business with. Murdoch thought if this were the case a visit in person to Europe could do no harm.

With the foreign reels the independents will shortly have, weekly, according to one independent man this week, along with the releases to be soon obtained in this country, the list, it is said, will extend to at least twenty girls on the market as against the Patents Co. present supply of eighteen full films at 1,000 feet each.

In the list of American manufacturers included for the independents are the New York Motion Picture Co., with one release a week; Leamle, with one coming during this month; The Centaur, of Hayonne, N. J., one; The Buck Co. of Jersey City which has already released a Hudson-Fulton subject one; The Powers Co. of New York, ready to release one weekly now; the Phoenix, of Chicago, one.

Besides these there are plants now in construction or readiness to supply independent pictures, erected by Williams, Brown & Karl, Philadelphia, The Mulline Film Service, Syraxe, N. Y., Crescent Co. of Brooklyn, and our New York firm.

Commencing next week the M. P. Co. will increase its releases by one, with another to follow a week or so after.

PATENTS CO. WINS $1,000.

A story illustrating how easy it is for the Patents Co. to make money tells how a New York ship running a film to Buffalo, releasing it already run on the Patents Co. films. The New York ship was fined $200, which it paid.

Relational set in very strong. The New York firm sent a detective to Buffalo.

After several days of careful watching the Buffalo ship was "caught with the goods."

"Tedding Off Covers" (Urbane).--The film which the picture business has known for many years, the recent release running with the story bearing the title of "Tedding Off Covers." The motion of the boat as it rolls, combined with the dialogue of the characters, makes, at times, a thrilling comedy; the yachts seem to fade into the background.

There are many exciting brushes, and an exciting finish. A man is standing on the desk of the room and ambling the spray into a picture, and the yachts seem to fade into the background.

A woman is walking down the street, leading the man by the hand, and the man is being carried by a wind.

"Windlass" (Edison).--The Edison concern calls "Windlass" dramatic. One would not think of the film from its title, but it is interesting to the audience. It is greatly important. Yet in the one instance of "Lreative" where the only touch of sentiment that appears odd, the man is leaving the shore to help his wife sail his boat, while the film is leaving the shore to help his wife sail his boat.

"Laddie" (Edison).--The Edison concern calls "Laddie" dramatic. It is a picture of the pictures that will be censored on that death of a brother's, and in the picture is rather much, that may seem to the audience.

There is a man of a boat going home to seek his fortune, because he is very sad when he is in the picture. Sometimes he comes to a man who is very sad, but the picture is not very sad when he is in the picture.

The picture tells him that he is a boy, and when he gets back he is a boy again. When he gets back to the boat, he is a boy again.

"The Magic Melody" (Essanay).--This film is a sequel to a very popular one, and it is a sequel to a very popular one.

"The Magic Melody" (Essanay).--The picture tells him that he is a boy, and when he gets back he is a boy again.

When he gets back to the boat, he is a boy again.

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The Ringling Brothers Will Prepare to Lessen the Increased Strength of the "Independents" Gained This Year.

Chicago, Oct. 7.

From present indications there will be developments in the circus world from Dec. 1 until the season of 1910 opens of sufficient interest to hold the attention of everyone directly or indirectly connected with treated enterprises. In the event that the Ringling Brothers are unable to establish their supremacy beyond a doubt by the time the season opens, this same interest will continue throughout the season of 1910.

There is no denying that the "Independents" have made great headway during '09. Recent developments in Virginia prove that this gaining of strength is not unnoticed by the Ringlings. The Ringling policy is to "ignore" and when the bars are let down it is conclusive proof to the circus world that it is their belief the situation is alarming.

That the Ringlings will have three shows on the road the coming season is no longer a question of doubt. Whether the Gollmar Brothers will work alone or be combined in the triplicity arrangement mentioned in these columns a few weeks ago (Forespaugh-Sells-Gollmar Brothers) is of course known only to those directly concerned in the future of what are not needed to be the greatest tented interests ever under one management.

The field of endeavor is so large that the secret workings commencing Dec. 1 will embrace every State in the Union and innumerable strings will be pulled.

Circus people are inclined to be partisan. Billposters, car managers, agents, managers of departments, in any instance the artists themselves are lining up with one side or the other. It is not unlikely that the adherents of either faction will be more or less prejudiced in behalf of those with whom they have pledged alliance. As a result there will be many a discussion in bill room, office and in theater concerning the future of the circus business and the possible results to those who earn their daily bread in summer and winter comfort by allaying themselves with tented enterprises.

It is impossible at this time to forecast the developments which will hold the center of the stage with the closing of the present season. It is certain that circus managers will be on the alert at all times and that moves and countermoves will be of daily occurrence.

TRICKS OF TWENTY YEARS AGO.

Chicago, Oct. 7.

Now that the circus season is drawing to a close the conclusion that John Ringling is pretty handy when it comes to picking circus acts is being acknowledged by the经纪人 who have seen the Barnum & Bailey performance. The Konyota, a family of circus people (who formerly conducted a small show in Europe), have provided a great show on the entertainment with the Barnum show and have done so in such a way that the public had no conception of the "double." The name was not used on the program every time the Konyot troupe, or a part of it, appeared. They have been satisfied to shine of the Six Konyotas, presenting a riding act which has been spoken of occasionally by the rural press as a "feature." The Konyota stand on horses, in another number of the program, and perform juggling feats. C. Charlene, of Charlene and Charlene, says he did his juggling feats while standing on the back of a horse many years ago in Europe. American riders who have attained middle age say that the act is not new. The interest which has centered in the juggling on horses this season, however, is a suggestion that tricks of twenty years ago might be reinstated with success by other circus acts.

KILLED OVER A DOG.

Chicago, Oct. 7.

Peter Marshall, a negro from Flint, Mich., who has been traveling with the Miller Brothers' 101 Ranch, is dead. B. C. Clay, official dog catcher of Waco, Texas, was jailed, and the courts will likely be asked to throw out an interesting question, all on account of Joe Miller's dog, a part of the wild west aggregation.

The dog catcher attempted to impound the dog. A squabble followed. It was just after the concert performance at night of Sept. 30. The circuses were not in a humor to be antagonized by a tin star officer. The negro was perhaps more loyal to Miller's interest than was really necessary. At any event the dog catcher claims he acted in self defense. There were five bullet holes in Marshall's body.

The legal question arising is whether or not Clay had any right to impound a dog belonging to show people. The Waco Times-Herald states strict orders were issued to the dog catcher not to take up dogs accompanying country people into the city and that in the event of their being taken up they should be released as soon as the fact that they were owned by non-residents was discovered. The natural contention is that the same rule would apply to circus people and theatrical artists.

DOUBLE ACCIDENT TO CLOWNS.

Sam Bennett, a clown with the Barnum-Bailey Circus is laid up with a broken arm. Another funmaker with the same show has a like complaint, both growing out of the burlesque on the balloon horse. The first was in charge of the first car, went to Buffalo, N. Y., Fred Bates, who had charge of the second car, will go out in advance of some hall show. The second car billers arrived in Chicago last Saturday and it was saying growing so cold it was uncomfortable to sleep on the road.

"BILLY" DUCROW DEAD.

New York, Oct. 7.

"Billy" Ducrow, a native of New York city, who has been with the Ringling Brothers' 101 Ranch, is dead. Ducrow was the most noted foreigner in the Ringling tent and was a member of the famous German Jugglers' Company. He died of heart failure at his home in his 58th year.

"101st" WINTER QUARTERS.

St. Louis, Oct. 7.

The "101 Ranch Wild West Show" has changed its winter quarters from Hills, Okla., to East St. Louis, Ill. Grounds and a large building, 58 x 175 feet, situated on the Southern Railway and the Terminal tracks have been leased from the National Iron Works by Edward Arlington, part owner of the show.

The lease was made last week. The show will close Oct. 30, "Taft Day," at Cape Girardeau, Mo., when it will be shipped to East St. Louis. It will re-open in St. Louis next spring at either the Coliseum or on its park, sometime in April, it is announced.

A "WILD WEST" WEDDING.

St. Louis, Oct. 7.

Louis J. Slack and Ella Jackson of "The Gambler of the West," had a "wild west" wedding at the Imperial. After the close of the performance, in the midst of a prairie set, they rode on the stage from opposite wings in frontier attire, and without damming, were "bitched" by Justice Spaulding.

This is the second stage wedding in a fortnight. Billy Hart and La Belle Marie (Mabelle Adell Gillian) having been married on the stage of the Gayety.

CIRCUS IN THEATRE.

Nov. 1, the Pubillones Circus will commence to exhibit at the National Theatre, Havana, Cuba, remaining in that house during November and December, returning regularly to the American side, playing in Vera Cruz, and eventually reaching Mexico.

Pubillones was in New York this week looking for a female strong act at the Martinelli office. Among the engagements made for the circus is Alfred Clarke and Family, an English act.

The National Havana seats 4,000 and is said to be one of the largest theatres in existence. Before and after the circus engagement, regular vaudeville will be offered.

STILL AT IT.

Denver, Oct. 7.

"The attacks of the Barnum-Bailey management against the Sells-Floto continue to be vicious," said H. H. Tammen here this week. "Both shows are in South Carolina. We are meeting the opposition at every turn and giving blow for blow."

CARNIVAL CO. CLOSED.

The Pothill Carnival Co., a two-car rail- way show which has been playing the fairs closed Saturday in Coverskill, N. Y. It had been out six weeks. Returns were not entirely satisfactory. Among its attractions was a portable "Ferra Wheel." The show's name was "New Wonder," just as well might have closed at Cortland.

Both Alf T. and John Ringling, now in Europe, are presumably engaging people for the three circuses the Ringling Bros. will have on the road next season. Alf T. will remain abroad for some time, but John is due home before the end of October.

Jeannie Fletcher, a Scotch singer from the west, is due east soon under the pilotage of Pat Casey.

HOT OLD TIMES IN THE CIRCUS FIELD FROM Dec. 1
CROP FAILURES, CIRCUS LOSSES. 
Reports come into New York from the Carolinas that the partial failure of the cotton crop and the short yield of peanuts has worked to the disadvantage of the several circuses which are just now working that territory.

Among the shows in the two southern states at this time are the Barnum-Bailey, Cole-Philo and Howel's Greatest London Shows. These companies are widely scattered and there has not yet been any close opposition.

CHILD INJURED BY LION. 
Trenton, Oct. 6.

A baby son of J. R. Smith, a local resident, was seriously injured here several days ago by a lion in the menagerie of a "jungle show." The youngster was permitted to roam close to the cage. Reaching inside the bars, he attempted to stroke the big cat. The child's arms were badly torn.

SHORTRIDGE LEAVES Y. R. SHOW. 
Kansas City, Oct. 7.

F. M. Shortridge, who has resigned as producer of the Yankee Robinson show, was here this week visiting Tom Homan.

LEAVING "TWO BILLS." 
A score or more of theworkers who started out this spring with the "Two Bills" show have returned to New York before the close of the season. They complain that a reduction in the cook tent appropriation gave them insufficient food.

A statement by the management of the Ar-Sar-Ben festival shows at Omaha, Nebraska, to the effect that the concession is forty-five per cent, less than last year. The falling off is attributed to the street car strike which has also greatly affected the theatrical business.

The Policeman's Benefit at the Auditorium, Chicago, did not prove the success its promoters anticipated; several reasons for this failure are that the investigation recently, reflecting upon the police department, is responsible for the lack of interest while others claim the commonness of the show is the cause. The sale on the opening day are said to have been $25,000 behind those of the previous year and box office takings were disappointing.

It is now confirmed that Paul Ruiz, of the Parisiana, will assume the direction of the Moulin Rouge, and that he will keep to vaudeville, although he intends turning the garden into a ballroom. Mr. Ruiz is living in the Parisiana tent at Olympia. Folies Bergere and Printania—one for a man, but the last three have passed in separate concerts.

James D. De Wolfe, who was compelled by ill health to close in California as one of the "rely" story men with Ringling Bros. Circus, is at his home, No. 153 South Eighteenth St., Columbus, 0., where he will remain for an indeterminate time. His condition is a source of great concern to his family and friends, and at present he is sleeping in a tent in the hope that open air will benefit him. Cheering letters from his many friends in the circus fraternity will no doubt act as a welcome tonic.

CICUT FOR COLORED ACTS. 
George Archer, of the Victoria Theatre Staff, New York, is framing up a circuit of ten weeks, to be played exclusively by colored vaudeville acts. Archer hopes to produce a New York house and make up his time in and around Chicago. Negotiations to that end are on between Archer and a Chicago man who operates a chain of theatres catering to the colored population.

Archer is now handling Sunday evening concerts at the Palace Hall Theatre, 61st Street and Seventh Avenue, taking such colored acts as happen to be in the city for his bills. The concerts are an obvious object, some of the profits going to the sick fund of the Colored Artists' Benevolent Association.

Last Sunday's performance, the first, included Miss Ringold, Bailey and Williams, C. Arthur Rhone, Black Carl, "Five Leorice Sticks" with Nettie Glenn, and Clermonto and Miner.

Black Carl, a colored magician is associated with Archer in the Sunday concerts.

"MONK" RIVALRY IN CHICAGO. 
The "monks" are now in town, Martin Ringold "charlies" and William Morris "Consul.

"Charles, the First" is at the Majestic in its third week. The Majestic is doing a big business. "Charles" goes over to the Haymarket next week.

At the American "Consul" was added to a program which already contained Pauline in the latter's second week. There has been a great increase in the attendance of the American since Sunday.

W. W. ("Doc") Freeman, for so long a time confidential agent for the Ringling Bros., is now a member of the Shubert's executive staff, permanently located in New York. His special function is to look after the scenery and properties of the Shubert productions as they come in off the road or are sent on tour.

Sam McCracken, general contractor for the Ringling Bros., was in New York this week contracting for feed and arranging other details for the arrival of the Barnum & Bailey Show in winter quarters at Bridgeport about Nov. 25. The Ringling Bros. Show will again winter in Sarasota.

The annual "stag" and smoker of the Theatrical Mechanical Association will be held at the Long Acre Athletic Club Sunday evening, Nov. 7. Before the smoker nominations for the new officers will be made. James H. Curlin, who has held the post of president for three years, will probably be urged to accept a renewal of his term of office. The elections will be held at the regular monthly meeting of the Association the first Sunday in December.

Frank Elisión and Co., an organization of English sketch players, have applied to M. S. Benthom for American time. Among the sketches contracting for feed and arranging other details for the arrival of the Barnum & Bailey Show in winter quarters at Bridgeport about Nov. 25. The Ringling Bros. Show will again winter in Sarasota.

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VARIETY

NEW ACTS NEXT WEEK


This is a lively sketch, worked out along noisy lines with laughs due at frequent intervals and frequently extended by the methods of the players. Mr. Foreman's voice was built for larger places than the Royal and it is safe to say that no one can miss a word he utters. The youthful personality of the parts is maintained by the players, Mr. Foreman being a dazzling blonde whose looks alone should send almost any act past the line; but she is a clever actress besides and able to sell her lines. The result is an excellent one and one that in the sketch does, probably, the best he can, but that's not very well. The burden of the sketch falls upon Mr. Foreman. He is making all the time, the attendant result being a laughing success, farcical and forceful. The sketch tells of a man who, after a quarrel, has deserted his wife because she accused him of marrying her for money. The man's faithful friend has a scheme to advertise the husband as an astrologist and fortune-teller, hoping thereby to obtain riches and replace the husband in the good graces of his wife. The man's friend has a scheme to advertise the husband as an astrologist and fortune-teller, hoping thereby to obtain riches and replace the husband in the good graces of his wife. The man's friend has a scheme to advertise the husband as an astrologist and fortune-teller, hoping thereby to obtain riches and replace the husband in the good graces of his wife. The plan is that the man will be able to restore himself in his wife's esteem. Of course the idea is overdrawn and the situations are improbable, but laughter is the result sought and is obtained in abundant measure. Wait.


Dressed as sailors in white suits, standing in a semi-circle in front of a drop representing the turrets and rigging of a man-of-war, with the leader catvorting around the center of the stage, this band makes good music. The leader does most of his "crazy stuff" with hands and head, leaving entirely same in his food his. Classic music mighty well played constituted most of the act, a woman singer contributing one number. For a closing number he produces the tunes of "our country," winding up with the National anthem and much red-fire. All that most of the more widely known bands can say to Banda Roma is: "Go get a reputation." Considered solely as a musical organization it delivers the goods. Wait.


Stylings themselves "The Minstrel Misfits" these young women work as interestingly as a group in black spats and black Tuxedos, presenting a natty appearance. The "tan" make-up of Miss Mills better serves than does the extreme black with which Miss Flynn Covers herself off. The costumes are altogether different and offer very few new jokes, but have abundant scope to work the idea into a lively specialty. They could vastly improve conditions by using "paps" and jokes of more recent vintage than those now employed. Given bright, fresh material they will improve greatly. Wait.
Bates and Neville.
Character Songs and Bicycle.
16 Mins.; Full Stage.

The billing is "comedy bicyclist." It is about eight minutes before a bicycle appears. The man only rides. The talk leading up to the bicycle amused, but makes too slow an opening. A better start might be secured by bringing the machine to the fore immediately, talking afterward if necessary. The woman sings character numbers between intervals of riding by the man and even when he is out of sight. The wheel work is close to the usual routine, and well done. The man has a couple of good comedy bits in the riding. As a tramp he is clean and tidy looking. The comedy finish was a scream at the Columbia.

Dish.

Luken's Ponies.
21 Mins.; Full Stage.
Columbia.

Luken's Ponies is the feature at the Columbia, playing the week there. Seven good-looking ponies make an act ranking very well. The trainer is unnecessarily explaining each trick before it is attempted. He might also urge a little more speed. At times the act becomes druggy. The trainer works the animals gently, using the whip only to make a noise. A nice bit is one of the ponies adding, subtracting, selecting colors, etc. Some dogs and a monk are introduced for small tricks. The act at present needs more snap, some polishing up with a good big finale of all the animals. The Columbia program says "Luken's Ponies. Come and bring the children." It's a good line. The children will surely like the little horses.

Dish.

OUT OF TOWN.

Football Trio.
12 Mins.; One.
American, San Francisco. (Week Sept. 26).

From the name the audience wondered where the football came in. They were informed after two solos and three trio numbers had been rendered. By that time the act had stayed too long. Their apparent in football regalia and some rough play was indulged in, ending by kicking the ball into the auditorium. All have good voices, blending well, but the volume was exceptionally weak, perhaps the result of nervousness. The act is somewhat pleasing, but slow. Two of the songs could be dispensed with. quicker action and more volume all through are necessary. Fountain.

Ernest Brinkman.
Songs.
10 Mins.; One.
Empire, San Francisco. (Week Sept. 26).

Ernest Brinkman has a splendid baritone voice and pleasing appearance. Talking from the start. What Mr. Brinkman lacks principally, is up-to-dateness and should secure some sort of an act in which he could use his voice to greater advantage. At present his repertoire is shag of swing, and clasa. His "Fire—Fire—Fire" song in Fireman's costume is closer to what is needed, and closed the act to generous applause.

Fountain.

Holley and Meely.
Eclectic Acrobatic Dancing.
11 Mins.; Full Stage (Special Set).
Wilson Avenue, Chicago.

Holley and Meely made their first American appearance in their new act, "Two Lucky Tramps," and scored a big success. The opening shows a lane in front of a barn and the mocking in which hay is stored. After a few moments the hay moves. A tramp appears, apparently from his slumber. A little later a second tramp comes to view. After combing their hair with curry combs and securing laughs with dialog, they blow a whistle and come out on ground comes up to the hay mow, serving as an elevator by which they reach the street. A song and dance, hat, and cane juggling, and difficult acrobatic stunts makes the act a very good one.

E. B. Meredith.

E. C. Hunt's "Seven Billikins.
Singing and Dancing.
20 mins.; Two (Special Drop.
Star Theater, Seattle, Wash. (Week Sept. 27).

The act is composed of a male quartet and three singing and dancing girls. All have good voices and the girls are exceptionally clever dancers. They have an unusual chip of costume for their dances. The men sing strongly, each having a solo with the exception of the bass. The act goes with a snap. Closing the show after the Monday matinee, it was a favorite. In a short time it should be running perfectly.

W. C. Thompson.

Lyons and Yosco.
Harriet and Singer.
18 Mins.; One.
Young's Pier, Atlantic City.

This pair has placed together one of the finest musical acts seen in years. They were a hit from their entrance. Made up as Italians, they entered clattering, Lyons carrying a beautiful harp, and Yosco with a cello. After a selection on these two instruments and a few dialect "gags," Yosco retired, and the clever Lyons took his place. He produced some wonderfully pretty music. Then came an operatic number by both, Yosco trawning a small guitar, Lyons helping in the singing. The final was "Good-bye Mr. Caruso." It was a riot. This act is going to make 'em sit up.

I. B. Pulaske.

Edith Livingston.
"The Girl in the Trouserette Gown."
Four Special Dances.
Orpheum, Savannah, Ga.

Edith Livingston, "The Girl in the Trouserette Gown," closing the show, has an act out of the ordinary, carrying four drops, one for each number, and an elaborate wardrobe. The act may be said to be very extravagantly dressed. Miss Livingston possesses a sweet voice and many winning mannerisms. The act opens with a French song, "The Trouserette Gown," a novel and pleasing number. Next follows a candy store effect in which this clever young woman plays most charmingly as a little child. A bathing number follows. "My Egyptian Maid," with an Oriental dance gracefully executed, closes. Miss Livingston in this is not suggested nor is the dance overdone.

R. M. Arthur.

John Watson and Co. (5).
"An Evening by the Mill Wheel."
20 Mins.; Full Stage (Special Setting).
Majestic, Washington, D. C.

"An Evening by the Mill Wheel" is an excellent singing act, with a little comedy and beautiful and elaborate stage settings. There are six people, four the National City Quartet. Their receiving considerable commendation were John Watson, Pearl Dayhoff and Frank Warner. The act was well received by an unusually large audience.

Schoenmann.
**BRIGADIERS.**

At the Eighth Avenue Theater last week "The Brigadiers" was a very unclean burlesque show. For Raymond, in the new Western Wheel house in Brooklyn, it has "cleaned up" considerably but it would take "The Right Brothers for Cleaning" many weeks to make a decent performance out of the proceedings. The show is built around Dick Brown, the principal comedian. He does not handle a line during the entire performance that is not suggestive or worse.

The "cooch" which Dolly Barnes did when singing "The Cubanola Glide" last week has been tabooed and the number, taking eight or ten encores at the Eighth Avenue went off with hardly a hand.

That evidences just how much merit there was to it as a dance.

The other hit at the Eighth Avenue was Ruth Everetts French song in which Dick Brown added some "raw" business. Miss Everett sang it in Brooklyn without his assistance. The song, however, is bad enough as it is, without the singer's placing her underdressing. The upper portion of the house became so noisy the singer was forced to repeat the chorus without daring to repeat the business. In all other bits in the show something objectionable is offered.

Aside from Brown there is little else to the performance. The piece is called "The Kidders." It is Frank Daniels old comedy "Little Puck" in two acts.

The amount of money spent upon the production could be written quickly. The first set is a cheap looking interior; the second one is a bit brighter.

Orletta and Taylor in the olio have spent more money on their act than the "Brigadiers" management has on the entire production. This includes the costumes for the chorus. The numbers are of no importance. There are only two or three. The dressing for these is frightful. The sixteen girls carry nothing with any respect to the shortest of the poorfist looking crowd that could be collected. This is probably due to the costuming in a large measure, although a few have their hair dressed and are seen on the stage wearing to a masquerade. In this they may be right, for the show is little else.

One or two new people have been placed in the show. They do not aid materially. Joe Flick is the principal newcomer. He plays the school master as a Dutchman, but not effectively. His musical act is his only value. Flick is well in his specialty. William Lester, not a newcomer, figures about to the same extent as Flick. After his specialty early in "the opening piece with Miss Moore, he buzzes way enters. In the specialty he does very well, securing most of his laughs on close to the edge matter.

Orletta and Taylor are also of no importance to the show aside from their act, interesting between acts. The act is nicely. The house liked the grand opera finish and the highly colored scenic effects. It was a relief to see some clean, wholesome entertainment, and they profit by the surroundings.

Harry McAvoy is second comedian. He manages to land a laugh here and there. Whatever McAvoy lands is legitimate. He keeps away from the "blue" material as much as possible. Just why they selected an Irishman to sing a Dutch song isn't known or doesn't matter in this show. Miss Barnes is not a regular principal. She leads two numbers and when not in front for the final finish back on the chorus. Dolly is a tall, thin blonde of the type never intended for tights and should protest against wearing them. The Bartlett, two women, do some very fair dancing. They managed to put one over at the Casino.

Miss Moore is the soubrette with little aside from a lively manner and a wild desire to dance. Miss Everett is still in the "dell." At the Eighth Avenue the bit did little more than pass but in Brooklyn where the better class of entertainment is evidently desired it went very big. It is a first rate bit even though Ruth is rather a big dollie.

The French song she sings should be dropped. It isn't nice and the hooks it received Tuesday night were all that it should get anywhere. The Martells, ex-scientific bicycle act, were a big help to the performance.

The fairly well filled Casino did not seem to relish "The Brigadiers," although not very much laughter from, gets at from certain parts of the house. It is a type of show that can do burlesque no good.

**PARISSIAN WIDOWS.**

Two good laughing pieces, a well varied olio and first rate array of people make a good show of Weber & Rush's "Pariisian Widows" at the Murray Hill this week, although the players are personally uninteresting. Lipson, set a good mad man piece against the the rules of cleanliness in dialog and business. It appears that the Columbia Amusement Co., has abandoned its policy of "cleaning up" at the New York house, for on Monday evening much of the dialogue in "The Pariisian Widows" sadly needed editing, and Margie Hilton, during a number called "An Oriental Serenade" tore off the masks at the minute people that was the limit. This latter bit all but stopped the show. The gallery whiskled and bowed until the show was brought to a sudden finish at 10:15 with a mad laugh.

The company is strong in its women principals. Miss Hilton makes an excellent soubrette although concerned in a good deal of the off-color material. She is a lively girl, however, and dresses attractive ly without using any of the conventional burlesque models. There is a notable absence of garish effects and big-spangled gowns in the whole show, both as regards the principals and chorus. The nearest exception to the pretty dresses occurred in the opening number, where a dark blue evening gown appeared among the choristes, effectually killing the more subdued tone of the otherwise operatic numbers.

Emily Miles wears tights almost entirely, making a highly attractive figure on that sort of dress, and handles two numbers satisfactorily. Her number in the olio brought "chimes, leaving it up the stage at their exit. Two stage hands have to carry it off before the curtain rises for the burlesque. This is rather an awkward arrangement, making a short gap in the running of the show especially where there is no intermission.

There are eighteen choristes, all of the "quack" order and of a high average for good looks. The costuming is not extraordianily expensive but in excellent taste. In the "March of the Nations," a red fire finale, the chorus brought out pretty and small "pick" models, involving near-tights were noticeable. In the apportionment of roles the show is framed up to get the best results.

Ed. F. Rush, credited with the staging of the show, has put over a first rate burlesque entertainment marred only by the frequency of suggestiveness. Rush.

**AVENUE GIRLS.**

At the Eighth Avenue this week are "The Avenue Girls," short of a great deal, but especially of principals and comedy. Dan D. Sullivan presents," but "The Avenue Girls" are billed on the paper as a Campbell & Drew production.

The music is by Joe Morris, some pleasant "Singing Bird," a new song and with considerable strains of the catchy "Indian" selections of the past few seasons. Bobby Harris has written a book for the two-act piece named "In Mexico." The "book" is lost early, and in the second act forgotten entirely, that section being composed of "bits" by the comedians, who are called comedians by courtesy only, the same as the women principals may be termed "principal" in fact.

That is the main difficulty. There are no people in the production to give a show. All the other stuff in burlesque has been employed for laughs. Whether they were hard pressed for material from the original story or ordered to make comedy, the matter selected is very poor and poorly staged, except the "pinch" material.

What little humor is left in the "bits" catches a few smiles, but to a regular burlesque attendant there is hardly a funny bit or situation in the performance.

James Boland is the leading man, playing "straight." His excellent voice is one redeeming item of the evening. Mr. Bo- land has been in his day most likely a member of some quartet. That must be where he fell into the habit of roguing almost to the back of the neck only leaving the rear white. In make-up Lipsky of the Hebrew connection, has not alone decided upon the ordinary of ordinary stage Hebrews, but his dress is dirty, the vest filthy and the trousers spotted. Though playing as a tramp this is unnecessary. Harry (or Har- vey) Brooks plays a uninteresting tramp as well, but somewhat more cleanly in general, and sings one song to permit of a setting which brought several encores for its topical subjects. His speaking voice is a good asset for him.

Richard Black is another "straight" and George Mccone has something of a comedy role. Both have comedy acrobatic ways, while they are only playing their regular vocations though in comparison with other principals they do well enough respectively in parts.

The trio of color principals are Miss Smythe, Mona Raymond and Lizzie Pyeser. Each may have been lately recruited from the chorus on the work they show. As they are good looking, that helps to form the opinion. A peculiar point about the Misses Smythe and Raymond is their clean pronunciation and pronunciation. Miss Pey- ser is or should be the soubrette. She does not dance of sing but does a little acting of thing leading "Don't Go in the Water." With the choristes wearing bathing dresses, underneath which there is no cosset. Lizzie earlier sings "Singing Bird" lifelessly.

In "Yankewana Rag" Miss Raymond displays some vivacity, a "Spanish Dance" number being made of it. Perhaps if the Misses Lipson and Raymond had spent something on some something worth while could be shown by them.

In the second act the musical program is printed went all to pieces. The show closed abruptly at a late hour. In the second act the "Three Sunbeams" helped out by an acrobatic dancing act. In their present surroundings they are
three bright girls, with an olio act as well. "The Sunbeams" may be a part of the chorus. One was never sure whether there were twelve or sixteen girls on the job. In "The Military Girl," which Miss Aldrich had in charge while wearing black tights, four more young women would have helped out considerably. The dressing in this was not at all bad. In the "Rag" song, the girls were appearing in a rather unusual dressing scheme, somewhat daring in idea but undoubtedly pretty and attractive. A "Yankee" number has been inserted; also a "Covfet" march. The olio is worked into the third scene of the first act, the interior of a circus tent. The second scene, the exterior, might be dispensed with wholly. It is a waste of time and energy. The vaudeville division is very weak. Black and McConne make the hit of it with their rough acrobatics. The Demascons on the rings are next. "Happy," a bag-punching dog, got some comedy out of a swinging bag. The olio needed strengthening greatly. Buckley and Snyder are temporarily doing that.

The management might at least supply them with their dogs while stockholders, though leading women hadn't the pride in their appearance or the money to supply that class of showy themselves. The dressing of the principals is not extraordinary, or noticeable. Miss Aldrich wears three sortest costumes, and thinks nothing of traveling from Mexico to Panama in short skirts.

"The Sunbeams" can stand a lot of fixing, and a lot of fixing should be done. It may be here noted that but for one slight unimportant lapse the show was "clean" Monday evening, clean to the last ink, and that this too clean is a fatal thing. Eighth Avenue where the suspicion has suggested itself that the "go as far as you like" order was left standing. Sima.

GRAND STREET.

The lower East Side is flocking to this house in great numbers. On Wednesday evening there was a capacity attendance every minute after seven. When one lot of these girls had received more than their worth, more than enough people were standing to take their seats. The pictures and vaudeville went on uninterruptedly between bands of entertainments of all kinds. This same thing is said to happen, almost in the same degree, afterwards, making Grand Street the busiest and just about the best patronized spot in New York.

Mondays and Thursdays the vaudeville changes, but as no stage cards or programs are used, nobody knows who's who, without a big hunt for information. The crowds are orderly. They think the moving pictures are grand and they like the vaudeville. All receive their 5, 10 or 15 cents worth—or else they stay until they do.

The Banda Roma (New Acta) was the headliner during the first half of the week and stirred the house to enthusiastic fervor. The patriotic finale produced an object lesson, for every body in the three galleries and four booths and in the boxes stood up and demonstrated that the denizens of the East Side are safe and strong for the flag. The band was a great success.

Courtright and Aldrich made good progress with a little sketch which introduced the man in a song and the man and woman in a song and glide finish to the act. French character is a hard proposition to tackle, but the man handled it fairly well. The woman added earnest effort toward an effective appeal.

Bockman and Gross are improving as the progress and no doubt eventually to a "solo act" which will pass muster in the right localities. At present the work seems too much of an effort. Unless they can overcome this impression their path will be made more difficult.

The Great La Boré offers a next little musical turn which he sends over in an acceptable fashion. Poole and Lane (New Acta) offered a short shooting match to close the vaudeville. There was no end of moving pictures. Waft.

HUMMERMENSCH.

A good show is being shot across the footlights at Hammerson's this week. A change in the program positions before the performance opened Monday left the bill, as it was then made, a very agreeable one for the audience.

About the only sufferer from position, excepting perhaps Lester, is Louise Dres- ser, with her sweet ways and good songs. She was obliged to follow "The Blonde Headliners" act, not amounting to more than the six blondes could draw into the box office, and now not up to the mark set when the turn first went out. To follow all the drowsy singing and "song" of "The Blonde Headliners" would be a task for any single singer, but Miss Dres- ser went right at it, making one of the two hits of the bill with Harold and Wood, a male singing team (New Acta) the other. Miss Dres- ser's songs all hit home. Some of the regulars in front mentioned her repertoire had been changed since the opening. If so, it is well and should also cast along with the others "What the Cat Brought in." It's not for her in any way. And meanwhile if a few of those sobbrety blondes will take a good look at Louise Dresser, they will see something in the blonde line that is right.

A pretty, showy act with good workmanship opened the show, too good for the position but going a long way toward impressing upon the audience that the bill to follow averaged well. The act is the Four Konzer Brothers, with hoop roll- ing and "Dialbo" throwing, the "Dialbo" work especially being done with a specified finish. The number is but in its second New York week, and jumps right to the top.

Another new act for the Hammerson's was Tom Smith, formerly of Smith and Barker, who barely passed with some English songs in the "No. 2" spot, but hit the house hard with carking eccentric dancing. Mr. Smith's body lies in his feet, not in the songs or dressing. The more quickly he improves both the weak spots, the more quickly he will forge ahead.

The patter of T. Roy Barnes, of Barnes and Crawford, carried the act nicely and to a laughing success, but Mr. Barnes could go further in improvement through warming evening dweller and in his talk around so that the same line will not occur quite so frequently.

Harry Tate's "Motoring" with a strange "kild" and much new dialong along with some "business" remains as fresh and timely as ever. "Motoring" will make people laugh while there's a machine running. The humor of it is natural, and for that reason doesn't die.

The Great Lester appeared next to last. He has made no change since last seen in his ventriolouala offering excepting the song, and continues to please. For an animal act showing nice training and clean work, with the largest ele- phant around New York in some time, Max Gruber's Animals is among the best. It is unpretentious but neat and interesting. Sima.

PLAZA.

On Monday evening an audience of good size, but by no means capacity, saw a pleasing bill from end to end. There was diversity in character and as a booking arrangement it constituted a true variety show.

Gallando leading off modeled men and was appreciated. Mills and Flynn, second (New Acta).

Fred Hallen and Molly Fuller, with Wm. McKee as a mildly jealous husband, kept the laughs going with their bright sketch, "A Lesson at 11 P. M." Mr. Hallen introduces individual methods as a comedian and the statuqeous and beauti- fully gooned Miss Fuller makes an excellent foil for his always well scored points. They attained a clean and even success. Hallen won her way to substantial favor through the medium of imitations, in many instances giving fairly good reminders of those whom she essayed to recall; but interest chiefly centered in her rapid method and the novel idea of costume changing.

The feature number was Maurice Levi's Band. Programmed to follow intermission the musicians closed the first part with a burst of melody and a blaze of enthusiasm. Preceding the ultra patrioti finale Levi and his band united in a delightful pro- gram of melody.

Opening the second half Maxaz and Mazette wandered around in the by-paths of acrobatics, monolog and miscellaneous entertainment for twenty minutes with merriment abounding and applause att- racting.

"Captain Barry" introduced Flske Ollara, more rotund as a person than "eminent" as a comedian, in spite of the program. The sketch made a neat reason Ollara's shift out of the vaudeville, was well managed by a company of four, not accounting for the star. The audience re-demanded every- thing Ollara sang.

George Fuller Golden put across at a most substantial success with three separate monologs. The audience caught every point and reached out for the next one, laughter and applause abounding all the way.

Wille Hale closed the show. That is to say Wille Hale was among those who closed the show, for there works with him all the act a man who is more clever than Hale but although denied his name in type. At 11:15 Hale finished a very tiresome xylophone solo and then came the pictures. Waft.

FIFTH AVENUE.

It is very seldom of late that a bill at the Fifth Avenue runs the same during the week as at the opening show. The current program is no exception. The usual number of shifts have been made, but even with the changes it does not make for a satisfactory vaudeville performance. A good comedy act well placed in the program would help immensely. The bill runs until after eleven o'clock, and this, without an intermission, makes a long and tiresome evening.

Nella Bergen following Von Biene in the closing portion of the program had a good deal to do with the heaviness. Miss Ber- gen is the headliner and next to closing was too strong a position for a comedienne. Miss Bergen has a voice and knows pretty well how to handle it although her enuncia- tion at times was extremely rough. Following the poor opening she sang "Cousin Carus." Poor "Old Carus" has been done badly, but never quite as badly as Miss Bergen is doing it. This, however, does not count for much for the singer is scarcely in sight that was necessary to make it go. Miss Bergen is quite the prettiest thing in tight possibilities. The "Rings on Her Finger," etc. song from the "Midnight Song" made the finish. Miss Bergen, as the impecunious boy, did anything for vaudeville is good enough. Nella should know better for she has been there before.

Von Biene has happily cast away his sketch structure and is now a regular musician on the cello. He is a showman besides, quite as important as the playing. Raymond and Caverly have a very good routine in their "Mammy" frequented. They have gone along with the other "Dutch" comedians and are spending much time on the Cliff Gordon speech idea for send- ing the material over. The pair have plenty of old matter mixed up with the new. It was pleasant to note that the house passed up the older stuff. They couldn't leave the old finish however. The Spanish dance was a big laugh for the capacity audience present.

Max York and His Dogs opened the show a bit slowly. The work of the ani- mals is right but they go about it without being coaxed or beaten, through the fault of the man they work too slowly. The tricks all consist of imitating the trainer in acrobatic work. It is a good idea and brings some amusement. The finish in "one of dressing up the bull dog is rather funny but it does not help the action any.

A. O. Dunac has not changed his ventriolouala speciality to any great ex- tent. The negro "dummie" is gone but this can hardly be called a change. This is a big week in New York for ventri- loquists, with both Steinems and Dunac's both featuring one. Mr. Dunac, from the way the house greeted his enter- tainment Monday night, should com- mence to think it over. Eckert and Berg were on "No. 2" and went through.

Deak.

As two women walked past the Ameri- can Tuesday evening they noticed a large bill of Admar and "Oh, there's no Arthur Prince," said one of the women. "I haven't seen him," re- marked the other, "but I saw that 'Jim' this afternoon. He came up on the Sub- way with me."
The VENDETA" (Pathes). As sensational a chase as has ever been pro-
gressed on the screen occupies a few for a few minutes in the story in "The VENDETA." The people who come to see it are interested in the going and 4. living in hands at every move. The story opens at the Royal Palace of a Spanish city and centers about a battle, the rivalry of twoamous and their plot to destroy each other. The plot pursues its course with a straight face on and in the course of events the police almost at his heels. Finally he gains the chance of escaping and makes his getaway behind the window he sees the arrival of the detachment. He turns back, but, as he turns away, he is shot. The story continues for the rest of the novel.

The trial of young Arakel is one of the principal story lines. As a prisoner he is to be put on the stand and he is to be put there in front of the camera. He makes his trial品格ful. He has, however, been large enough to stand on his own legs. He has given the son more before his friend and, when he is put on the stand, he is put there with the use of the camera. The police take him up for his conduct, but his son is not disturbed and east off. This is one of the earliest of both left and right. The trial in film shows events three days, and in each of these days the child is put to his task and his task is to make a fool of the world. The picture is full of humor and it is full of pranks and it is full of situations in the world of art. Upon their departure the Alrakel in order to kill the prominence. The condition of the young artist forces him to play out his signature on the prophecies and the symbol he can have no joy in creating splendid works except the joy of doing good. The Alrake and his brother are going to the alibi and working strength to make the renunciation of a worldly ambition.

"The Great Day" (Pathes). A very thrilling and last cinematographic subject. A girl, perhaps seven, eats a glass of syrup. It is not unusual for a little girl to eat a glass of syrup, and she is not uncommonly so. When it suddenly springs into open space the syrup is thrown up into the sky and impales it on the door, and sitting up, closes in the doorway, whereupon it is caught. The child fades away at this point and in her place stands a beautiful maiden, all of sorts perform curious feats of self-motion. This film is only 140 feet in length, serving enough as a shorter file.

"The Brothers" (Kanemuto). A fine picture 4 taking in a girl too lazy in work, and full of unbelief. The girl always finds a way to get herself to do what she is not going to do. The work is not done, only to travel along in other employment with the same result. The film is well acted and shows above the ordinary run of comedy subjects.

"The Awakening" (Biograph). This film regards K. P. Moore's story, "The Confidant," one of the most immortal immediate masterpieces of the world. Mr. Moore's skill is well known and well advertised. He strikes the key that wins the heart of the beholder and tells the story that he knows will keep the people interested in the plot. The girl remains faithful until her lover is released, then they marry. WAIT!

"Anne is Working" (Pathes). The story aims to carry out a girl too lazy to work, and full of unbelief. The girl always finds a way to get herself to do what she is not going to do. The work is not done, only to travel along in other employment with the same result. The film is well acted and shows above the ordinary run of comedy subjects.

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"The Bride's Ward" (Lubin). Philadelphia's new promising in photography and film results. Important as it is for a few moments in the story it holds the interest of the audience. The story is a thrilling one and filled with excitement. The plot is rapidly developed, the scenes are well arranged and the acting is good. The picture is well made and it is a fine addition to the list of films that are being produced.

"The Man with the Camera" (Pathes). A fine picture that is well made and well acted. The story is well told and the acting is good. The picture is well made and it is a fine addition to the list of films that are being produced.
ALL THE GOOD ARTISTS ARE HERE—JOIN THEM

VARIETY

Page would appear to be about a theatrical performance.

FOUR FEEDINGS, both fine acts, received fair applause from the audience.

WILSON AVENGES (J. Burch, mgr.; cast: William Morris).—Keller and Kline opened the show for the four days ending Oct. 25. Their dancing body was handsomely abetted. Nellie Elbur, billed as the "Dancing Girl," (New Arts) and Harry Walsh, a dancer known as "Dancing Boy," (Old Arts) and performed their required equalitarian feats. Frances V. Grey and her "Dancing Girls" (New Arts) and Harry Walsh, a dancer known as "Dancing Boy," (Old Arts) danced the big variety. Edna Ewing, (New Arts) and Harry Walsh, a dancer known as "Dancing Boy," (Old Arts) performed their required equalitarian feats.

HOTEL PROVENCE

Leicester Square, London. 4:45 p.m.; 8 p.m. Open July 4th to September 15th. 1-2 sgl.

FOUR FEEDINGS, both fine acts, received fair applause from the audience.

THE EDMOND'S FURNISHED

The only flat catering exclusively to performers.

374-76 4th Avenue, between 46th and 47th Sts., New York City. 1-2 sgl.

JOEY DORG,

Manager. 4:45 p.m.; 8 p.m. Open July 4th to September 15th. 1-2 sgl.

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VARIETY REPRESENTATIVE ARTISTS

GENUINE MISTAKEN IDENTITY.
NOT A FAKE BUT THE REAL THING.
NO MAKE UP OR POINTED BEARDS NECESSARY.
LYRIC, TERRE HAUTE, IND.
WHICH IS FRANK! WHICH IS CHARLIE! THEY DON'T KNOW THEMSELVES! YOU CAN'T TELL BY EXAMINING THEIR MOUTHERS. FOR THERE IS DENTAL DUPLICATION!

TERRY TWINS
TEMPLE
FT. WAYNE, IND.

JOHN BUCKLEY
ECENTRIC DANCER.

ENOH! THE COMEDY MAN-FISH
Keeps the people laughing throughout his act, which runs 15 minutes. My tank can be wheeled on and off the stage, can work in (two) only one minute to place; everything up-to-date. Enoch holds the world's record for staying under water—(5) minutes. F pply jokes and sayings; all new. The Greatest Act of its kind on earth. Letters, care VARIETY, will always find me. Permanent address, 39 E. Pennsylvania Ave., Atlantic City, N. J.

Violet Pearl
Featured with M. M. Thier's "WINE, WOMAN AND SONG".

Breakway Barlows
WEEK OCT. 11. ORPHEUM, BOSTON.

THE TWO AHLBERGS
ECENTRIC EQUILIBRISTS AND ACROMAT.
Meeting with success everywhere. A Novelty away from all others. Address care VARIETY, New York.

JERE SANFORD
THE PREMIER
YODLER and WHISTLER

PIERCE AND ROSLYN
EASILY THE SINGING "HIT" OF ANY BILL
INTRODUCING THE NEW INDIAN SONG
"PRETTY LITTLE MAID OF CHEROKEE"
Direction E. A. MYERS

ILMA and CARRIE
DORÉ AND WOLFORD
A GREAT SINGER IN VAUDEVILLE
A GREAT ACT
A GREAT WHISTLER
WATCH THIS SPACE

LITTLE OTTO AND WEST
"WHO DISCOVERED THE POLE?"
PIRATES BEWARE!
FOR OPEN TIME, ADDRESS VARIETY, CHICAGO.

ARTHUR PRINCE and "JIM"
L. H. BAUTER, LONDON.

Miss IDA RENÉ
AMERICA, CARE WILLIAM MORRIS.

Billy B. Van and The Beaumont Sisters
EDDY KELLER, Agent
BOOKED SOLID. U. B. O. TIME
SEE STEVE & SMILE

PEDERSEN BROS.
Booked Solid United Time
ALF T. WILTON, Representative
Oct. 11, Cook's, Rochester, N. Y.

LEONARD and PHILLIPS IN THE "IRISH SWEDE"
When answering advertisements kindly mention VARIETY.
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Stage apparatus manufactured of all descriptions, large or small, can be had in advance. Twenty-five years' experience as machinist. Write for quotations.

J. STEINBERG, 292 E. 79th St., New York City.

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C. Wesley Fraser, Gen'l Mgr.

256 Washington St., Boston, Mass.

Can use Standard Acts if salary is right. Open in BOSTON at NEW PALACE THEATRE. Put your address in your data book for future use. Write us only if you wish to be considered.

We are GROWING.

FIVE THEATRES IN BOSTON

WITH THIRTY-SEVEN OTHERS WITHIN One Dollar Fare.

Mrs. J. T. COOGAN is connected with these offices as Booking Manager, and M.

J. H. McCABER, formerly B. J. B., is in charge of his acts to recover his friends.

A Big Hit at Keith's Theatre, Phila., Pa., week of Oct. 4, by the well-known

SULLY FAMILY

in the Bubbling Comedy, "THE SIBLEY FAMILY"

ALF T. WILTON, Agent.

PHILADELPHIA, Oct. 5. - "The Sibley Family, heading and also a name, get mixed up in all sorts of a tangle in the mislabeining of different suit cases and as many different dates of people. The band will be complete by 2 o'clock."

Finding to favor of Harry Amon, Charles W. Manly, and John H. Hille, the present issue.

George Ade is busy remaking "The Old Town." Next he will stage a "Great Event." The ode and song have been written, and are to be put on the stage.

George DeLamotte has been unable to work for some time owing to a fall at a fair at London, England. The accident was attended to and the artist is now in Chicago.

Stanley and Rosamond, recently returned from a tour of theBurroughs-Conrad time, are in Chicago.

Two companies are on tour known as "Mable's Models" and "Miller's Models" and are managed by one company, Maurice Koplen the other.

The mother of Mrs. LeVayre (Laure and Co.) is now in Chicago and is forced to cancel at the Winter North Avenue last week.

The Associated Artists will hold a masked ball at the Coliseum Dec. 10.

Fayette Munn, a pianist, is playing the Michigan State Time.

Ben Benetostic celebrated his thirtieth birthday Sept. 29 and had as his guests Mr. and Mrs. J. A. Sterned, Mr. and Mrs. Joe Berci, Moses Solomon of New York, Sidero Wersy, Helen M. Eulelen, Mrs. J. A. Sterned and many others.

The District Leader," now under the direction of Walter O. Linder, opens the new Crown next week. It is the first Crown production that ever been seen in Chicago, although it has played many places on the road.

Moe Goldstein, of Aberdon, Wash., well known man in the Pacific Coast, who is on a tour of the road, has returned home.

E. J. Landee, of Alva, Okla., opened the Auditorium Theatre in Oklahoma City, and is now playing here.

Edna Doherty is making a successful tour of the world's fair. She is well known in Europe and will make her debut in the East this fall.

O'Herlin's, Jeansotts, a member of Lesky's "Night on a Houseboat," is looking at the Priscilla until next March "with the Goddess of Liberty."

Ran Hurlung has closed his connection with the Morris Chicago office.

J. W. Clifford has been engaged for C. N. Arnold's "Fads and Follies.

Other changes are completed.

Judge Oelker, manager of vaudeville theatres at Davenport and Rock Island, was in Chicago Wednesday, and plans were as follows:

Under "Representative Article"

Single column... $8.00 monthly

Double column... 15.00

Single column... $6.00 monthly

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Discount: 3 months, advance in 15%, 6 months, advance in 25%, 12 months, advance in 30%.

Advertisements not accepted for less than one month.

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Advertising forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.
James and Lucia Cooper
TALKING ACT IN "ONE."
WILLIAM & ALLEN, Agents.
WM. S. CLARK'S "JERSEY LILIE."
EXCELLENT week, ining Herbert-Germain Tbe Marble, week. that staff) Olympic, Mattbewa Winnipeg, Russell K. Athletic has Presented by CLARENCE WILBUR AND "SWEETY'S FINISH" Direction. 70 PAGE SMITH.

THE OMEGA TRIO

IN "THAT AUTO."

Yes, really, we say unto thee that THE OMEGA TRIO

IN "SWEETY'S FINISH" is the latest laugh act in vaudeville. N. B.—if William Morris doesn’t want us, the United States government will. We can’t help it. Louis wants us, and if Al Tannen doesn’t want us, then to Hallelujah with it. (Apologies to Dad Watelk.)

When answering advertisements blindly mention VARIETY.
VARIETY

THE UNIVERSAL SUCCESS!

Concluding the first tour of any English singing comedians on the GREAT OR- PHEUM CIRCUIT, U. S. A., Miss Lena's pronounced success in the West is proven by her re-engagement through Mr. Martin Knick for a SECOND TOUR, commencing in January next.

LILY LENA

SAILING OCT. 14th on "S. S. GEO. WASHINGTON" FOR TWO WEEKS' VISIT IN LONDON

VELDE TRIO

In their Equilibrium Acrobatic Combination, including the "LOOP-THE-LOOP" DOORS.

3 Marvelous Mels

(1 Woman and 2 Mns)

DENTON AND Le BOEUF

COMEDY BARS AND CRADLE.

Many Imitators
but the Originator
of the Refined
Female "Jag"

FLO IRWIN and Co.

In "The Irish Modiste"

"A Scream From Start to Finish"

HEADING THE BILL, PROCTOR'S, ALBANY, THIS WEEK (OCT. 6).

GORDON ELDRED AND CO.

PRESENTING

"WON-BY-A-LEG"

Always a headline or special attraction

SAM ROWLEY

"THE LITTLE MAN WITH THE BIG VOICE"

NOW PLAYING THE INTER-STATE CIRCUIT WITH GREAT SUCCESS.

ASK E. S. MUokenfuss !

George and Moore

AWAY FROM OTHERS

PRESENTING "His Eccentric Uncle."

Mae L. Mack

OF THE

PEERLESS TWO MACKS

TODAY BEST LEADING SOPRANO IN BURLESQUE.

Season '90-91, "Lady Euphonias."

Management, Harry M.创业。

Gordon Eldred and Co.

"WON-BY-A-LEG."

Always a headline or special attraction

Permanent Address—Gerard Hotel, 44th and 4th Ave., NEW YORK CITY.

Sam Rowley

"THE LITTLE MAN WITH THE BIG VOICE"

NOW PLAYING THE INTER-STATE CIRCUIT WITH GREAT SUCCESS.

ASK E. S. Muckenfuss !

Recently concluded 2 years as Sullivan-Pantages Circuit.

NOT BAD FOR A LITTLE FELLOW.

Many Imitators
but the Originator
of the Refined
Female "Jag"

In "The Irish Modiste"

By Edgar Allen Woolf

"A Scream From Start to Finish"

United Time

Direction of Pat Casey and Jenie Jacobs

Mae L. Mack

OF THE

PEERLESS TWO MACKS

TODAY BEST LEADING SOPRANO IN BURLESQUE.

Season '90-91, "Lady Euphonias."

Management, Harry M. STROUSE.

George and Moore

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PRESENTING "His Eccentric Uncle."

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Special Music

FOUR-SHELVEY-BROS.

Exclusive Direction, ALF T. WILTON

Watch for the new big act

Our "Two-Act" now a feature over the PANTAGES CIRCUIT.

When answering advertisements kindly mention VARIETY.
HEARST, (Geo. Clark, mgr.; U. R. O. agent).—Hearst, one of the country's greatest and most popular plays. Its hero is a man named Hiram, who is a sign painter by trade. The story is told in a realistic style. The play is well acted and the setting is beautifully done. It is a good play and should be a big success.

CRONGHAUSEN, Creasy & Daylin held over in Atlantic City, N. J. (J. H. T. Murphy, mgr.; M. C. Emery, agent).—Creasy & Daylin are well known as a team. This play is a comedy about a man who is trying to make a living by writing. It is a funny play and should be a big success.

DAVE, Charles, (David) (H. M. Ferris, mgr.; W. E. Warren, assoc. mgr.; J. B. Fair, agent).—Dave is a popular comedian who is well known for his ability to make people laugh. This play is a new one and should be a big success.

BOSTON

BY ELLERY E. WATKINS

VARIETY

Boston, Mass., April 6—The following are some of the features of the current season in Boston, as reported by the Variety staff.

KIRBY (George W. Kirby, mgr.; U. R. O. agent).— Kirby is a well known producer who is well known for his ability to put on successful plays. This play is a comedy about a man who is trying to make a living by writing. It is a funny play and should be a big success.

CRONGHAUSEN, Creasy & Daylin held over in Atlantic City, N. J. (J. H. T. Murphy, mgr.; M. C. Emery, agent).—Creasy & Daylin are well known as a team. This play is a comedy about a man who is trying to make a living by writing. It is a funny play and should be a big success.

DAVE, Charles, (David) (H. M. Ferris, mgr.; W. E. Warren, assoc. mgr.; J. B. Fair, agent).—Dave is a popular comedian who is well known for his ability to make people laugh. This play is a new one and should be a big success.

THREE'S A CROWD, (Fred F. Shaw, mgr.; W. H. Smith, assoc. mgr.; J. W. Montgomery, agent).—Three's a Crowd is a new play that has been a big success in other cities. It is a comedy about a man who is trying to make a living by writing. It is a funny play and should be a big success.

BAYNE, John (J. W. Montgomery, mgr.; W. H. Smith, assoc. mgr.; J. W. Montgomery, agent).—Bayne is a well known producer who is well known for his ability to put on successful plays. This play is a comedy about a man who is trying to make a living by writing. It is a funny play and should be a big success.
FRED KARNO’S COMEDIANS

OCT. 11, AMERICAN MUSIC HALL, NEW ORLEANS

FRANKLIN OHASE
SAID IN THE SYRACUSE "JOURNAL"

"If anyone has asked the question whether there has been a move upward in vaudeville, the man who answers that can reply by pointing out "L’AMOURS DE L’AMANTE.""

Under the Direction of MARK A. LUBBER.

WILLIAM NORRIS CIRCUIT.

Personal direction, R. A. HILL.

BESSIE WYNN
IN VAUDEVILLE

HILL, CHERRY AND HILL
America’s Greatest Sensational Comedy Quartette.

MAX HART

PAT AND MAY
TOUHEY
(FORMERLY BURKE AND TOUHEY)

In a Comedy Sketch, featuring Pat Touhey’s Irish Boy Pipe Solo and May Touhey’s Irish Real and Fly Dancing. Permanent address—EAST HADDAM, CONN.

THOMAS J., PEARL, LEW
SMITH, EVANS AND WILLIAMS

Presenting the Comedy Playlet, "ALL’S FAIR IN LOVE," by LEW WILLIAMS.


THE LADARROS
Greatest Of All
UNSUPPORTED LADDER ACTS
Coming East NOW. S.-C. Time. NOW Coming East

LEW
DOUGLAS
SYRACUSE

NOW, THE LADARROS ARE REPRESENTATIVE PERFORMERS.

THE IRISH PEASANTS.

In a Refined Irish Singing Sketch.
PLAYING INTER-SATE TIME.

BILLY MANN

"THE VICE-PRESIDENT OF MINISTRENS"”

After 40 consecutive weeks of Western Vaudeville Association and United Time, am still working for them—NOW PLAYING INTER-SATE TIME.

JOHN DILLON

Opened at Young’s Pier, Atlantic City, last week, singing EIGHT SONGS every performance.

THE PELOTS
When answering advertisements kindly mention VARIETY.

LOUISE DRESSER
IN VAUDEVILLE

LADY SAMPSON AND DOUGLAS

PLAYING PANTAGES’ CIRCUIT.
Hill, Violet

JOHN CANFIELD AND CARLETON

WE ARE ALWAYS WORKING

CROSSMAN QUARTETTE

"THE BOYS THAT SING AND PLAY."

ROSSinka. STEVEN'S. LAWKIN.

CROSSMAN.

TEMPLE THEATRE, FORT WAYNE, IND., WEEK SEP. 12.

AUGUSTUS NEVILLE

AND HIS OWN COMPANY IN

“POLITICS AND PETTICOATS”
By OLIVER WHITE, Author of "THE VISITOR" and "SUPERSTITION."

OPENING NOV. 29 on the S.-C. TIME.

TYLER AND BERTON

"THE MATRON AND THE PROFESSOR"

COLONIAL THIS WEEK (OCT. 4)

CLIFFE BERZAC

REFINED SKATING SPECIALTY.

A BIG HIT
Singing those inimitable "swoon" songs, written and copyrighted by BROTHER HARRY.

Authors of the following:
"BELIEVE ME"
"BARRELS OF JOY"
"ALL MOUL SPADEN"
And "ABE LINCOLN."

Address care VARIETY.
CARRIE DEMAR WINS

THE SONG

NOBODY'S SATISFIED

SO SAYS THE SUPREME COURT

The Star

CARRIE DEMAR is

The Manager

JOS. HART is

The man who tried to sing it is NOT

NOTE:—Any person singing this song or permitting its use without my authority will be promptly proceeded against

MAX D. JOSEPHSON, Attorney

JOS. HART, Manager

ALB. H. FITZ

The well-known composer and writer of "Won't You Come to My Tea Party," "Honeysuckle and Bee" and hundreds of others, wants his friends in the profession to know that he is now located with the

M. WITMARK & SONS

WITMARK BUILDING, 144-46 WEST 37th ST., NEW YORK

Where he will be more than delighted to renew old acquaintances, and demonstrate his new songs as "HELLO," "DON'T YOU WANT A PUSSY WILLY DOG," "HOW'D YOU LIKE TO BE A DOG?" etc.

HAMILSTEIN'S NEXT WEEK (OCTOBER 11)

GEO. BOB

LYONS AND YOSCO

'(Late of Lyons and Parkers)

(Late of Pearl and Yosco)

FIRST NEW YORK APPEARANCE

Direction, AARON KESSLER

NOTICE TO ARTISTS

Artists desiring to purchase diamonds are now in a position to buy them of me on time at cash prices. Have no travelling agents, thereby giving the artists the benefit of the expense. Will cheerfully send goods for inspection and will call and exhibit goods to select from. Write for terms and particulars; business strictly confidential.

BUFFALO REPRESENTATIVE

JULIUS BOASBERG

FORMERLY H. J. BOASBERG

NO. 306 MAIN STREET

BUFFALO, N. Y.

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Temple Quartette
HENRY McWILLIAMS
HEATH PARSONS
In MUSICAL CATES
4 LATE OF ORIGINAL "NIGHT WITH THE POETS"
America's Most Meritorious Musical Act
Featuring
FRANK B. CATE, Cornet Virtuoso,
WALTER A. CATE, World's Greatest
Saxophone Soloist,
FRED O. CATE, Playing Solos on the
Mammoth Contra Bass Saxophone, the
FIRST ONE OF ITS SIZE INTRO-
DUced IN AMERICA, and 4 large
Xylophones.

Billy KEENE
Jesse ADAMS
IN ARTISTIC D占TS AND CONVERSATIONAL COMEDY
SO Different from the Rest!
"Duck refined quality, such subtle and delicious humor, as distinctive a flavor of originality and
unique merit."—"Sentinel," Milwaukee, Wis.

Joe B. McGee
VENUE "BEND"
Address "G. Fields' Minstrels.

They are still talking about us in "Frisco.

FRANK J.

CONROY and LE MAIRE
"And no more can we keep from deploving that we have seen the last of CONROY and LE MAIRE in 'A KING FOR A NIGHT.' For two weeks you know they have been the life of the Orpheum halls.
The inimitable thing is that there is nothing that can quite take their place!

Tess BUNCHU and ALGER
Hazel
"THE KENTUCKY GIRLS"
"THE KENTUCKY GIRLS"
OPENING GOIN' SOME.
Address. Care VARIETY, Chicago.

Hawley and Bachen
SOME BUMPS ON ROLLER SKATES
Address care VARIETY, New York.

SHE IS A DOLL
VERA BARRETT CO.
"WHO'S WHO"
A POSITIVE HIT
MOVING NOW ON THE INTER-STATE CIRCUIT.
"The bellringer, Ward De Wolf, Rainbow Sisters, and Poor Boy Ballet, is aewith
a collection of pretty girls, bright comedy, splendid dancing, beautiful costumes, good
music and singing, and a general rollicking
rhythm that is captivating from start to
finish."—Montgomery (Ala.) "Journal,"

Howell and Scott
Harry Leybourne
SUCCESSFULLY PLAYED ENGLAND, IRELAND, SCOTLAND AND WALES.
ALL NEW PATTER. BY FLO JORDAN. BIG HIT.

WARD DeWOLF
THE THREE WINNERS, DECIDEDLY AWAY FROM ALL OTHERS
SEASON'S BIG HIT ON S-C CIRCUIT

MABELLE ADAMS
THE ORIGINAL GYPSY VIOLINISTE
When answering advertisements kindly mention VARIETY.
Decker, Worth & Graydon

In the Great Big Laughing Hit, "HER BIRTHDAY!"

By the real writers, Jack Gorman and Ben McKinney.

Watch for Our New York Opening.

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Chicago

San Francisco

London

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Chicago Opera House Block

2064 Sutter St.

Lester J. Fountain

Representative

Representative

In charge

"Castle"

"Dearest London"

"Round the House"

"At the Zoo"

"The Musical Bell Boy"

Miss Graham ("The Largest Saxophone in the World") has been using this 114-inch saxophone, 8 ft. 4 in. long, 8 in. in diameter, for her act. The elusive "Greenway" has his own saxophone.

When answering questions kindly mention VARIETY.

VARIETY

BIG HIT

SUCCESS!

SUCCESS!!!
Leo Carrillo in a decided novelty as a mànolo- 
gist. His Indian dialect stories are wonders 
and his imitations are quite worth while. If 
you own a motor car don’t miss him.—"News."
ARTISTS desiring time in the SOUTH and WEST send IMMEDIATELY to
WILLIAM MORRIS, Inc. Chicago, Ill.
167 Dearborn Street
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735 Maison Blanche Building
Canal and Dupleine Street

DON'T GET THE WAITING HABIT
You may be sorry tomorrow if you don't send for one of our NEW BOOKLETS OF STAGE FASHIONS today. If you delay, you are committing petty larceny against yourself. Drop us a post card.

WOLFF, FORDING & CO., 61-65 Elliot St., Boston, Mass.

SURE CAN GET your RAILROAD TICKETS to LEXINGTON, VERNON, and WESTMINSTER at THE VAUDEVILLE STAGE COMPANY, BOSTON. Write or wire us. My representative will deliver the tickets. If we are going to Europe, tickets at all European lines. Rates, low. PAUL TAUBER, 106 E. 16th St., New York, German Savings Bank Building. Telephone 9017 Steinway.

(cutting)

THE ENGLISH PROFESSIONAL JOURNAL
Circulation guaranteed to be larger than that of any English journal devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 1.00 per annum.

THE STAGE
NEW YORK AGENTS — Paul Twyman, 104 East 14th St., and Samuel French & Sons, 954 West 39th St.

ARTISTS visiting England are invited to send particulars of their act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

IN YORK STREET, OXFORD GARDENS, LONDON, W. G.

Booking the longest chains of Vaudeville Theatres west of Chicago. Playing the best acts in vaudeville.

BERT LEVY CIRCUIT
INDEPENDENT VAUDEVILLE
146-150 POWELL ST.
SAN FRANCISCO, CAL.

Archie Levy Amusement Association
1643 Fillmore St., San Francisco, Cal.
NOW BOOKING SOUTHERN TIME

ARCHIE LEVY, Manager. Artists, wire or write your open time.

INDIVIDUAL BOOKING AGENT, Inc.
Suite 101, Knaickerbocker Theatre Building, 1402 Broadway, New York.
Exclusively representing 73 VAUDEVILLE THEATRES, including: New York, Boston, Philadelphia, Pittsburgh, Chicago, Denver, Minneapolis, St. Louis, Seattle. At least 40 CONSECUTIVE WEEKS, with very short and convenient jumps. CORRESPONDENCE solicited from managers and artists.

WANTED
Acts of all kinds for immediate future—Nothing too big to handle—Small salaries too high—A season's work—Consenting work—Short engagements—Odd money. Send clear and complete information. Epacca Theatre, 109 West 39th St., New York, N. Y.

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THE MAJESTIC THEATRE, AURORA, ILL. is booked through the WESTERN VAUDEVILLE MANAGERS' ASS'N, CHICAGO.

T. W. ECKERT
THE POPULAR TENOR AND PIANIST
EMMA BERG
THE FLEETING SOPHANO.
In their Musical Fantasy, "THE LAND OF TWO MOONS." Produced with their own Special honesty.
(Mr. Eckert owns the Many Toned Grand Pianos.)

E. P.'s FIFTH AVE. THIS WEEK (OUT). GOING WEST. Will return in May.

WANTED, Big Comedy and Novelty Feature
Acts to write of wire open now—Chicago, Detroit, Bloomington, Elgin, Aurora and other houses in Illinois, Indiana and Iowa.

GEORGE BOUTICK'S BOOKING EXCHANGE

WANT YOUR OWN REPRESENTATIVE?
ACTS write EAST, SOUTHWEST, or coming WEST. New York, write or wire for time. Acts to write or wire open now—Booking Thalia, Chicago, Detroit, Bloomington, Elgin, Aurora and other houses in Illinois, Indiana and Iowa.

OONEY HOLMES, Manager, Booking Department. No. 844 REPUBLIC BUILDING, CHICAGO.

(cutting)

PANTAGES CIRCUIT
OF VAUDEVILLE THEATRES, INC.
ALEXANDER PANTAGES, President and Manager.

Now Booking
Pennsylvania Circuit of Family Theatres

Mahanoy City Hazleton Carbondale

Address HARRY KNOBLAUCH, H. BART McHugh, VAUDEVILLE AGENCY, 315 Land Title Building, Philadelphia, Pa.
LAKE AND STEVENSON

A HEADLINE 1910 ACT.

When answering advertisements kindly mention VARIETY.

PRINCIPAL COMEDIANS, season 'op-to "DAINTY DUCHESS" Company.
FIRST VAUDEVILLE APPEARANCE

LOTTIE WILLIAMS AND COMPANY

"ON STONY GROUND"

Presenting Edmund Day's One-Act Play

"And some fell on stony ground, where it did not much stick, and when the sun was up it was scorched; and because it had no root, it withered away..."—The Bible, according to St. Mark.

CAST OF CHARACTERS

Maggie, a Waitress in the Fried Egg ................................. Lottie Williams

Arthur Forsyth, an Artist ............................................. J. Morris Foshor

Lottie Williams, in scene of "Fried Egg" .......................... Mabeline Amston

This Week (October 11) GREENPOINT

Next Week (October 18) PROCTOR'S, NEWARK

THREE UP-TO-DATE MINSTREL STARS

Siebers, Coakley and McBride

EMILY MIKE HARRY

Presenting a novel and artistic MINSTREL FIRST PARE. Runs TWENTY MINUTES. ALL IN "ONE." With bright scenic and electrical effects, making it one of the most up-to-date vaudeville creations. Direct communications to

JO PAIGE SMITH and REED ALBEE

ARRIVED "Majestic," October 14, on ANOTHER WORLD'S TOUR

THE MUCH TRAVELED VENTRiloQUIST

J. W. WINTON

"McGINTY"

With SOMETHING NEW, omitting ("DON'T SHOVE") now being used by "THE GREAT COPIER." SEE "McGINTY" CLIMB the North Pole to say nothing of the dog.

OPENING ON THE WILLIAM MORRIS TIME

Many Imitators

but the Originator
of the Refined
Female "Jag"

In "The Irish Modiste" By Edgar Allen Woolf

"A Scream From Start to Finish" United Time Direction of Pat Casey and Jenie Jacobs

Emma Weston

"Gee! But There's Class to a Girl Like You"

Why?

Don't you put these two "hits" off for a few weeks, get in while the water's fine.

Wire or Write for Prof. Copies to WILL ROSSITER, "The Chicago Publisher," 152 Lake Street, Chicago, Ill.

MURIEL WINDOW

"What's The Use of Moonlight"

KRAFFT AND MYRTLE "The Two Newsies"

"THE HIT OF THE SEASON WITH" "AMERICA'S TOUTEST PRIMA DONNA.

EMMA WESTON

"GEE! BUT THERE'S CLASS TO A GIRL LIKE YOU"

Why?

Don't you put these two "hits" off for a few weeks, get in while the water's fine.

Wire or Write for Prof. Copies to WILL ROSSITER, "The Chicago Publisher," 152 Lake Street, Chicago, Ill.

MURIEL WINDOW

"WHAT'S THE USE OF MOONLIGHT"

EMMA WESTON

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SPECIAL SCENERY

KRAFFT AND MYRTLE "The Two Newsies"

In a big staging, talking and dancing scenic, introducing 8 characters.

When answering advertisements kindly mention VARIETY.

For time see "THAT AGENT," ALF T. WILTON
"BLACKLIST" MIGHT BE BROKEN UPON DEMAND OF WHITE RATS

A Member Says that Rats Should Threaten Boycott Against Managers Blacklisting Brethren. Conditions Auspicious for the Move.

"The White Rats could break the 'blacklist' held by the United Booking Offices against acts playing opposition houses and I am surprised that the organization has not attempted to do this.

"The United has 'barred' many White Rats. Why should a Rat work for a manager who has barred his brother member?

"Now is the time for the Rats to make a move and do something that will show their strength and stamp themselves as a power. The United is not friendly with the Rats as a body. That agency has not recognized it for the past year or more. No reason remains why the Rats should not demand of the United that the 'blacklist' be suspended or threaten in turn if it is not to call out every White Rat booked for a United house.

"With the conditions the way they are now and the large number of acts on the blacklist' (which is getting the United managers enough without anything else they might have to worry over), a firm stand taken by the Rats just ought to do the business."

So spoke a member of the White Rats this week to a Variety representative. He is more familiar with the conditions as an artist and from the managerial side than the average person in vaudeville.

"The Rats can make a stand now which will place the United Booking Offices in a hole, and it is more than probable that the United, to prevent the matter coming to an issue with the artists, will call the 'blacklist' off," he continued.

"The managers care nothing for the artists. This has been proven by every one of them, in and out of the United. The Rats should call meetings in every large city on the subject and the sentiment of artists who are White Rats would soon be heard.

"There is something the Rats can do which will count and I hope they will. I am for it."

EVI GREEU FOR $3,500

One thousand five hundred dollars weekly for eight weeks or so will bring Evie Greene, the comedy musical star of England, over to the variety houses of America. Miss Greene has appeared in the London halls, where she was very popular.

Geo. Foster, the English agent now visiting in New York, has submitted Miss Greene to the Morris Circuit, and expects a favorable reply. The English girl's last appearance over here was at Daly's Theater in a production.

Mr. Foster brought her over with him an English low comedienne, Millie Payne. Miss Payne is looked for to appear shortly at one of the Morris houses for a "tryout."

A FEW EARLY CLOSINGS.


PERHAPS "NO. 2" "SOUL KISS."

The Mittenval Brothers, it is said, are entertaining 'Via 2,' "Soul Kiss" company on the road to play the eastern time. The first company with Perina at the head is traveling west, playing to big business upon the way.

It is reported that the Mittenvals may call in "The Parisian Model," remarking that over into the second "Kiss" show, Charles Wayne and Gertrude Des Roches, of the "Model" company which left New York, have returned to the city.

MAY MOVE OUT OF MEMPHIS.

The Jefferson, Memphis, may lose the Morris vaudeville, perhaps this week or next. The house is held under a lease or arrangement between Greenwall & Wise and William Morris, Inc. Some other policy will be decided upon.

The patronage at the Jefferson, which operates against the Orpheum Circuit theater in the same city, has been extremely light since opening. The other Greenwall & Wise house at New Orleans (Greenwall's, renamed American Music Hall), while showing a weekly profit has not earned sufficient to offset the deficiency at Memphis, it is said.

"KISSING GIRL" OPENS CORT.

Chicago, Oct. 11.

The new Cort will open Oct. 25 with the "Kissing Girl." The show will have its premier at Madison, Wis., tomorrow.

BECK-MORRIS REPORT.


A rumor has been floating about this city since last Sunday that an understanding or agreement has been reached in New York between Martin Beck and William Morris which may lead to a settlement of the present vaudeville fight, in so far anyway, the report says, as the Orpheum Circuit, represented by Beck, and Morris are concerned.

No information bearing on the above-deepthash could be obtained in New York this week. Those who follow vaudeville did not doubt that some good reason existed for the rumor, basing their opinions upon the meeting between Martin Beck, Pat Casey and William Morris at the American Music Hall one evening late last week, when the trio remained together for about three hours. This long conference, if such it was, started many stories.

Yesterday (Friday), Mears, Beck and Casey, with Geo. T. Middleton, left New York for Chicago. Before leaving Mr. Beck said there would be a conference when he arrived in the western city, preliminary to the general meeting scheduled there for the large western managers (Oct. 28). He would be in New York again Monday, Mr. Beck said.

NEW REVUE NEXT WEEK.

(Special Cable to Variety.)


The new review the Olympia will be produced Oct. 29. It is anxiously awaited.

Manager Sacha proposes to take over the Folies Marigny for the winter season. The Casino, still unopened, is again offered for sale. The next auction of this playhouse will take place Oct. 16.

The lease for Barrasford's Alhambra in Brussels is being sold, taking it from the English manager's possession.

THE ONLY WINNERS.

Thirty-six theaters in Manhattan presenting plays or musical comedies. A man who knows says that "The Midnight Sons," at the Broadway; Sam Bernard, at the Casino; "The Dollar Princess," at the Knickerbocker; "Aroseen Lupin," at the Lycene; "The Fortune Hunter," at the Gaiety; "The Chocolate Soldier" (possibly entry), and "Is Matrimony A Failure?" at the Reliance, are the only New York attractions making any real money.

The other plays now running are either losing money or "four-flushing."

"PICTURES" Hitting HARD.

Moving picture houses are blamed for the poor business first class attractions are receiving in New England. Last week one show which cost $300 a day to run, never reached $200 gross at any one performance in six shows. The company baggage bill was $13 more than was played in the town.

FOUGERE COMING BACK.

Eugenie Fougeres will return to this country shortly. The Marinoo office has booked her to open Dec. 11 at Montreal, coming into New York the following week when she starts upon United bookings.
BOYCOTT OF CHICAGO AGENT.
There have been various rumors heard this week to the effect that the White Rats and Actors’ Union had united in a general boycott of Frank Q. Doyle, who was last week placed on the “unfair” list of agents at a mass meeting of artists.

It may not be known that the White Rats as an organization has taken action it is certain that many of the Rats, acting individually, have joined the concerted movement against the Chicago Vaudeville Managers’ Exchange, which is in the name of the Doyle office.

The fight promises to be a long and bitter one and is certain to be fraught with many interesting developments. The Chicago Vaudeville Managers’ Association, which has offices in the same building with Doyle, has given him its moral support, according to F. W. Schaefer, the secretary.

The officers of this organization are: Joseph F. Ryan, president; George E. Powell, vice-president; Robert Levy, secretary, and Fred Linnick, sergeant-at-arms.

He and managers who have been or are now getting acts through Doyle have received letters from F. H. Bradstreet, who has charge of the city booking department recently instituted in the Western Vaudeville association by C. E. Bray.

Things have come to such a point that an officer is stationed at the entrance of the office. There are many artists to be found there in spite of the boycott. The presence of the officer tends to the conclusion that Doyle considers the matter serious.

The result of the agitation for higher salaries has led to the cutting out of vaudeville at many “nickel theatres.” It is said that no “nuns” are now to be seen at the nickel places for seven blocks along Milwaukee Avenue where they are very numerous.

No mass meeting of artists was held Tuesday of this week and it is announced that the “open meetings” are a thing of the past. Ed Stout, business agent of the union, said that that organization had the support of the White Rats as “an organization,” when he was questioned Wednesday.

The report that F. W. Schaefer, who is one of Doyle’s main standbys in the present fight, is flitting with the Association is heard on the streets but is not generally credited.

“GIESHAS” FROM THE ORIENT.
The Eight “Giesha Girls” will arrive in New York Oct. 23 on the Tousaince. They have come half way around the world. Lepkowski, of St. Petersburg, imported them from Japan by the long railroad trip through Siberia. From St. Petersburg the girls sailed to Paris where they were engaged for this country through the Marillyn agency.

The dancing and singing girls open at the Fifth Avenue, Nov. 7.

MAY EXHIBIT PEARLY’S CROWN.
R. A. Myers may place the crew of the Roosevelt, without Captain Bartlett, on exhibition in vaudeville next week, or the week after that.

Mr. Myers has everything in readiness except the date of first appearance. The Roosevelt carried Flute, Pearly on his way to the North Pole and back to New York.

31 HOUSES MAKE TERMS.
“Loop” theatres are getting along without billposting, while the strike for higher wages for the billers is on. Twenty-one theatres outside of the “loop” have agreed to the new scale. Forty houses inside “the loop” are temporarily depending upon other methods of advertising. Vaudeville theatres are affected but little.

The fight is between the billposting company and the billers. The managers have no personal fight with the men.

NEW ORLEANS REVERSES.
The local vaudeville situation presents a complete metamorphosis. The Orpheum is now presenting excellent bills to phenomenal business.

The American’s programs are falling off in point of merit, and patronage is also dropping a little.

A reverse condition prevailed during the first four weeks of the season.

MISS BINGHAM HAS A PLAY.
When Amelia Bingham shall have completed the tour of the Stoll Circuit she is now booked for, commencing in January, with her vaudeville act, the American will return from an English play acquired while over here, named “A Violet Widow.”

Miss Bingham will probably return to New York before commencing the provincial vaudeville trip.

CLOSES “SISTER ACT.”
At the Majestic this week Burnham and Greenwood are reopen by the Banks-Brezelz Duo after the first performance.

The two girls have songs which may be “smart” and which would no doubt prove big hits in certain houses. For that matter the songs found favor with the Majestic audience Monday afternoon. The songs are along objectionable lines in the eyes of Lyman B. Glover, manager of the Majestic. When the girls concluded their act Monday afternoon they walked with the way it had been received. Their joy was of short duration. Mr. Glover went for them and said the songs would not do. The girls said they had no others.

COLUMBIA’S BIG CAPACITY.
The new or remodeled Coliseum reopened last Sunday night, revealing one of the handsomest houses in America, and with a seating capacity of 3,500.

A throng of Cincinnati’s most prominent and popular people attended the event. Julius Steger and Co. headed the best vaudeville show this town has ever seen.

COP SHOTS ACTOR.
Milo Crocker, a vaudeville artist, is in the hospital here suffering from a pistol shot wound inflicted by a policeman during what is said to have been a street fight.

The policeman declares that he shot the actor in self defense, the latter having approached him with a knife in his hand. The actor declares that he intended to turn the weapon over to the cop.

Witnesses differ as to the occurrence. It is likely that Crocker will recover.

CONSIDINE INVESTIGATING.
John W. Cossidine is to arrive in San Francisco today. He comes to investigate the protest of the National and Wigram against the local booking office of the S-C. Circuit placing acts at the American, Broadway, Pacific, and other houses, and Zick Abrams (National) particularly, are certain they say winning out in their efforts to have the American cease offering “S-C” acts.

The Messrs. Homans and Cohn of the American, who slipped out of Ticago last week, going as it was though at the time, to New York to see the Shubert, went to Ticago this week, but have nothing to say.

The report in Variety of the negotiations between the American management and Alex. Postage while dealing with Mr. Cossidine, is rather vague and would be published this week, but have nothing to say.

The report in Variety of the negotiations between the American management and Alex. Postage while dealing with Mr. Cossidine, is rather vague and may create a feeling. Both ends are piqued that this leaked out.

S-C WANT KENYON.
The Sullivan-Cossidine Circuit is negotiating for the Kenyon, the establishment in Ditsburg (Allegany) booked until a short time ago by William Morris.

Chris Brown, New York manager for the Western circuit, said early this week that the deal would be completed or negotiations declared off before the end of this week.

MISS SURATT’S ELABORATE ACT.
The elaborate act for vaudeville prepared by Yalesa Suratt will be first presented to the public at Young’s theatre, Nov. 1. Miss Suratt playing the theatre as the headline feature at the usual percentage basis customary there.

Paul M. Potter has written the sketch for Miss Suratt, will appear in, assisted by a company of two and supported by many “supers.” Ben Teal is staging it. Jack Levy attends to the booking.

It is said that Suratt’s offering, when the curtain goes up at the first performance of it, will represent an outlay of $7,500.

KELLY JOINS “THE BACHELORS.”
John T. Kelly will be one of the principal bachelors in Lew Fields’ “Jolly Bachelors” now in rehearsal, and which opens at the Broadway, New York, Nov. 1. Mr. Kelly was specially engaged for this week. He has canceled all the vaudeville bookings held by him for this season.

HAMMERSTEIN SEES A VOICE.
(Actor Hammerstein “sees” a voice in his grand opera in the tenor of Orville H. Hall and Wood, who appeared at Hammerstein’s vaudeville theatre last week.

Through Gus, Edwards, the manager of the act, the operatic impresario has placed Mr. Harold under contract for eight years. The first couple will be spent by the young man abroad where he may study under Jean De Reske.

Harold is 28 years old and unmarried. He was formerly a member of Thione’s “Harmonists,” and escaped general notice until appearing with his partner at Hammerstein’s.

Mr. Edwards will continue the act with another tenor. Harold is under contract to Edwards for about eighteen years.

MORTON, THE HUMAN FILM.
On Wednesday James J. Morton, the monologist, contracted with William J. Gane, manager of the Manhattan and Circle, New York, combination picture and vaudeville houses (Circle commencing Sunday next), to play eight shows daily next week for $2,000.

Mr. Morton’s monologue will be divided into sections. Mr. Morton playing four shows daily in each theatre.

The monologist will travel back and forth by auto. His full and regular line of talk will be Advanted at no extra. James will probably speak the last few lines while they spill hypodermic injection into him as the machine whizzes up Broadway.

And so, with the following contract as the proof thereof, James J. Morton, “the boy comic,” becomes the first human film:

“Oct. 12, 1900.

I hereby agree to give my monologue eight times daily, four times in the Manhattan and four times in the Circle Theatre, during the week commencing Oct. 17th and ending Oct. 24th, extra performances if required, for the sum of Two Thousand Dollars.

(Signed)

James J. Morton.”

“Wm. J. Gane agrees to pay the above-mentioned sum for services rendered as per contract.

(Signed)

Wm. J. Gane.”

Mr. Morton, who is president of the Comedy Club, stated this week he was not a candidate for re-election and would not again run for the office he has now filled for two terms.

The most prominent nominee seems to be R. G. Knowles from the talk among members. Mr. Knowles opens his bid for the coming Sunday (tomorrow) evening at the Carnegie Lyceum. He will illustrate his talk for three successive Sunday.

This week Mr. Morton also announced he had abandoned the Morris for the Legg tract. After unfair treatment. A production would likely soon see him, said Mr. Morton, who claims he lost two weeks playing one at the American, New Orleans.

NEW AEROPLANE DANCE.
The latest dance, called “Aeroplane,” is a society fad, said to be invented by the Academy of French Dancing Masters, to be foisted on exponents of the light fantastic during the coming season.

Couples take up positions as for an ordinary walk, and the first measures are danced to gallop time, intending to represent the start of the flying machine. The rising of the aeroplane is reproduced by the dancers raising their arms above their heads to imitate the flight of the bird.

The passage through the air is represented by means of a gliding step, partners swinging the arms to and fro to imitate the equilibrium of the machine. It ends with the “descent,” of which the dancers show a realistic imitation by wailing lightly the head slightly in an arch.

The attendance at Ted Marks’ Sunday night concert at the Broadway Theatre was somewhat less last Sunday. His hill tomorrow night is headed by Junie McCre.”
**CHANCE OF OSWALD STOLL BECOMING LONE MAGNATE**

New English Combination May Lead to That. No Increase of Salary. "Split," 3½%.

London, Oct. 6. - I cabled to-day of the very probable consummation of the big combination of variety managers. There is little question but that it will go through. As a matter of fact all the conditions are now in writing. In cabling I said the combination's agency would demand a "split" of two and one-half cent per ticket from agents booking into it. That is slightly an error, I confess. The English combination terms with the American. Over here the agents charge ten cent per ticket. The combination agency will deduct one-third of the entire commission, or thirty-three and one-third per cent. In America the "split" is one-half of five, or two and one-half.

A point overlooked by all the professional trade papers even on this side is that if the combination is consummated it will not reduce salaries when affected, the real reason which made the combination possible is that it intends not to increase salaries.

An arrangement and condition of the agreement governing the combination, no manager can elevate the offer of another to an act. The manager or circuit making the first offer sets the price. This will be adhered to strictly, according to information.

This condition will affect some of the circuits more than others, and brings sharply to the fore one possibility, danger, or otherwise, to the future safety of many managers in the combine.

The Stoll Circuit is well filled up with acts for the future. About all that Stoll requires is a few fillers here and there, easily obtainable. He may fight for features with such independent halls as remain out, very few, but in the main the Stoll Tour is fixed for acts for a long time ahead.

The consequence will be that other managers limited to features made for acts will find it impossible to obtain good bills. In the course of time, and twelve months is not too long, according to a very well informed variety man, Mr. Stoll, who promoted the combination, will commence adding other houses from it to his circuit until within a comparatively brief period he will be the sole lord and master in fact as well as in name of the music hall business of Great Britain.

While the agents do not look upon the combination with much, more glee than the artists, the agents are helpless. Some have been "splitting" with certain managers anyway. Others have declined to split in instances. There will be but one way when the combination starts.

(Special Cable to Variety.)


Following the return of Oswald Stoll from the States, the managers who are to enter the combination met and discussed it. The announcement of the amalgamation is soon expected.

**LAUDER'S OPENING.**

Harry Lauder opened his third American engagement at William Morris' Plaza, New York, Monday afternoon, to a big though not capacity house.

In the evening not even standing room was available, and the rack then held just twenty-six tickets unsold for the Tuesday evening performance. On Monday some one called at the Plaza asking to purchase a box seating seven people on the ground floor. When informed there were no boxes downstairs, the management was requested to erect a box near the stage, charging double for the seats necessarily removed, with a guarantee that the cost of construction would be paid, and the box at the double price taken for each performance during the Lauder engagement. It appeared that a very stout woman wanted to hear Lauder, and could not climb stairs.


Seats are now being sold for the week of Nov. 8 at the American Music Hall with prices advanced since Harry Lauder will be the attraction there for six days.

The prices for the matinee range from 25 cents to $1 for the boxes, and the evening scale will be from 50 cents to $2.

**CANCELS TWO YEARS' BOOKINGS.**

When Frank Byron and Louise Langdon, playing "The Dude Detective," walked out of the Colonial on Wednesday evening of last week, the action cost the couple two years' bookings over the United circuits at $500 weekly. Percy G. Williams immediately ordered the cancellation of all Byron and Langdon's time. Mr. Williams' order went into effect immediately.

The act opened at the Monday matinee in the "No. 3" spot, remaining there until Wednesday evening, when a demand on the management was made that they be permitted to close the first half, a position held by Ryan and Richfield.

On Monday night at the Dominion, Winnipeg, Byron and Langdon will commence a tour of the Morris Circuit, having been engaged on last Wednesday.

**SIGNS WITH UNITED FOR $1,000.**

On Nov. 8 Irene Franklin and Burt Green will make their first New York appearance of the season opening at Percy C. Williams' Colonial, having been booked solid for the season from that date on over United Booking Offices time at a salary reported to be $1,000 a week.

On Oct. 25 Miss Franklin and Mr. Green may commence their United tour outside New York. Last week the contract held between the act and William Morris for the same season exceeding over thirty weeks of this season was canceled.

Lola Merrill and Frank Otto have been booked solid for the season through Max Hart, their agent.

**RIOT AT COLONIAL.**

The troublesome gallery at the Colonial's Monday matinee broke out again during the time Yvette Guilbert was on the stage there, her first New York appearance in two or three years.

The hoodlums up above booted and hissed the foreign artists. They could not be restrained. David Robinson, the manager, went into the gallery in an attempt to quiet the rouges, who gather there every Monday from the neighborhood, but his efforts were useless. Mr. Robinson attributed the disturbance and all others at the Colonial to two or three ringleaders.

The Colonial gallery at the Monday matinee has always been a bothersome one to the management and the turns. Last season stringent measures were reported to be used the weekly uproar there, not Guilbert's made to close the gallery at the first show.

During the engagement of Chevalier at the same house for the last two weeks, the gallery broke out also.

On Monday afternoon at the Colonial the audience all over the theatre is a peculiar one. The house is always jammed at that matinee, with perhaps two or three hundred people, including young men and women, standing up back of the orchestra rail. These keep up a continual chatter, seldom watching the performance closely, but taking their cue for applause or otherwise from what they hear.

The noise interrupting Mme. Guilbert did not come entirely from the gallery at the matinee. She continued her act notwithstanding the disturbance.

In the evening while there was no demonstration, the French woman was received in marked silence.

During the week at several performances the audiences have expressed displeasure at Guilbert's performance, though not to the extent that occurred Monday afternoon.

Mme. Guilbert holds over next week at the Colonial at the top of the bill.

**GENE SHOW STARTS.**


The premiere of Adelide Genee in "The Silver Star," postponed from Monday night, was given here Wednesday evening before an audience which almost filled the Forrest.

Gene gave five dances, wonders of grace and beauty, each making an individual hit. In the third act, Mlle. Genee as "Spring," spoke to the theatre, the artist at the stage. The dainty English dancer was rewarded with the warmest recognition.

In the company are Emma Janvier, who scored strongly with her song "Maybe So, But I Doubt It"; Marie Dalinton, the English impersonator; Elphye Snowdon, Hickel and Watson, who have the principal comedy roles, and others.

The management has made an unusually elaborate production, the scenic effects and costumes being rich in color and design, and plentiful in number.

**FREE OF PETS.**


There is not a dog, cat, or parrot, with "The Fads and Follies," which may possibly be the only "combination" of any size which can set forth such a claim.

**CONTRACT NOT COMPULSORY.**


It is admitted by the State Labor Commission that the recent law giving the Commission power to order a form of contract for the use of any agent or upon an unapproved contract issued through an agent, the license of the agent involved is liable to revocation.

James C. Matthews, representative for William Morris in this city, and who has not adopted the official form of contract, states that his reason for not doing so is that the official contract contains no cancellation clause, an essential point, according to him.

**SETTLING ARTISTS' CLAIMS.**


Pending law suit between La Millas and Ereo and Alex. Pantages, growing out of the conditions on the contract, the Pantages' circuit, were compromised this week upon the payment of the artists to $175.

The artists held Pantages' contracts for two weeks' engagement each. They played five engagements and were canceled. The suit was brought some time ago to the White Rats, of which they are members through the Federation of Variety Artists of England, but under the instruments they were informed they could not recover.

S. L. Lowenthal, the Chicago attorney, brought suit for the artists, however, and carried the case to a successful settlement this week for the plaintiffs.

**STRONG SCENE IN "ISRAEL."**


Charles Frohman presented here for the first time in America "Israel," that much talked of play from the pen of the clever Frenchman, Henri Bernstein.

The story tells of the ridiculousness of an unreasonable hatred of the Hebrew. Thibault, a young French nobleman, who believed he held a hereditary and innate aversion to Jews, has waged a bitter war on the entire race, and one Justin Guteibl in particular. Thibault finally learns he is of the race he despises. As a leader of an anti-Semitic faction, he publicly insults Guteibl, twice his age. A duel can be the only outcome. Thibault, well-known as a swordsman, means to kill his adversary. His mother, the Duchess of Croucy, informs him the man he would kill is his father.

The story is told with skilful action and good dialogue, with more glee than the scenes. The action is practically all in the hands of these three. This play ought to set all New York talking.

"Israel" is to open in New York at the Criterion, Oct. 29.

Ida René will return to England Nov. 3, having concluded not to reappear in America.
NEW SHOW UNSUCCESSFUL.


The "new show" offered by the "Fads and Follies" at Roxun's last Friday and Saturday, was a dismal affair. It would have been better to have stuck to the show reviewed at that house on the opening night.

Harry Le Clair left the company here and went to New York for a rest. He was given two weeks' notice, but holds a contract for the season.

Major Nawak was "let out" on short notice, but given an extra week's salary and fare to New York. He will join Tom Watters' "Neighorly Neighbors," which opens Oct. 18.

Mamie Goodrich also closed with the company, going to New York.

Some of the new people are likely to prove unsatisfactory.

There has been more or less friction in the company since it opened. Harry Le Claire says he held a contract calling for "featureing," and that it was not always "lived up to."

DISCOVERS A BASS SINGER.

H. B. Marcellini, while on his visit to Russia with Oswald Stoll, discovered a marvelous bass, according to report. His name is Chalasini, and he will sing in the revue at the Olympia, Paris, during November.

ROBINSON SETTLES.

Charles Robinson is settled. He leaves today for Chicago where the comedian will join Tom Watters' "Town Talk," a Western Burlesque Wheel show.

Since releasing his contracts with Lew Fields and the "Star and Garter Show" through a mix-up, Mr. Robinson received an offer to take over the upbuilding of Chas. B. Arnold's "Fads and Follies." He decided upon "Town Talk."

CLAIMS FIRST OPENING.

The first opening on the Eastern Burlesque Wheel for a show, either through the lapse of a present production or the addition of a new house will belong to Sam Dessayer, Mr. Dessaayer, says, and claims that he has the promises of the Columbia Amusement Co. executives, to back up his assertion.

HARRY LAUDER'S TIMBER YARD.

AND THERE ARE LOT'S MORE IN THE SHED.

OPENING OFF UNTIL NOV. 6.

The new Gayety of the Eastern Burlesque Wheel at Minneapolis will not open until Nov. 6, when "The Dainty Duchess" steps into what is now an open week between Des Moines (four days) and Milwaukee on that Wheel.

It is said that M. Spiegeli (who promoted the Minneapolis theatre for the Columbia Amusement Co., receiving as his reward the franchise for "The Columbia Burlesquers" (now jointly owned by him and Bloodgood, the costumer) is attempting to put through the deal for the new Gayety the Eastern people want in St. Paul for next season.

The report is that a matter of financial remuneration for Spiegel is standing in the way, the promoter having reached a cash basis for his efforts in erecting new houses for burlesque.

When the Kansas City Majestic was secured by the same Spiegel at $6,000 a year rental, it is said that, although the house is a disgrace to any circuit as a building, and unfit to be occupied, Spiegel turned over the property to the Columbia Co. without recompense, permitting the Eastern Wheel to secure a large profit through the low rental, and that he could have made a small fortune by retaining it.

There is now near completion in Kansas City a new and handsome house for the Eastern Wheel. It will open in a month or so.

"READABLE" PIANOLAS.

"Readable" Pianolas are the latest in the instrument field. As the pianola plays with its latest innovation any one may read the visible lyrics.

OH, YOU PAPA!

Ed Blondell stopped off in Chicago on his jump from the coast to greet the new arrival in his family.

Blondell refused ten additional weeks in the west owing to his anxiety to see the boy.

TWO BURLESQUARES DIVORCED.

May Walsh was granted a divorce from Fred J. Ireland by Judge Walter of the Circuit Court on Oct. 7.

DR. COOK CLEANING UP.

The biggest money-maker show business has known in years is Dr. "Pole" Cook, one of the men who claims to have gone furthest north.

Gray and Currie, who have the management of his lecture tour, are said to have averaged a profit of $20.000 a day since Cook left New York a fortnight ago.

In St. Louis the take was $15.000 for one night; Kansas City, Convention Hall was filled, the Coliseum, Chicago, could not hold everybody who came and in St. Louis, at Duquesne Gardens, standing room sold at $1 after every seat was taken.

This week Cook will lecture at Young's Pier, Atlantic City, the National Hardware Association being in convention there.

John Hogarty does the counting up for Gray & Currie, and Mason Peters, the press work.

ANDERSON SELLS OUT.

It was formally given out in New York on Wednesday that the Max Andris stock in the Hippodrome company had been transferred to Geo. Cox, the Cincinnati politician, and that J. J. Shubert would replace Mr. Anderson in the Hippodrome management; also that the capital stock of the Shubert corporation would be increased from $600,000 to $2,000,000.

$5 CHARGE FOR ALL.

It will cost artists playing the smaller houses $2 a week to have the spotlight thrown on them from now on.

The operators' union took advantage of the present excitement in local vaudeville circles to make this ruling apply to the cheaper houses as well as to the large theatres, where it has been in force for some time.

ONE-NIGHTERS CUTTING.

Vaudeville and moving picture opposition is so strong that one-night stand companies with moderate expense are playing at "ten cents" providing seats are purchased before 6 p.m.

One company has "eight-sheets" containing this announcement. The plan is used in big towns where "ten-cent theatres" are numerous.

THREW HERSELF TO LIONS.

Paris, Oct. 5.
Between the acts the other night of 'Papa la Vertu' a drama at the Theatre Monceau, Josephine Rippe, an actress in the piece threw herself into a den of lions used in the second act. She was horribly mangled and died a few minutes after.

The unfortunate young woman was a violent sufferer of despair over a love affair.

100,000 VISIT FAIR.

About 100,000 persons paid admission at the fair last week during the annual fair of the Brockton Fair Association. This is a new record for the event. It represented more than $40,000 in gate receipts.

Friday's attendance was 31,000, the best for the first day of the fair. A vaudeville show was given on two opening-air platforms, involving more than 100 artists, booked by J. Harry Allen.
Gracie Emmett is presenting "Mrs. Murphy's Second Husband" for its tenth consecutive season in vaudeville.

Campbell and Barber, the comedy clysticals, opened Oct. 1 in Germany for a seven months' stay in that country.

James J. Armstrong has moved his vaudeville agency from the Shubert Building up to the Broadway Theatre Building.

Nestor and Seymour have been engaged through A. E. Johnson to open at Glasgow Dec. 6, with the Moss-Stoll Tour after.

The Fair and Club Department of the United opened its season with the entertainment at Terrace Hall Wednesday evening.

Harry Atkinson sails from Liverpool Oct. 26 to open at Shea's, Buffalo, Nov. 8 as the first stand on a United tour for the season.

The Marcelli New York office has placed Maruc and Mazeite to open at the Empire, London, June 6, next, for eight weeks.

Frances Nilson and Dan J. Hamilton will play the leads in Corse Payton's new company which opens at the Bijou, Brooklyn, Monday.

Walter Rosenberg has taken over the Broadway Theatre, Long Branch, and will play combination vaudeville booked through Joe Wood.

Elizabeth Murray commences her United tour next Monday at the Temple, Detroit, after two years' playing return dates on the Orpheum Circuit.

Herman Halpirt and Johnny O'Donnell, formerly with Gus Edwards' "Messenger Bays," have formed a trio, the third member being Alice Rogers.

The Kitman Troupe of Japs opened at Spokane Oct. 10, booked for the Sullivan-C淄dine Circuit by Fred Brandt through at Sutherland.

The Morgan Row of the Nickel, New London, Conn., have placed their bookings with Joe Wood. The house uses a "single" and a "double" weekly.

Each Monday afternoon at Hamster-lin's, Doc Steiner tells Willie Hamster the good and the bad acts. Then Willie uses chalk for an English.

Georgetown has been "booked" for a route over the L.I.R.A. time, commencing at New Brunswick next week. It is formerly a United booking office. Ad

It is reported from McKeesport, Pa., that Chas. Kimbrew & Kimbrew and J. A. King have been placed in Tom Miner's "Bobolans," has been placed in Tom Miner's "Bobolans," and will play the Little Missouri.

The booking of attractions for the Union Hill, Hudson, lately taken over by the Keith-Proctor firm, has been assigned to Phil Nash. For the first week of the Keith-Proctor regime M. E. Robison handled the house.

Jet Haleo, sister to Sylvia, of the Orpheum Circuit offices, will return to New York next week, after being in Europe as Paris representative for Elizabeth Marbury for nearly a year. Jet will enter the play-builder's New York office.

John Williams, press agent for Chas. Frohman, and a brother of Hattie Williams, has sprung a new one. He has installed a pianola as a part of his office furniture, presumably to offset the noise of the mimeograph while in operation.

Geo. Appleton, who has been business manager of the Maxine Elliott Theatre since it opened, has gone off the road as manager of Maxine Elliott's Co., and his place at the theatre has been assumed by W. W. ("Doc") Freeman of the Shubert office staff.

Marguerite Clark will make her first venture into the field of legitimate drama in Montreal Monday night in "The Singing Ring." Her tour will be managed by Karl King. The Shuberts have hereofore presented Miss Clarke as a feature in light opera.

The Dunedin Troupe of bicycle riders are back in town. James Donegan, the manager, is trying to book the act in conjunction with the Donegan Sisters, roller skaters, in vaudeville. The Dunedin Troupe has just finished several weeks at Western parks and fairs.

Two Women and That Man," which the Shuberts will present at the Majestic Monday night, was produced Oct. 2, at Wilkes-Barre, Pa., under the title of "The Heart of Alaska." The Shuberts changed the title regardless of the wishes of the author, Henry D. Carey.

Among the acts booked this week by the New York offices of the Sullivan-C淄dine circuit were Sydney Beane and Co., Berrie Everett, Nat Nazario Trio, Morris and Morton, Carlotta Lo Miretto and Partner, George B. Howo and Co., the Nudo band, and the National Novelty Band. All are on the circuit between next Monday and Nov. 1.

The Union Opera House in Tarrytown has taken to "single" and "double," Jo Wood. It will replace an act on the Wood booking sheet the Lyric, Watertown, N. Y., which stops the Wood bookings this week. Gus Sun will probably capture the Watertown house. Sun is spreading very generally around the western and northern central part of the New York State with his bookings.

Tiff Marion, the son of Dave Marion, principal comedian and part owner of the "Dreadnought Burlesques," has been placed in Tom Miner's "Bobolans," the Western Burlesque Wheel show. Mr. Miner and Mr. Marion will travel to Columbus with the company. Marion is seriously in need to break in new novelties in "The Bohemians" for the use of Marion. The latter has been doing a sketch in vaudeville, but this is his first burlesque engagement.

Tony Williams, who has been booking representative for J. J. Ogilly and the New England "pop" manager, will leave the Independent Booking Agency in a few weeks, returning to vaudeville in his former position. The Western Burlesque Wheel show, which Mrs. Marion has supported, her husband in the vaudeville act is now with a Shubert production, but has given her "notice" and will rejoin her husband Nov. 1.

"Columbus Day" fell on Tuesday of this week for New York State, the first legal holiday on the birthday of the discoverer of America. It is declared by the State Legislature at the last session. Exemption of banks and public institutions, Columbus Day was not generally observed in New York City. A somewhat peculiar incident of the holiday, however, was that at all theatres opened for a matinee were packed to the doors, while at night attendance was somewhat light.

Abe Thalheimer, who books a myriad of legitimate houses in the South, was walking down Broadway Wednesday evening when a ragedly-dressed woman poured out a tearful tale of woe. Mr. Thalheimer in the dim light thought he could see the woman a five dollar bill, but afterwards discovered it was a fifty dollar greenback. "That settles it," said Abe, when he learned of his loss. "I just thought I would loan you a dollar and then forty-five dollars overboard. I always said there's nothing in being liberal, and I quit again."

A letter from the other side says Clifford O. Fischer, once a regular sales agent in good standing, is now selling clothing at Budapest. His last employment was with H. B. Marisinni in Paris, an agency Fischer was formerly connected with when it was first established in New York. The lure of the music halls is expected to draw Clifford back to one of the large European capitals within a few months, but it looks as though the youth has thrown away a big opportunity through that very youth which led him into strange doings, is out of vaudeville for good and all, unless he can frame up an act for himself which the managers will take.

Charlie Lawrence, who formerly conducted the restaurant at the old fiery Saw- moom, New York, while "Mac" McNulty had that hotel, Sum West and J. F. Slough now have taken "The Argosy," a restaurant next to the Cafe Madrid (late "Churibles"). There will be a formal opening and Charlie Lawrence can meet the Criterion now. It's on 41st St. A guest sent a bill the other day with a couple of diamond rings. Now Charlie says he can qualify as jewelry expert. Mr. Lawrence attempted to sell one of the rings to Fred Brant. Unsuccessful, Lawrence and McNulty, who told him that Brant would fall for an emerald quick. So Lawrence borrowed an emerald pin from Pat Cren, selling it to Brant for $20; Charlie then asked Cren how much the pin was worth. Pat replied, "If you want it, you can have it for a twenty dollar note." That evening Cren told Brant how "he stole" Lawrence for $20, and Brant laughed with him at the story.
NEW ROCHELLE, WEEK STAND.  

Condemning Monday the Loew Theatre at New Rochelle becomes a week stand, booked through the Joe Wood office as formerly.

From the opening bill under the new order, one might believe that the Morris office had assumed the booking of vaudeville and more. On the programs beginning Monday are Sophie Tucker and Frank Bush, both "Morris acts." Previously the Loew has held its feature a week "splitting" with a city house for the remainder of the show.

At the Columbia, Brooklyn, next week, also booked by the Wood agency, Grace Cameron, who headlined at New Rochelle last week, will be the feature, remaining at the Brooklyn theatre the full term. Miss Cameron is another "Morris act."


ISMAN'S AGENCY WORKING.

The Vaudeville and Morris Picture Co. of America has commenced booking for the Isman theatres. The office is at 1411 Broadway, New York, with Hollis E. Cooley as the general manager.

Ten houses are announced as on the sheets, with more to be added shortly.

The Moving Picture Co. of America is the Philadelphia concern commonly reported to be controlled by Felix Isman and S. Lubin, the Philadelphia picture manufacturer.

I. B. A. ADDITIONS.

There has been a re-arrangement of the "split weeks" booked by the Independent Booking Agency in the last week or two this week. Formerly The Star in Newport and Fall River took three days each, but the acquisition this week of Attleboro made a new placement of acts necessary.

Atteboro now "splits" with Brockton, while Newport and Fall River make another week, and the third week in the same neighborhood is made up of Gloucester and Newbury. The bills are made up of four acts and moving pictures.

38 ACTS IN THREE WEEKS.

There is working at Maurice Boom's Grand Street Theatre this week a sketch team by name of Mr. and Mrs. Harris, who have changed their engagement eight times within three weeks, the term of their agreement with the proprietor of the house.

Among the well-known sketch productions which they have selected for their efforts are "Dr. Dippy's Sanitarium" and "The End of the World." Mr. Boom saves that during the tenancy of the team, all his establishment as picture and "pop" (very "pop") vaudeville enterprise, the receipts have advanced materially.

WANT FEDERAL AGENCY LAW.

The International Actors' Union seeks to take the movement for legislation regulating theatrical agents out of the hands of the State law making bodies and place it with federal government. Harry De Veaun, president of the actors' body, has drafted a resolution to this end, and will present it before the convention of the American Federation of Labor, which meets in Toronto Nov. 9, and to which he has been appointed as representative of the New York Central Federated Union, in which 250,000 workers of the city have representation.

FOSTER HAS MANY ACTS.

"I grow homesick for London two days after I reach New York every time I come over," remarked George Foster, the English agent, who is stopping at the Hotel Astor during his short visit to New York. Mr. Foster, representative for Harry Launder, with whom he sailed, may return to England next week.

Asked where he expected to place American acts on the other side, Mr. Foster replied, "I book it over. There is no route or circuit in England I can not book for."

Questioned as to the English acts who would like to visit America, Mr. Foster said he was prepared to offer Herbert Shelley, a protean actor of the R. A. Roberts type, and away up in the profession; Brothers Horne, a very well known act abroad; Charcot, a sensational "mind reader" in England; May Mars, a feature at the London halls, and Bella and Bijou in a comedy duolog. Mr. Foster stated that Bella and Bijou depatured for Amelia Bingham when the latter was changed from the Coliseum to Shepherd's Bush lately.

Mr. Foster said Ada Reeves, who has now returned to England from South Africa and is in the provinces with a road engagement, could be secured for New York but at big money. The agent would not state the sum, but it is as previously reported, about $2,700 a week.

When Nell Kenyon, the Scotch comedian, was mentioned, Mr. Foster said he did not think Kenyon would come over.

"Kenyon," added Mr. Foster, "stands second to Harry Launder over there. He is a high priced man even on the other side."

Without openly quoting any figure, the English agent left the impression that Kenyon would want about $2,500 a week to return to New York if he should consent to appear here.

Before leaving London Mr. Foster mentioned as a conversational incident that he had booked Jack Pharens on the same salary, a sliding scale, for the winter. Pharens' booking was the largest he has made within the last five years.

THE NEWEST "POP."


The Thaestorium, Baltimore's newest "pop" vaudeville theatre and moving picture house, on North Avenue, near Charles Street, opened Monday night. The play house is one of the most handsome amusement structures in the city, constructed of concrete, brick and steel, ornamented with granite finials. The structure has a frontage of 40 feet with a depth of 175 feet. It will seat 1,000 persons.

The building was erected by the Thaestorium company, a local concern.

WORKED UNDER ANOTHER'S NAME.

Alfreno, a high wire worker, is working stage (Hill) in the Wood Esquire. N. J., fair this week under the name of "Calvert," according to the letter, who declares that he has been on the fair grounds and witnessed the performances.

Calvert played last week under independent bookings, while Alfreno was booked for Newark through the United Booking Office.

BOTH LOST.

Charles De Haven (De Haven and Sidney) and Irene Shannon, the caesalher in "The Song Shop," were married at Wilmington, Del., last Saturday. Mr. De Haven is also a member of the cast in the same act.

While the young people were patrolling the main street of the Delaware city, De Haven has been personally asked Miss Shannon to marry. The young woman protested until friends about suggested that a cent be thrown up to see whether they should be thrown immediately.

The couple assumed a solemn air and walked through the streets. A coin was flipped with the agreement that unless it was guessed correctly how the penny would lay upon the ground, the marriage must take place forthwith. Miss Shannon said "Heads." It was "Tails." Then De Haven claimed a right to a slip. He ventured "Tails." The penny came down "Heads." Mr. and Mrs. De Haven were married that evening.

NO CHANGE OF BOOKINGS.


Taylor & Kaufman, who operate a booking agency in this city, supplying several of the popular priced houses with acts, declare the firm will still booking the William Penn and that the arrangements with the management have not been altered.

A contrary report was printed last week.

BARRED ACT GOES THREE WAYS.

Here is a curious situation. Lou Anger, monologist, is playing on the Orpheum Circuit, having commenced two weeks ago for that concern. Anger was one of the individuals who, during the summer passed, played at the Criterion, Atlantic City. It is understood that he was approached at that time by a representative of the United Booking Office, and warned against keeping the date. In any event, he did play the house, which was on the United's "barred" list.

Later he entered into contract to play for the Independent Booking Agency, which is, also, barred by the United. He was released from these obligations by consent, and thereafter signed with Gus Hill for a season's employment as an olio act in "Happy Days." It is further represented that the vaudeville engagement would be more profitable to Mr. Hill (this is the burlesque manager's statement) he (Hill) cancelled the contract in order that the artist might take the other employment.

In opposition argument there occurred this week the case of an artist who played a fair under independent bookings and returned to New York only to learn that his United bookings were "all off."

WOULD YOU FOR $60 PER?

Would you for $60 per, hold two acts apart at arm's length, while full with on trying to crush you between them, or Would You—hold a tug of war with a team of horses in the main street of any town you might happen to be booked for? Would You?

Well, Auto Ajax does, and 'he's packin' 'em in' wherever playing on the small time, says Harry Whitlock, one of the small time booking agents who has the contract.

Next week Auto Ajax will rip things up at the Empire, Philadelphia.

"SPLIT" PROVES UNPROFITABLE.

A "split week" in vaudeville has proven unprofitable. The experiment was attempted by Wilmer & Vincent in their vaudeville houses at Easton and Allen-town, Pa.

Acts divided a week's stay between the two towns, following the custom prevailing in many of the combination picture and vaudeville shows.

The policy of these two Wilmer & Vincent houses will be changed and the present grade of vaudeville which has been employed since the season opened abolished.

The change commences with next week. A cheaper grade of acts with pictures the main entertainment will take the stage of the two theatres under the new order of affairs.

ZANCIG'S OPEN A THEATRE.

The Zancigs, "Thought Transmitters," have purchased the place at Amsterdam Avenue and 148th Street, New York.

Mr. and Mrs. Zancig will open it Monday evening, next, with moving pictures and a bill of mystery as extra attraction.

TWO BOSTONIANS MARRY.


E. L. Perry, manager of Steeplechase Pier here, was married Oct. 8 to Miss Ruth J. Roche at the residence of Mr. Rudy Heller, the booking agent, in Philadelphia.

Both of the contracting parties are Bostonians. The bridegroom formerly managed "Wonderland" Park in that city.

WILL ACCEPT PRODUCTION OFFER.

Two offers have been tendered Montgomery and Moore for productions. One is from Klaw & Erlanger; the other from Al H. Woods.

The act now playing the Morris time is deliberating, and will likely accept one. The contract supposed to hold on their services in the legitmiate by Joe. Gaites lapsed last year.

GOULD GAVE THE WEST.


Billy Gould is singing "Nobody's Satisfied" at the Majestic this week and it is a big hit. When asked in regard to arrangements with Joseph Hart he said that after Judge Blanchard decided that Hart had the exclusive singing rights he arranged for them for the west, as Carrie DeMar will not leave the east.

LOTTIE GILSON.

Lottie Gilson, long known as "The Little Magnet," has returned to the vaudeville stage, assisted by Sig. Sully Duffy.

Miss Gilson has appeared with Weber and Fields, and has played all the leading vaudeville houses the world over. Among the songs introduced and made popular by Miss Gilson are "She Was Bred in Old Kentucky," "Just One Girl," "Paradise Alley," "You're Not the Only Pebble on the Beach," and many others.

Miss Gilson is meeting with much favor in her present offering and will soon be in her former position, among the head liners.

Denovan and Arnold commence a tour of the Orpheum Circuit, arranged by Pal Casey, at Louisville tomorrow (Sunday).
THE WOMAN IN VARIETY
BY THE SKIRT.

There are a number of "house managers" outside New York City who had better tone down their actions toward the "single" women playing being what I hear is true, and I have very good cause to believe it, there is a group of this species of man who believes every woman appearing alone is his legitimate prey. When the women do not submit to the attentions offered, they are harassed and agitated, receive "bad reports" and are injured in every way the little sneaky yellow-streaked animals can. I have a letter from a young woman lately arrived in this city, who is only at her urgent behest it is not printed. These "managers" had better be more discreet, and leave the women alone who indicate the attention offered is not wanted. Just a wee bit of publicity in a matter like this, and the manager whose name is mentioned can look for another position in some other line. His further return to vaudeville will be as much as the standing a horse thief holds.

What a magnificent looking woman Kitty Gordon is in "The Girl and the Wizard," and her clothes are perfectly sized. Perhaps the most beautiful thing is the emerald green. The silver dress is the costliest, but green is most becoming to red heads. The Bernard show is a turban show. I never saw so many turban shows. When Flora Parker appeared in the large white beaver hat, she was quite out of the picture.

About Lillian Russell's jewels; a bow-knot of diamonds worn in the second act of "Colonial" (Tate's Widow's Memorial), one an emerald and one a ruby, both enormous in size. In the next act Miss Russell wears diagonally across her bosom her famous dog collar connecting two bow-knots. The second and larger has an immense pearl to form the knot. The pearl rings worn are superb.

Valli Vail is dressing the title role of "Little Miss Princes," a new addition to vaudeville perfection. The first is a gold color crepe, very dressy. The white satin with brilliants is the prettiest frock on the stage this season. The last, a coral pink worn with a pearl hat, is rather striking. It is a combination that grows on you.

Alice Lloyd has returned, at the Alhambra this week, with an entire new wardrobe. The first is a dainty, consisting entirely of white chiffon tucks with val. insertions. With this is worn a white bonnet with two willow plumes falling from the left side. Particularly handsome this week is, an olive green satin, the short waists made of passementerie running to a panel down the front. Alice's new bathing suit is a dream in mauve, made princes.

The story of the husband of a musical comedy star now playing in vaudeville. who wired all over the country last week to locate his wife, found her on Friday in a theatre but thirty minutes from New York, caused many quiet smiles. When the husband did locate his better half there was a revolver flourished by him, and he mentioned what would happen to his singing wife if the many ifs were true. Nothing serious followed, but the dialog sounded quite warlike.

The best dressed burlesque show I have seen so far this season is "The Merry Whirl," and the worst is the Hastings show, now over at the Murray Hill. The whole Hastings show is bad, but who ever dressed it must have had the cheapest that could be bought.

Yvette Guilbert would never have been jeered Monday afternoon at the Colonial if she dressed like a human being. There were snickers all over the house when Guilbert first appeared, in crinoline and curia. Years ago I saw Guilbert, and I have always remembered the tiny waist and long black gloves. Cecilia Lotus' imitation of Guilbert singing "The Key of Heaven" is marvelous.

On Monday Alcide Capitaine (at the Colonial) wore a pair of salmon pink tights which were perfection in color. They set off Miss Capitaine's shapely limbs splendidly.

Caroline Nichols (Fadettes of Boston) at the Alhambra is wearing this week a pretty gown of black chiffon and Egyptian silver overdress. It is most becoming, but Miss Nichols is too large a woman to wear a costume bouquet. The girls under Miss Nichols' charge should study her method of dressing, for a shabbier lot can't be found anywhere. Next white chiffons, stocks and white skirts would make a pretty uniform. As it is, there is every style conceivable in their costumes, all white; Empire, directoire, long waists, the thin girls wearing what the stout ones should, and vice versa.

There is a fine little pair of ponies in an animal act, and when they are not working can be seen in the Park, driven by Barney Myers and his luxurie woman.

Daphne Pollard is dressing much better this season, and in an elaborate spangled soubret costume looks very well.

SOLD, BUT NO DELIVERY.

"Who did that?" "Sold for a hundred to Paterson!" "No business to happen!" "You know that act can't be had for less than one and a quarter!" "It doesn't go, we can't deliver!" and several other ex- clamations were heard in a big small time booking agency the other day when it was discovered that an act asking $125 weekly had been booked for $100.

The process of "selling an act" for $25 less and not being able to "deliver" at the prize seem to cause more of a disturbance in the agency than the loss of the bookings for three houses would have.

Whether it occurred to the bookers that since the act had been placed the agency or someone else might make good the difference in order that the delivery could be made did not develop during the course of the explanatory period.

The new Moore & Wiggins' house at Rochester has had its premiere postponed until Nov. 16.

"SKIGIE" SEES GOOD, BAD AND FAIR ACTS
Likes Yvette Guilbert. One Turn Makes Him Tired and He Doesn't "Care" in "Motorizing."

"Skigie" is not quite eleven years of age. A continuous attendant of vaudeville theatres, he has decided opinions, and his comment, not edited in any way (especially spelling), is printed as an "add" to the juvenile impressions.

Veronica & Hurl Falls are pretty good.

(Colonial, matinee, Oct. 11.) The fellow that makes up does a good stunt. The fellow in black sits on a chair and puts another chair on top of his head. Then the other sits on this chair and falls backwards. Some woman gave a little scream when he was in the air. Griffith and Yone do not fair. Burks sings a good song "You Ain't Talking to Me." Burks has a good voice. I didn't like the strait so much. They went very good but they didn't come out and bow. The Haydens are great. They are very good dancers. The cashier is pretty good. Her voice isn't any good to the fat man is pretty fair. He has a good voice. I think the act ("Song Shop") is very good.

George Austin Moore is a good singer. He tells some good stories. He wears a white flannel suit. He went very well. He sang one extra song.

W. C. Fields is very funny, he is a good juggler. I have seen him once before. at the Alhambra. He went very well also. Bins Bins & Bins made me tired. I don't rate them. They got me to laugh they all was done. I got up and went out during there act. Yvette Guilbert is very good. The galery started to kid her. One of the usher pushed me and tell them to stop. She didn't go very well.

Harry Tate's Motorizing is fair. I don't think so much of the act. The act went very well. I have to laugh at some parts of it. I don't rate so much for the shooting. Alcide Capitaine is a very goodact. I saw her at the Alhambra. She has the spot light on her.

INCREASING THE NEWARE SHOW.

Commencing Monday ten acts will be the program at the Lyric, Newark, N. J., booked by the William Morris office.

The results of the present and past bills given there have not been satisfactory according to report, and the change has been decided upon by the interests operating the Newark house.

It is said that other people were after the theatre, but the Morris firm remains. The name of the Lyric may be changed to American Music Hall.

Frennie A. De Silva breaks in the ranks of "show girls" with Max Rogers in "The Young Turk."

A SELF-MADE MANAGER TO HIS BOOKING AGENCY
BY J. A. MURPHY
(MURPHY & WILLIAMS.)
(The third of a series by Mr. Murphy, detailing the "hypothesis reports" and trials of a "small time" manager.)

East Cranberry, O, Oct. 7.

Dear Mike:

Your request was whereof you state you never hired that Johnny Brandom fellow that was here last week and never heard of him. Now I ask you what in fire is the use of me having you for agent if you are going to let people bust in on me like that. He came right in and practiced with the band as the same as the rest of them and the minute he saw me he says "say old scout, here is a bunch of pictures you can tack up on the front of this book, and to the good care of it. I said they were a pretty shatterin' lookin' lot and he says they got wet when he was at the Hippodrome. When I got your telegraph about him I went to him and says "Sez who, you bugged this feller to play in my theatre!" He says "that's all right old scout I myself independant; when ever I see a place I like I just go to it." I says "where do you go next week?" He says he hadn't picked one up a town yet but would stay here for five dol- lars more. He said he never booked ahead and played the whole Buzzkite Tour that way, just grabbed his jewely and hopped on the job.

Now what is the Buzzkite Tour, and whose is it, also what is a flewey? If it is a flying machine he didn't have none here. He didn't have no trunk neither, all he had was a mangy lookin' old scathel with nothing in it but a pair of clogging shoes and a bottle. I would have discharged him right off but if I had just knew them coke even fellows would have tore the house out. He charged me K E for the week and I had to pay it for the same reason, but D E would have been plenty. I only paid Welter and Smas K E and they now killed themselves battin' each other with boards.

The best thing in this week's show is Millie Lanneau that you sent in place of Tingney and Ford. She takes with the house and when she gets herself up as a group of statues and stands on a nail in front of that black cloth she looks mighty slick. I could have hired her for a week for another week but my wife got so happy about it I thought wouldn't. If you book her in some town near here let me know when it is. I haven't noticed the rest of the show much this week but don't suppose it is any thing uncommon. Somebody is singing Brother Sylvest and I forget just who it is.

I did not send your commission fee this week as I looked a lout to Millie Lanneau and it run me kind of short. Business is pretty good but no better than it ought to be considerin' the price I have to pay for acts. Try to keep the shows in- sale of L K E or less.

Adam Stosoprayy, Manager.

The father of Alfred Kelsoy and James and John Kennedy died late last week in Union Hill, N. J.

James Nesbitt, formerly of The Two Nesbitts, died at Denver, Sept. 8. Several artists in and around Denver at the time took charge of the remains.

Mason and Bart presented a very nice bar act at the Palace last week.

Archie Royer, the American comedy acrobat, is in his second year over here, and booked up until 1913. Mrs. Royer is with her husband. There is a son in the family now.

Irma Lorraine is using in her billing matter: "It’s not the name that makes the act, but the act that makes the name." She doesn’t even extend an apology to Jim Donovan (Donovan act) and Jim claims it is his original stuff.

Loyette De Verly, the French singer, concluded her Palace engagement last week.

Some negotiations have been going on by the London managers to have "Ma Greta," the production now at the Moulin Rouge, Paris, brought over here. Those who have seen it say the piece is a winner.

It is reported that Harry Fragon will soon play at the Coliseum. A great many were surprised to hear that Stoll has taken Fragon away from the "Syndicate," though if the combine becomes a settled fact, perhaps all bookings will be on the commonwealth plan.

It is expected that Marie Tempest will appear at the London Hippodrome within a few weeks.

Ethel Levy would like to postpone her Berlin Wintergarten date to admit of a two months’ longer stay at the Alhambra.

Rice and Prevost, opening at the Palace last week, although doing very well, were handicapped doubly. Not alone they followed three "dumb" acts on the same program, but had to follow one of their own "copies," which had appeared twice at the Palace before them. No act from the other side ever worked against a harder production. Another impediment which could have been avoided by the management was the trap-drummer Rice and Prevost brought over, but who was not allowed to play. The management was horrified upon the application for the drummer to take a place in the orchestra pit. The management could not think of making a farce of the orchestra, etc. This week the orchestra is playing a dandy selection, but the attendance has not improved through it. That two "copy" acts are now playing in England at half the Rice and Prevost salary isn’t going to help the American originals any.

"Poor" Moore, the pioneer of minstrelsy over here, who died Oct. 1, left a large fortune. He was very popular, and well known in America during the days when Charlie Mitchell, his son-in-law, talked fight with and did fight John L. Sullivan. Eugene Stratton is another son-in-law.

Business at the Hippodrome and Palace last week was very poor. Each should be doing big at this time. Maggie May, a quiet turn, led the bill at the Palace. At the Hip the three Sisters Wisenthal occupied the top place. Lack of variety at each could be ascribed to the lack of interest in the show. The Coliseum, just around the corner from the other two, is doing the business of the town. S. R. O. every night at the Col. When the public can see a show, the best of the three, for sixty-two cents (which the Col. charges), they will not pay two dollars. Neither the Palace nor the Hip, is offering a S. R. O. program just now.

The Sherek & Braff agency is sending Alice Charlott to New York as its representative to open a branch there. The firm is the sole booking agent for the Folies Bergere, Paris, and also places a great deal of other continental time, besides handling acts for the English circuits. They think a New York branch has become necessary. Mr. Charlott sails Oct. 6.

Commencing in January Amelia Bing- ham will start a tour of twenty weeks on the Stoll time. Se may return to the States before commencing on his circuit.

Around the Harkney Empire the billboards tell a story. Paper may be seen of the Forresters, Paragon, Shoreditch Empire and Olympia, Shoreditch, quite some opposition.

The Paladin (formerly Hengler’s) will open within the next six months for Gibbons. Big things are expected of this hall. Like the Coliseum there will be a matinee instead of two night shows. The Paladin is located about 300 yards from the Oxford and may give that hall some trouble. Harry Masters will book it for Gibbons. Mr. Masters says that nothing but the best will be played there, including the good ones from America and the continent.

The Hippodrome, Islington, closed for some time, has reopened as a two-nightly with a cheaper grade of program.

The program at the Empire shoreditch last week told of the position the hall is in through being unable to secure turn from other houses. Laurence Irving topped the bill, Caryl Wilber was at the bottom and Ella Shields had the center.

The Rosow Midgets were very successful at the Hippodrome opening last week.

Lottie Bellmen will open in her single act in a week or so. She will appear for a week only until after Dec. 6. Until that time Bellman and Moore will appear together.

Vesta Victoria plays for Barraford at the Brighton Hippodrome this week.

At the Tivoli this week George Robey, Mark Sheridan and Brassey Williams are filling the place made vacant by Harry Lauder.

Oswald Stoll is due to return to London next Saturday (Oct. 9). Immediately upon his return there are expected to be either uproars or upheavals in the Stoll booking office, through the tangle in which the office got itself in Mr. Stoll’s absence by the engagement of Ida Rubenstein, who did not play the Hippodrome, but did play the Coliseum. Mr. Stoll will likely want to know all about that little affair and how it happened.

Dorothy Kenton will open at the Empire for six weeks commencing Dec. 6. The Marie-Hill office put the engagement over.

The Mirza-Golem Troupe will make its first London appearance Feb. 4, next, at the Alhambra, where the act is to remain for eight weeks, booked through the Marie-Hill office.

It is possible that Franz Lehár’s "Mit- tislan," now playing in Vienna, will be placed in the bill at the Hippodrome. While in Vienna Mr. Stoll saw the musical piece and liked it. The brief production could easily fit in the Hippo’s program.

It will be some surprise for the vaude- villians to learn that before leaving Lon- don George Foster signed Harry Lauder to the Gibbons Tour for three years, following the expiration of Lauder’s existing contract with the Syndicate. That will run out in 1912. Lauder’s salary will be the largest ever paid an English star, according to report. Sometime ago, when Lauder had a disagreement with the Syndicate, he offered the managers $50,000 for his release. It was refused.

Beatrice Collier, who was to play an important part in the new ballet at the Empire, has injured her foot and will be unable to appear for a couple of weeks. Unity More will be in Miss Collier’s place.

Pictures of the Hudson-Fulton celebration, taken on Sept. 28, in New York, were shown at the Empire Monday, Oct. 4.

John Gilmore, over here for some years, will sail for Australia in February, where he will open for Harry Rickards in March.

George Hall will play London for a few weeks, starting with next Monday. After that Mr. Hall will take another trip around the Provinces.

Phil Peters, formerly of "Paradise Alley," is working the halls as a single act. Phil is the son of Phil and Nettie Peters.

The 4 Ford’s returned to London this week from Paris. They start Monday around the Barraford Tour. After that they have four months on the continent, followed by eight weeks at the Alhambra, London.

Lucile Tilton, the female baritone, left for the States last week.

And still they come. Cissie Lawson, of dramatic sketch fame, will put over other patriotic sketch at the Hackney Empire next week. This sort of thing was supposed to have died a natural death, but Cissie is going to have a try at one called "An Englishman’s Home."

Burt Shephard has been a little under the weather for the last few days. But Bud jumped on the “water wagon” last week. His Vaudeville Club friends say this is the cause of Burt’s indisposition.

Rice and Prevost, who will stay at the Palace for five weeks and possibly a few weeks longer, have had offers from the Stoll offices for a tour amounting to a lit- tle over thirty weeks. Jimmie Rice thinks the two-a-night a little tough for him.

The Boatman’s Mate,” a sketch which has been out of London for some time, will appear at the Hackney Empire next week.

A stock company has been installed at the Hippodrome, Harrissburg, Pa.

The Hudson will probably change its present vaudeville form of entertainment into one of moving pictures only.

BERLIN NOTES

Berlin, Oct. 1.

The new pantomime at the Circus Busch, "Farmers’ Life" is pretty and successful, packing the Circus nightly to the doors. The Circus Schumann which opened publicly has continued so up to date.

On Sept. 18 the Metropole placed a new revue upon its stage, called "Hallock." It was not for the splendid costumes and settings, the piece would have failed greatly. Mr. Giamietto, Fritzi Massary, Mr. Tischler and Madge Lessing, all Ber- lin favorites, have done wonders for the show. Paul Lincee, who composed the music, added a big share, the melodies be- ing very catchy. The revue is drawing large business.

The openings at the Wintergarten and Apollo on Oct. 1 are awaited with much interest.

Jack Joyce, the American cowboy, who opened very big at the Circus Busch, is there for a run of three months.

The 3 Sisters Klos will open in America on the Orpheum Circuit during November. Another act engaged by W. Passport, the Orpheum’s foreign representative, is the 3 Macagons, eccentric acrobats. They sail in December.

"CREATION FOR EUROPE." 

Harry Tudor, who conceived and carried the "Creation" exhibit at "Dreamland" on Coney Island, sailed on the Baltic Satur- day for London. He was accompanied by Mrs. Tudor and the couple’s child.

It is Mr. Tudor’s plan, according to friends in New York, to erect a like con- cession in one of the parks now springing up on the other side. He will probably make his first venture in Manchester. England, therefrom going into other Brit- ish towns and extending his field to the Continent if the scheme is successful.

The Vindobonanas, now playing on the Morris line, have been booked through the H. R. M. Heath office (attached to the United) for a run of six weeks at the Empire, London, opening June 17 next.
DAMAGES CLAIMED IN FIGHT BETWEEN CIRCUS FACTIONS

Ringling Bros. Bring Action Against Tammen and Bonfils for Use of Name of "Sells."


Incorporated in the complaint filed in the United States Court by the Ringlings' attorney occurs this accusation:

"The said defendants, Tammen and Bonfils, have in conjunction with and as part of the operation of their said circus, under the name of the Sells-Floto Circus maintained continuously and knowingly unlawful games of chance, graft and various undesirable practices, all of which bring the name of Sells into disrepute before the public and to the damage and reputation of the name of the Sells and Forpeaugh shows as owned and controlled by the Ringling Bros."

The point is aimed in support also of an application for a permanent injunction restraining Tammen and Bonfils from using the Sells name.

The Ringling Brothers entered a suit in equity yesterday in the United States Court here before Judge Lewis, presiding justice, against H. H. Tammen and F. G. Bonfils, owners of the Sells-Floto Circus, alleging damages for the use of the name "Sells" in connection with the billing of the show, also that the proprietors of the Ringling's opposition tent aggregation have no legal right to employ that name, or to advertise the "big Sells Shows."

The Ringlings take special exception, it appears, to the 28-sheet containing the five "Sells" heads and that of Otto Floto.

The preliminary hearing in the action is set down for tomorrow (Friday).

WINTER QUARTERS BURNED.


Fire which totally destroyed the winter quarters of Cole Bros. Circus at Harborside, near Erie, Pa., Oct. 9, caused a property loss of about $15,000, and rendered the show temporarily homeless.

The loss is partly covered by insurance.

It is said that the work of erecting new and more commodious quarters will begin at once.

General Agent Ed Knupp is on the ground and during the absence of the owner, Martin Downs, still confined to a Toronto hospital, will superintend the work of reconstruction.

The fire originated in a kettle of tar which, boiling over, was ignited by the flames under the kettle and spread with great rapidity. Workmen were tarring the roof of the animal barn and the kettle was located in the middle of the floor of that building. The apparatus for fighting fire was inadequate to cope with the fast spreading flames. Within a short time the whole building was destroyed. It seems that one large building constituted the winter quarters of the show. This was placed in jeopardy by the workmen bolting the tar under its roof instead of outside the building.

All the contents, including many show and farm wagons and tools, also a great quantity of feed and straw which had been hauled in anticipation of the arrival of the show were destroyed, the loss on this will be total. The building itself was covered by insurance, nearly to the extent of its value. The show came in from the road before the embers of the fire had ceased smouldering, and found itself homeless.

Emil Sabers has joined with Ooakley and McBride in a blackface sketch.

CLAIMS FLYING AUTOS.


In a communication to H. H. Tammeu, of the Sells-Floto Show, claims to the American and European patents for "Autos That Pass in the Air" are made by C. S. Salisbury, of Paris. Salisbury asserts he worked out and patented the combination with a Mr. Ravel, inventor of the "somerassault" automobile. When taking out their European patents, they were protected for a year by American law, but neglected to protect themselves further in this country.

The Ringling Bros. wanted the art, and arranged with one Garanger, so Salisbury says, to build the apparatus in America. Salisbury and Ravel offered their "Autos That Pass in the Air" to the Ringlings in 1907, soon afterward receiving a visit from John Ringling in Paris. They worked the apparatus for his several times, but upon the death of the patent, Ringling thought it too much money, declining to purchase.

Mr. Salisbury states that Mr. Ringling assured him he would never have cause to complain as long as the Ringling's treatment of the matter. Eight days after his visit to Salisbury and Ravel, Mr. Ringling closed with Garanger to build the apparatus for use with the Ringling Bros. Show.

Garanger patented the apparatus in America. On May 16, 1908, when Salisbury and Ravel entered their patent in Washington they were opposed by Garanger. To this opposition Salisbury and Ravel entered their original European patent dated May 17, 1907. As European patents carry one year's protection in America, Salisbury and Ravel are looking for a clear title to their patent in America, when the case comes up for final decision in Washington, Oct. 19.

In the event, as Salisbury anticipates, that he and Ravel shall establish their rights over Garanger in America, suits for damages and back royalties will at once be instituted by them against the Ringling Bros. for the time they have used the art with their circuses.

WHAT ABOUT "DICK" BELL?

Since VARIETY printed the information that "Young Dick" Bell would operate a circus the coming winter in the north of Mexico, American showmen have been wondering if there has been a visit to the famous family or whether the original "Dick" has retired from the tented field, leaving the enterprise and name to his oldest son.

In the latter case, say the "wise ones," "Young Dick" will have all kinds of trouble in doing business without the almost magical name of his father. It is an accepted truism among performers who have traveled in Mexico that no one man stands higher in popular regard in the republic than "Dick" Bell, unless it be the President.

NEARING THE END.


The Hagenbeck-Wallace show will end the season at Dyerburg Tenn., Nov. 8. The circus will come to winter quarters at Peru, Ind., on the Illinois Central and L. & E. & W.

The "101 Ranch" will likely close the season at Cape Girardeau, Mo., Ringling Brothers' close at Corith, Miss.

LAST RESTING PLACE OF ALF ST. LEON.

The monument pictured above was erected by Mrs. IDA ST. LEON to the memory of her husband, ALFRED, the pre-eminent circus man who died last year in New York. It stands in Maple Grove Cemetery, Richmond Hill, Long Island, N. Y.

ALF ST. LEON was born at Beecworth, Victoria, Australia. The St. Leons are famed in the circus history of the world.

MRS. ST. LEON is accompanying her daughter, Ida, starting in the title role of "POLLY OF THE CIRCUS." The young woman has scored an emphatic success.

IDA and her sister BLISS are noted circus equestriennes.

VARIETY
**VARIETY**

**VARIETY'S OWN PICTURE REVIEWS**

"**The Pats**" (Biograph) The manufacturer of these films has made serious mistakes to-day. He has grossly misjudged the public. The screw on the mechanism is coming off, and the mechanism is coming off. The plot is poor, the action is meager, and the story is utterly without interest. It is a tale of a dog, a cat, a mouse, and a rat, and it is all told in a most tiresome manner. The dog is a failure, the cat is a failure, the mouse is a failure, and the rat is a failure. The dog is a failure because it is a failure, the cat is a failure because it is a failure, the mouse is a failure because it is a failure, and the rat is a failure because it is a failure.

"**The Blank Check**" (Lubin). The Philadelphia manufacturer has surpassed himself in this picture. The blank check is almost a home run, and the player who gets it is almost sure of a home run. The player who gets it is almost sure of a home run, and the player who gets it is almost sure of a home run. The player who gets it is almost sure of a home run, and the player who gets it is almost sure of a home run.

"**The Organ Grinder**" (Kalem). A good deal of the credit for the success of this picture is due to the organ grinder, who is a fine organ grinder. The grinder is a fine organ grinder, the grinder is a fine organ grinder, the grinder is a fine organ grinder, the grinder is a fine organ grinder, and the grinder is a fine organ grinder.

"**Buster Angius**" (Pathes). If the French concern continues to turn out pictures like this it will be able to make a serious bid for the favor of the American public. The picture is well acted and well directed. The acting is well acted and well directed, and the directing is well acted and well directed.

"**Out for a Day**" (Pathes). The picture is one of the very few which has been shown in the last month that has been worthy of the name of picture. It is well acted, well directed, and well photographed. The acting is well acted, the directing is well directed, and the photography is well photographed.

"**The Tramp**" (Pathes). A clever and original piece of work. To further this fact down, the Pathes firm lists upon this picture the names of several important people, who are said to have seen it, and who are said to have praised it. It is well acted, well directed, and well photographed. The acting is well acted, the directing is well directed, and the photography is well photographed.

"**The Cowgirl**" (Pathes). A story of a young cowgirl who is a failure because she is a failure, the story of a young cowgirl who is a failure because she is a failure, the story of a young cowgirl who is a failure because she is a failure, and the story of a young cowgirl who is a failure because she is a failure.

"**The Honeymoon**" (Pathes). A story of a young couple who are in love and who are in love. The couple are in love, and the love is in love.

"**The Big Shot**" (Pathes). A story of a young man who is a failure because he is a failure, the story of a young man who is a failure because he is a failure, the story of a young man who is a failure because he is a failure, and the story of a young man who is a failure because he is a failure.

"**The Siren**" (Pathes). A story of a young woman who is a failure because she is a failure, the story of a young woman who is a failure because she is a failure, the story of a young woman who is a failure because she is a failure, and the story of a young woman who is a failure because she is a failure.

"**The Hound of the Baskervilles**" (Pathes). A story of a young man who is a failure because he is a failure, the story of a young man who is a failure because he is a failure, the story of a young man who is a failure because he is a failure, and the story of a young man who is a failure because he is a failure.

"**The Countess**" (Pathes). A story of a young woman who is a failure because she is a failure, the story of a young woman who is a failure because she is a failure, the story of a young woman who is a failure because she is a failure, and the story of a young woman who is a failure because she is a failure.
STRONG FOR THEIR FAVORITES.
West of the Mississippi the public take their moving pictures seriously. The release days of every manufacturer are known and the crowds vary in accordance with the popularity of the firm making the pictures. The standing of the various firms in the Biograph-Eisdon Combine are said to be as follows: Biograph, Selig, Essanay, Kalem, Lubin, Vitagraph and Edison.

In other words patrons of Western picture houses think the Biograph films are the best and Edison the worst. That is vitally important.

The manufacturers are also receiving requests from the exhibitors for photographs of the stock companies which appear in the weekly releases, as patrons of Western picture houses want to know their names and what they look like when they are not posing for picture dramas.

KELLEY WITH NEW PLANT.

Harry Kelley, expert photographer, and one of the best known moving picture men in the country, will take charge of an independent plant shortly. He is reticent concerning his plans. He did say that a bomb would be exploded. It is stated that Kelley will go to some independent plant which will be releasing reels by Nov. 1.

FOUR APPLICATIONS TO "INDE."
Chicago, Oct. 16.

W. H. Swanson announces that new applications for membership in the National Independent Moving Picture Alliance have been received from the Feature Film Company, of New York; W. Bradenbaugh, of Philadelphia, Eagle Film Exchange, Philadelphia; and Theodore Brinkmeir, manufacturer of Wheeling, W. Va.

TOGETHER IN NEWARK.

An association of exhibitors of moving pictures has been formed here. The principal object is the protection legally of the members. Henry Robrecht is president, Emanuel Silverstein, vice-secretary, and Jacob Amsterdam, treasurer.

Five hundred dollars was contributed towards an emergency fund.

MANY "H.-F." FILMS.

A flood of Hudson-Fulton moving pictures should soon be upon the market. Since the two weeks' celebration commenced, New York City the photographers have been busy catching every thing of importance which occurred last week in the metropolis. This week the festivities have moved up along the Hudson River towns, where more pictures may have been made.

Frank Held intends placing another picture house in Norwich, Conn.

John T. Keenan will open a new picture house at Mobile, Ala., Nov. 15.

The Import Film & Supply Co., of New Orleans, states it has never had any intention of joining the "independents" as alleged some time ago.

A. G. Whyte has resigned from his position with the Film Export Co.

MURDOCK NOT BACK.

John J. Murdock had not returned to New York to Europe up to Thursday. It would surprise no one if Murdock silently slip into the city from the other side, hold a conference with his associates in New York and as quietly remove himself to his home town, Chicago.

It is said that on the same boat with Murdock, when the president of the International Co. left for Europe, was a United States Senator, very friendly to him, and a member of a Senatorial Committee. This Senator is said to be especially anxious that Murdock shall succeed, particularly in a berthing contract agreeing that the Film Export Co. should incorporate "The American Cinephone Co." to manufacture and operate the business of the Cinephone in this country.

As a consideration for the privilege, the Export Co. agreed to pay Nathan $1,000 weekly for ten weeks, and meanwhile to employ his as general manager of the new concern, which he was to form by week five months, when a new agreement for a weekly salary was to be agreed upon to remain in effect during the life of the newly made corporation.

It is said, however, that the negotiations have not been done. The lawyers will likely attempt to unravel the tangle the Cinephone at present seems to be in.

NATHAN MAY GO TO LAW.

It is reported that Ben Nathan, the London theatrical man and promoter, may evoke the law to recover monies alleged to be owed him by the Film Export Co.

The suit, if any, will arise through the disposal of the English rights of the Cinephone to the Export Co. by Nathan, who claims to have obtained them for this side in conjunction with one Bamberg, Bailey & Co. and the Warwick Trading Co. holding the English and European continental territory.

When Nathan disposed of the Cinephone to the Film Export Co., it is said he retained a written contract agreeing that the Film Export Co. should incorporate "The American Cinephone Co." to manufacture and operate the business of the Cinephone in this country.

As a consideration for the privilege, the Export Co. agreed to pay Nathan $1,000 weekly for ten weeks, and meanwhile to employ his as general manager of the new concern, which he was to form by week five months, when a new agreement for a weekly salary was to be agreed upon to remain in effect during the life of the newly made corporation.

It is said, however, that the negotiations have not been done. The lawyers will likely attempt to unravel the tangle the Cinephone at present seems to be in.

HAS STAR ACTRESS.

Miss Lawrence, the former star actress of the Biograph's stock company has been with the Laemmle firm for the past six weeks. She will appear in the first Laemmle release of Oct. 25.

WOULDN'T STAND CRITICISM.

Here is what the mighty Moving Picture Patents Co. of Biograph-Eisdon Combination can do to a man whom they "have it in for." There is a paper devoted strictly to moving pictures, and, of common boisterous tenor. Is there a film in the Patent combine, which has been running reviews of the weekly releases made by film manufacturers in the air-tight alliance.

The reviews were, until last Saturday's issue, the opinions of a critic who has written for various publications, generally on vaudeville topics. But he will write no more film reviews on that sheet for he has lost his job and this is how it came about:

Last week there was held a meeting of several members of the Biograph-Eisdon Combination at which the subject of the criticisms was discussed. Representatives of the owners of the paper which has for several weeks been carrying these opinions of the Patents Co. films were present and it was said that unless in question was "fired" the advertising patronage of all other firms in the combination would be withdrawn. As usually develops when an advertiser shakes his critic's criticisms were discussed of a newspaper, the critic lost his job instantaneously. It seems that the criticisms in question have not always been entirely one-sided, although they usually leaned toward the films issued by the competing firms which competed with the paper as their house organ. To the other members of the Biograph-Eisdon Combination the critic was not always so lenient and when they found that they were competing with firms who were not receiving the short end of things they rose in their advertising wrath and had the critic bounced.

INJUNCTION SUIT ARGUED.

A decision is daily looked for in the action brought by the Motion Patents Picture Co. against the N. Y. Motion Picture Co. to restrain the latter from using what is known as the "Pathé Cinephone." The argument was held in the United States Court on Friday of last week. Though the case was argued, it is said that the N. Y. Picture Co. has never employed a Pathé camera for moving pictures.

The action of the M. P. Co. against the Columbia Co. may come up in the same court any day now.

CHANGES IN PRODUCING END.

Chicago, Oct. 16.

The recent changes in the producing department of the Phoenix Film Company will direct attention to the product in the near future. Lincoln J. Carter and J. J. Lodge have retired, Francis Powers, late of the Essanay, has assumed the management of that department.

Mr. and Mrs. Harry Farnum, of the stock company, have also resigned and Sidney W. Paccio (a nephew of Carter) no longer has charge of the publicity work. J. J. Lodge is quoted as saying it is_hoped that Mr. Carter and he will start a plant of their own in the near future.

N. W. Rubeil, manager of the Phoenix, is of the opinion that the changes will serve to increase the merit of the product.

EXPERIMENTING WITH TWO HOUSES.

Chicago, Oct. 16.

Jones, Linick & Schaeffer have abandoned licensed service at two of their Chicago theaters, the "Unique" and the "Royal," and are securing the Independent product from the Chicago Film Exchange.

PICTURES REVEAL THE "JAUFS."


No one is safe today, when movements may be recorded by the cinematograph. This was the experience of a woman during the Rheihsames ride last night during a moving picture show, while some aviation views were being exposed, a woman suddenly fainted by the side of her husband, while that gentleman rushed up in fury to tear the screen in order to save it better. On carrying out the wife, while the husband continued to give vent to his anger, the reason became known. The unfortunate husband had just recognized his wife in the pictures seated at a table, in company with another man, watching the flying at Rheihses, whereas her legitimate owner thought she was paying a complimentary visit to her mother while he was forced to go up for a fortnight's military training. The dispute continued on the street, and they were finally taken to the police station, where the officials ordered the husband to pardon and the wife to repentance—but it might have terminated quite differently.

Carl Laemmle, who has been touring Europe for the past three months, is expected to arrive in New York Oct. 19.

Alice McNaughton, daughter of Tom McNaughton, who has been in New York for the past year with her parents, will return to England Nov. 3, remaining there during the tour of the McNaughtons over the Orpheum Circuit.
A Double Play. (Songs, Talk and Dance.)
15 Miss; One (16); Two (25).
Hammerstein's.

The American public is inclined to be fickle, whether in sports or vaudeville. Mike Donlin is probably realizing this now, for the erstwhile star right fielder of the '86 Giants who was accorded ovations last season in the vaudeville theaters didn't receive enough applause to warrant his entrance Tuesday evening to warrant the Henry Miller bow that he pulled. Hammerstein's should be Mike's corner. But then Donlin in no way, the art is Mabel All the same. In "A Double Play" (Vincenzo Bryant has given the couple a talking act in "one" that is far and away better than their "sketch" of last season. Miss Allie Magnussen is a maid to find out whether her husband cares more for her than he does for baseball. It gives the comedian the sort of opportunities she knows how to handle so well. There are loads of bright snapety dialogue which is made doubly effective through Mabel's handling. Her side remarks and crowning are always ahead of the material. One song is done, in character, in which the comedian sings how George Cohran would imitate Eva Tanguay, Eddie Foy and Blanche Ring. It is bally good stuff, and the house simply explodes at "I've Put 'Em Up." And there is a number used in which Miss Allie makes a bewitching picture in an elaborately Indian costume. -Donlin appears for the final chorus in cowboy costume. Unless the good right fielder watches himself in a looking glass some day, he will never, never know in that costume how funny his entrance is. Nevertheless Hite and Donlin have one big hit in their present act, and they are bound to put it over in any house.

Yvette Guilbert.

Songs.
11 Miss; Full Stage (Palace). Colonial.

Following a highly disagreeable scene Monday afternoon when the audience at the Colonial became almost disorderly in its conduct toward the Frenchwoman, Yvette Guilbert went through her evening performance in listless fashion, leaving the audience quiet. She sang three songs, "I'm Seventeen Come Sunday," a French number, and another about an Irish maid. Each was greeted with a little burst of applause, but the songs were given far from what one might expect for a star of Miss Guilbert's magnitude. The center of the stage is occupied by a grand piano and she is accompanied by a male pianist.

Elisa Glickman.
Protea Sketch.
13 Miss; Full Stage (Palace).

Mr. Glickman has appeared in "Yiddish" roles in several American cities, for some time operating his own theatre and company in Chicago. His repertoire of parts is great. He has an imperturbable little air, carefully staged and excellently played. Miss Glickman is Maggie, a waitress in a Bowery restaurant, where the same is laid. She was reared as a "kid" in an orphanage with her sister, who was taken from the asylum when very young and adopted by a wealthy couple. Lottie is loved by Jimmie Dria (James Cruse), a plumber. The sudden advent of a rising young artist (J. Morris Foster), who has been successful mainly through pictures painted with the waitress as his model, has changed Maggie's dreams. She has visions of becoming the artist's wife. The time is the present. Jimmie is in the restaurant ordering his dinner. The artist, who has been held up by the fire lines in his studio, drops into the factory. A stormy scene ensues between him and Jimme, who leaves, vowing to avenge any wrong that may befall Maggie. The artist tells the "kid" that things are not as good for the life, and tries to make it known he has secured another position for her. Maggie misunderstands, believing the artist is proposing marriage. She accepts, only to learn of her mistake. Here enters Lucille Norvell (Malvina Arment), who has been waiting for the artist in the machine. Maggie discovers Lucille is engaged to the plumber already. His little girl is her sister, whom she has not seen for years. Lucille does not recognize Maggie, who does not enlighten her when leaving Maggie, remarking that plumbing is not such a bad trade after all. The playlet is full of bright, crisp slang, mostly delivered by Miss Williams, who handles the vernacular in capital style. When Jimmie starts to roughen up the artist, she grabs him, remarking, "Nix on that rough house, Jimmie; where do you think you are, in Churchill's?" It may not bring a laugh everywhere, but in a New York house it can't fall down. Mr. Cruze looks and plays the part of Jimmie to a nicety, carrying himself in an easy manner. Mr. Foster does not do it badly, as a plumber, in a stilled, unnatural way. Miss Arment has little to do and does it well enough. The author has done well in lights and shades, turning the several weepy points beautifully by bringing them up smartly with quick laughs. The piece might be cut down to twenty minutes, doing away with a spot or two that are druggy. Lottie Williams is sure winner in the Stony Ground. The act should find ready placement without question.

George Middleton, of the original Chicago museum and vaudeville firm of Kohl & Middleton, is now living in New York.

The Musical Outpost returned to New York on Tuesday.

Jan Rudenyi and Co. (9).
13 Miss; (Four Interior). Fifth Avenue.

Whatever his personal convictions may be Jan Rudenyi is not even a fair actor. He reads his lines in a mumbling, stumbling, inarticulate manner and possesses no talent for conveying anything more than helplessness except when he is playing the violin. When he appears upon the stage at its best and it is an evident fact that he is a skillful musician, imbued with the idea that he can also act. Were it not for the fact that vaudeville would lose a most beautiful woman in the person of Hilda Stewart, it would be far better for Rudenyi to present himself solely as an exponent of the violin. There is consistency, however, in his method of acting; for he has been careful to have neither Leonard Williams or Miss Stewart, who assist him, do any better acting than he does himself; whether or not they are capable of it. To introduce the violin playing a sketch is presented. Eileen Granville (Miss Stewart) is at home, confessing she is ill, but looking entrarplying healthily. Renard Carona, her fiancé, presuming the great violinist is fain to tell her of his success at a musical given before the Queen. Diarno, a nemic violinist (Rudenyi), also has access to the young woman's apartment. The two men come and go without let or hindrance; risky business when such a beautiful woman as Miss Stewart is thus unprotected. Although engaged to Carona, Eileen listens enraptured to the violin playing of Diarno and at the end of the applause throws herself at his feet, avering herself infatuated beyond hope of recovery. Carona runs away to enlist her father's aid in restoring his a more polite remembrance of her betrothal vows. Unable to find him, he returns, and in anger breaks the violin of his Gypsy rival across his knee. In anguish Diarno throws himself upon the wreck and declares that the violin contained his soul. As the natural action of a soulless man, the Gypsy takes back the words of love which has poured into the willing ears of the beautiful Eileen when he had a good chance; requests that she cause his broken violin to be buried with him. Going outside, shoots himself. The pistol shot is the signal for Eileen and Carona to renew their interrupted engagement.

Helen Greatzer. Whistler.
10 Miss; One.
Fifth Avenue.

"La Brilliante Sinfieure" the program says. Interpreted from an orchestra chair it means a dazzling blonde, handsome, plumed, whiskies three different selections, one a popular song, the second something of a classic and the third "Annie Laurie." Whatever there is in a "act" Hellen is sure to gain with her part and she brings enough of personal charm to placate those who may wish she would do something else.
Fountain. E. American.

Aaron Kesler is responsible for bringing Lyons and Yocco together. Aaron has put over a winner. George Lyons was of Lyons and Parker, while Bob Yocco worked for a time last season with Tony Pearl. This is the first New York showing for the new combination. The pair appear as Italians. Both do exceedingly well with the characters. There is some little talk interspersed with the music, bright and of the right sort. It is not over-done, however, and relieves the specialty of a straight musical offering. Lyons holds to the harp while Yocco plays the cello and also a small mandolin-like instrument. The instruments blend beautifully, and both boys are crooning partners. They are also fortunate in possessing good singing voices that harmonize. The vocal end becomes not a small item. The selections are heavy and popular to just about the proper degree of each. Besides the excellence of the music both boys work in an easy manner that is bound to get open. Opening after the intermission, the act Tuesday night went as well as anything on the bill. The specialty takes its place immediately in the fore with acts of its kind.

“Dank.”


This young woman needs new songs, for those she is now using are of the vintage of years past. Her addresses nearly, dances gracefully and puts over a line of small talk with good result. Vesta Victoria’s “Man” is not the style of song she can use to best advantage, and “The Hoolo Doodo Man” is almost as old as the girl herself.

Ergotti and Litupitians (2). Acrobats. 15 Mins.; Full Stage. Fifth Avenue.

Two Litupitians dress eccentric and try their best to extract comedy from the situation by means of slap-stick methods. The man confines himself to “Rosie” work with the smallest of the mugworts as the object most of the time. The Litupitians engage in hand and head balancing and carrying, as well as a few street acrobatics. For a finish a miniature aeroplane is introduced; the little chaps take a seat under each end of the supporting bar and are whirled around at a lively rate; this is a sure applause winner. The act as a whole is acceptable, as much because it is out of the ordinary run of variety as for the even excellence of the work presented.

OUT OF TOWN.


That popular character, “Rip Van Winkle,” is shown before and after the sleep of twenty years. The scenic effects are particularly good and the break of day (Continued on page 18).


A rounder sees “The Devil” in the afternoon and “The Servant in the House” at night. After a dinner in which wine figures prominently he returns home. His wife has retired and is not awakened by his entrance. He wonders where she can have gone and finds her by his bed on the table and dreams. “The Devil” is presented by George Arliss and Edwin Stevens enters from a door at the left and soon instills the suspicion in the fellow’s mind that his wife is deceiving him. The husband recalls that she has threatens to follow his example in regard to late hours and suppers. Without assuring himself that she is not in her bedroom he takes the revolver “The Devil” proffers to kill the man whose name has been whispered in his ear by the evil spirit. As he goes to open the door “The Servant in the House” enters. The character represents the “Spirit of Good.” He sets the mind of the man at rest. He is advised to see if his wife is gone before making up his mind. An investigation shows her sleeping soundly. The sketch does not prove a popular vaudeville offering in vaudeville. William V. Mong as “The Devil” does the best work. He looks the character as it comes to mind after seeing the play, and plays the role effectively. Granville James is good as “The Servant.” Ralph E. Smith has a difficult role in “The Man” and has only partly mastered it.

E. E. M.


This is the well known Fay, Coley and Fay act with Hattie Coley added to it. The four funnakers appear in blackface. They are very funny and their efforts seem to be particularly directed toward comedy. No act has been better received at the Majestic in a long time. They are twenty-one years old and they leave the audiences hungry for more. The “street car” and “auto” are just as funny as ever and the work of the funnakers has that indescribable something which makes them “good.” While they apparently aim to shine as providers of comedy, the singing and dancing are first rate. When the four harmonize it is as enjoyable as listening to the best quartet, and when they start dancing it is just as entertaining as though seeing those who stand at the head of the profession in that line.

E. E. M.


"Fairy Visions" is the declaration of a new act by a pretty young woman, Simone de Beryl, who does nothing but pose gracefully. A series of beautiful views is projected upon her lovely form, showing the seasons, pictures of different countries and so forth. After the girl poses as a luminous fountain, with excellent light effects. There is nothing new in the act, but it is a new act pleasing. Light as a feature for a big hall, in small houses or the provinces the number might prove a draw.

Ken.

Montague’s Comedy Cocktails. 15 Mins.; Full Stage. (Exterior.) Empire, San Francisco. (Week Oct. 3.)

The word “comedy” is very appropriately adapted to this act, for, aside from many funny tricks, the waddling movements of the birds were enough to evoke hearty appeals of laughter continuously. Montague evidently knows the value of vaudeville time, as none is lost.

The birds go through a varied repertoire, including hurdl jumping, chariot racing, horizontal bar gymnastics, etc., and a selection of “dancing” four of the birds called for bursts of laughter. The finale, answering an alarm of fire with engine and hose cart, arriving at the burning structure, climbing the ladder, throwing out the furniture, and so on, was a real act, the curtain, the act was accorded splendid applause. For a novelty act it is a worthy feature for most any bill and was thoroughly enjoyed at the Empire.

Fountain.


One must read the lengthy program description to appreciate the newest dance creation and pantomime portrayed by Nance Gwyn, billed as “The Winsome Australian.” The setting is pretensions. It pictures a sylvan glade. The mist of the dawn is gradually dispelled. A crystal pool is revealed; birds are twittering and leaves falling. Miss Gwyn comes down from her tree and goes through her dances, garbed in a semi-barbaric vestments. The beginning of the mist is at the close. The curtain drops on a long drawn out kiss during which symbolizes the awakening of innocence and “dawn of womanhood.” It is a very vivid and very clever portrayal. Miss Gwyn has an artistic offering. But the piece lacks dancing of the right sort. She is graceful and light on her feet and is surely capable of better work in that line.

I. B. Palszak.

Brahm’s Quartet. 16 Mins.; Full Stage (Interior). Orpheum, San Francisco (Week Oct. 3).

Women are the quartet. With neat dressing, elaborate and tastefully arranged stage accessories a very favorable impression was created. For a straight, legitimate musical and vocal offering the act was highly appreciated. With more confidence in themselves the act will run much more smoothly and prove a pleasing feature.

Fountain.


Monologues are not supposed to be popular at the Julian, where the audience is largely composed of people who do not understand English. Under these conditions William Flemen’s success is remarkable. He appears in evening dress, looks, talks and sings well, and makes a hit.

B. E. Meredith.
HARRY HASTINGS' BIG SHOW.

Does Harry Hastings really believe he has a "big show"? There have been several real "productions" in New York so far this season. Some slighted the cast for the other end, and perhaps this was excusable under the circumstances, but Hastings has slighted everything.

One need not sit through the olio to know that it is an extremely light one in quality. The olio spoke for itself on paper. All of those in it are from the first part. The burlesque could not have been much better than the opener, for Hastings has not a company to give a good show even if the material should be furnished. And in "Americans in London" as presented this season, there is no material at all. It is the same piece used last year under a different title.

Some new songs have been put in; also some "comedy," never funny, and for a finale Hastings announces "The Yacht Niagara running at full steam on the Thames River (Patent applied for)." That "Patent applied for" is the most honest description. It is the top and tail of the big finale of "The Midnight Song" converted into a yacht effect by the addition of a ship's mast and a poorly made propeller with the "waves" nearly to the top of the mountains on the line of vision. George Campbell offers the sons "bit" as a crippled detective obliged to travel on crutches. Tom Coyne, the Irishman of the show, has been funny, may be funny again, but he isn't funny now. Harry Harvey as the "Dutchman" (for which he was either made up or Hebrew) which he may have intended failed to reach a comical moment.

The vocal strength of the company is so far below par that never once does it help. The opening is long drawn out, and ruined its only chance at the last moment almost by the voice of Pauline Oakes, who afterwards has a number almost played out just as badly. From Viola Sheldon to the chorus, they have been ruined because they are not sung pleasantly or properly. "He's a College Boy" has been well staged, but May Oakes, the little voice carried by her, is better. Miss Corey is an illustrated song singer in the olio. "A Dream of Christmas" is well put on but, doesn't go. About the only number to get over was "Wild Cherries" in which Birdie Brady had something to do. Miss Brady seems to be held back this season. She is just as lively, and the probabilities are that Campbell and Brady had a walk over for the olio hit.

The Clarion Four are in the olio. If the same voices were used that they had in the first part, and passed, the Murray Hill bunch in front are an easy audience. "Hello, Little Girl, Hello" had some "business" with the "ponies" in the aisle that should have kept it going for numerous numbers (legitimate ones), but the male singer who assisted Miss Sheldon in this must have imagination the guests of the Hotel Belmont two blocks away who sang near the olio.

The Hastings show has the first one on either Wheel this season which left the impression, acting upon it, that it would be useless to sit through the performance in the first part, slow, weary and dreary.

CENTURY GIRLS.

Judged according to the standards that appear to obtain at the Eighth Avenue Theatre, "The Century Girls" is a "clean" show, although on Tuesday evening of this week there were a few rather "raw" spots. The main appeal of the entertainment, however, was on the grounds of lauguring material, although some of this was pretty rough, as for example a long and uninteresting part where the instrument of humor was an inflated bladder in the industrious hands of an unidentified comedian.

There are very few principals in the show who can be identified until they appear in their olio specialties. This fault is by no means confined to "The Century Girls," but is a general condition in burlesque.

The first part is straight burlesque, involving rather more than the usual proportion of numbers pretty well scattered among the principals, bringing Pearl Goldmann out of her temporary emer- nence. The dressing is about the average, although a pretty stoutb frock stood out among the gowns at the beginning. Later a skirt of red frocks of the old-time burlesque sort gave evidence of having had hard and long usage. A novelty was an underdressing scene, worked as incidental business to a number. "The Boulevard Glide," was the selection, and the underdressing seemed to have an especial bearing on the lyrics, but the house appeared to like it.

The burlesque was one of those sketches of having to do with a race track incident. Good burlesque is not out of such material. In this show the pieces are reversed. The bid for laughs is made in the opener and the burlesque aims for story interest. A "prop" horse of the most ridiculous sort is the centre of interest in what is alternately a comic and dramatic story. Chiefly it is comic, and especially laughable when the attempt is made to set it serious. A race car (to the music of race) is a large stake, the loss of which will ruin a banker (John W. Early, the "straight" man of the pieces). The banker, it appears, has taken the liberty of eloping with the wife of a race track owner. (Miss Mabel.) The banker loses, but the plunger with a kindly word of advice permits him to escape caste. The people involved tore their lines off as though they had learned them by rote and felt no necessity in putting the slightest expression in them. An occasional musical number broke up the monotony of the story-making and fool- ish dramatics.

The principals appeared to immensely better advantage in their olio specialties, and nearly every one had something to do in the vuadzeville portion. Abe Goldmann's voice had been pleasingly in evidence during the first part, opened the olio with a series of character songs, and scored unmistakably with a recitation at the finish, a capital bit of work. Italian directness was on the affair. And it was with carefully thought out Italian character bit to be seen in vaudeville and the new "Follrion Dance" proved a delightful combination of physical grace and ter- minism, a pleasing to the audience. Given the inclination this couple can certainly dance some.

The Empire City Quartet gathered the audience in and held it as their own.

The Bruno-Kramer Trio, in a series of skillful gymnastic displays, ended the show insofar as most of the audience was concerned, few waiting for the pictures.

FIFTH AVENUE.

On Wednesday afternoon a house half full of people anxious to be entertained got the best amusement they could out of a bill which looks better on paper than it works out on the stage. Two of the items, consisting of strictly comic dratic lines, added nothing to the gagry of the occasion and were placed just right to stop any flow of good humor which might have been created in the final last half of the bill; the pall of death which embers both of the ideas, giving the shivers to an audience on hand for laughter.

Early in the bill the three acts devoid of comedy were run off in succession and not until James H. Cullen with his comic ditties and monolog appeared upon the scene did anything like merriment come to the fore. Cullen smooth delivery and pleasing manner ingratinated him at once in favor and sailing was easy for him when the audience realized that they were clear of burlesque.

Ergotti and Lilliputians (New Acta) opened the show with strictly acrobatics and "Beley" work and Henele Gretert (New Acta) and Jan Rudeny (New Acta) Co. (New Acta) ran second and third. Frank Cullen butted into the echo of the suicide's gun and cleared the way for Cecil Lean and Florence Holbrook. This sensational couple were rewarded with laughs and laughter in accord with their due. The frothy fun of their skit is well suited to Lean's style, and Miss Holbrok took very good care of her share and songs cleverly arranged. Finishing the act their baseball song created a demand which called them back for an encore.

Edward Aebles and Co. were in sixth position and stunned the audience with Aebles' pantomimic tale of "Self Defense" enacted forcefully and with clear result. The show closed with the Alpha Troupe in dexterous experting of hoop rolling, presented in a clean-cut manner and with good effect.

The Jack Wilson Trio, in seventh position, followed all acts but one and made complete "closing up." With another change is a whole show when he starts, and as it is in considerably an audience bennumbed twice in one afternoon by the forethought of the man who books the Fifth Avenue shows, he unlimbered a routine of comedy which was in verity clunk of real vaudeville. Ada Lane in shining gowns served as an attractive embellishment to the well written comedies and the capital straight work of Franklin Bate. They gave their own clever act and burlesqued much of what had gone before; but at the audience, all most ready to leave, demanded more bows and a final speech.

Frank Tannhill has re-written the old musical comedy, "Ikey and Abery," and is now rehearsing a company of thirty-five people to take the road Oct. 23. under the management of Chas. F. Allen.

Julian Eltinge will headline the bill at the Plaza following the departure of Harry Faumer from that theatre, Oct. 25.
With high-priced importations who neither draw money nor please audiences happening quite frequently around New York of late, the return of Alice Lloyd, an English woman, to the city and the Alhambra this week proved the depth of her popularity by the enormous crowd at the house on Monday night. Before eight o'clock the line at the box office extended down the sidewalk in front of the building.

It was a good program in addition to Miss Lloyd, but no other act there that could draw, not even the Boston Fadettes, who were billed in the line-up, impressing the collection of all women and singularly enough, each plays a brass instrument.

The Fadettes, with all their music and unusual comedy, might have been too heavy an act for far anyone but the few fellow and overcome. Miss Lloyd did it easily, singing six selections in twenty-seven minutes, closing with "Splash Me," a number that no one will ever bear, but that everyone wants to see Alice Lloyd sing, thanks to the baking costume worn. Of the other five songs, four were new. Miss Lloyd is playing a single week in New York, but going out "numbers" holding no novelty "business", holding those for her return to the east following the Orpheum tour. A couple of the new ones Monday evening were quite good, "Irresistible" and "Molly O'Morgan." "Boo" isn't worth the time, even to open with, and "Honeymoon" isn't spicy enough.

Singers may come and go without touch, but when the "Right Hand Woman" comes out, she's one foreigner who made good and stays good. The Two Puckers replaced the colored limitations of Williams and Walker, Avery and Hart, who kindly disappointed the foreign youngsters, now grown up, made one of the big hits of the show. Barnes and Crawford were another "riot" in next to last position, made as difficult as possible through the good performance preceding them. Somehow a bill at the Alhambra seems to run better than anywhere else in town. Whether it is the house, stage manager, or program can't be decided.

This T. Roy Barnes looks like a "comer" every way. He's there now, but evidently doesn't believe it. Perhaps Barnes has been listening to those who say "Barnes and Crawford are a real variety act." That "real variety" thing won't bring them the money their work around New York is going to make the act worthy. Barnes ought to think over matters. It is no use to necessarily be "hot" and "good." What we did for Walter Klee in Oshkosh, Keep off that stuff. This is New York. The girl of The Puckers has developed into a pretty young woman. The act has been changed about, but one Scotch num-

ber being sung, and that at the opening. It has developed into a "piano act" almost, with a country-"dough dance" (without any "ills" in "one" for the finish.

Gracie Emmett and Co., in the "No. 3" place, with "Mrs. Murphy's Second Husband," struck the Harlemites right. They laughed all the way. A new young woman among her third or fourth show did quite well as the wife.

What one might term the legitimate appeal success was E. Frederick Hawley, an excellent actor, who, with Frances Heap and Co., played "The Bando," a piece made possible only by Mr. Hawley's superb playing and character of a "Greaser." As a bandit chief, Mr. Hawley might dress the part to indicate affluence. It wouldn't do any harm, either, to hint to William Hilliard, the "Co," to reduce his fierceness. It might frighten children.

The Three Juggling Bananas, one of the fastest groups of club swingers about gave the bill a lively send-off. Harry Lebourne, an English mimic, seemed likely to lead the early part of the show with limitations which interested nothing. Lebourne has one good bit, a lightning change to female dress with an impersonation of that sort for the finish. This pulled him up greatly. It is the only item of amount in the turn. It might culminate an easy bearing on the stage, and cut his act down.

Rayno's Bull Dogs closed the bill. It is a pretty animal turn, with a rattling finish, and first class "animal comedy" throughout. 

VARIETY

HEDLINE NEXT WEEK

Thomas E. Shea and Co., Fifth Avenue

Harry Lauder, Plaza.

Seven-gall and Nelson Jackson (Joint), American.

Yvette Guilbert, Colonial.

Peter," Alhambra.

Clarice Vance, and "The Divine Myra" (Joint), Fulton.

Chevalier, Orpheum.

Hite and Doull, Greenpoint.

Gus Edwards, Hammerstein's.

CHICAGO.

La Titcomb, Majestic.

"Consul," American.

Franklin Underwood and Co., Haymark.

Brown, Harris and Brown, Star.

Stroudsburg and Bangor, Pa., are two towns added this week to the Independent Booking Agency string. Five acts will be booked in, the bill playing three days in each town. Both houses are the property of the International Theatrical Exchange.

Albert Chevalier is booked on this side for twenty weeks. After finishing his tour of the Williams houses, Chevalier will likely appear at the Keith theatres. Yvette Guilbert is under engagement to Percy G. Williams for seven weeks.

At the Grand Street Theatre this week there is an act put on a piano soap ad by "Stroller." It is a foreign number "trying out." The firm name of the big English circuit came to them as a quick thought.

Albert Von Titter left New York on Tuesday for a two weeks' visit to Chi-

cago. He will spend his time in the Windy City in the interests of his music publish-

ing firm.

It is aaron Kessler's own show at Hammerstein's this week. The diminutive one with one act opening and another closing the intermission, and both making good, has a right to expand a little, although even then he will hardly be able to fill one orchestra seat.

The show as a whole runs very well, but the performance in the main is largely in the second half. It is seldom that a better development is given than the four acts of this bill make. Lyons and Yocco (New Act) gave the second half a roaring send-off. They were followed by Jimmy Hill and "The Brakes" (New Act), who added impetus to the already fast moving ball. The McNaultys were next. The talk and burlesque duel and fighting of the English pair keep up the fast pace. Tom McNaulty has added newly "gags" to his list of familiar ones. It is more the manner of doing than the material with the comicany way, so that it really matters little what he says. Fred McCune does the comicany where he chooses to stray, and Tom is some strayer. It is safe to say that if Tom decided to start playing Romeo seri-

ously, Fred would immediately become a better humorous Romeo Juliet. The Robert De Mont Trio closed the show, following this array fitted in to the position. The Trio are on the jump. The audience appreciation and the excellent tumbling held the greater portion of the house in their seats.

Rahaj closed the first half. The dancer is in for a hard week, having played to a couple of groups and so forth. She had, however, no difficulty in holding the audience Tuesday. The dancer has changed her offering around somewhat. The musicians formerly upon the stage have been "canned" or the or-

chestra playing all the music. Much of the "biddling" has also been done away with. The light effects seemed to have been done away with for and it looks much better than formerly. Taking all in Rajah has a little something on all the other "wriggle" or "art" dancers.

Eddie De Noyer and the Dame Sisters, a new act for the "No. 4" bill, is in an unseasonable spot at Hammerstein's. The act considering exceedingly well. De Noyer does an excellent eccentric dance that deserved much more than it got. His "tramp" make-up is clean and he possesses a fair singing voice, but the parodies now used should be put away. No parodies are needed. There is a little talk which doesn't count, also. The Dame Sisters are a couple of sprightly girls who do a little of everything, and strangely enough do each well. An aero-

bic dance is far ahead of anything shown by the various "madcap" organizations. Eddie De Noyer and the Dame Sisters have enough for an offering that should be in demand, but what they need at present is a different frame up with some more "lead" for a finishing act and a little more than the at is well to pass, but they can do something better.

Countess Rosni is now giving what is nothing more than a series of songs. The Countess must a striking appearance we will admit, but—. A. O. Duncan was on early with his familiar ventriloquial offering. McNamara opened the program. 

Plaza.

Opening Harry Lauder at the Plaza on top of the poor business that has prev-

ailed at the house so far this season would seem to indicate that the Scotch comedian was placed there to build up a patronage for the house. The way in which could be done would be to surround the star with a big vaudeville show. This week's surroundings work much better than they looked on paper and made an averagely good bill, but there was nothing on the program excepting the Scotchman that would tempt a new-

comer to return.

Monday night the Plaza was filled to overflowing. It was sort of a holiday au-

dance. The Scotch were out in force. Their enthusiasm over Lauder knew no bounds. It was a genial gathering and they treated the other acts on the bill with good natured cordiality. On Monday night, however, was purely a Lauder evening. Edith Helena followed his re-

ception and she started after her audience in an excusably indifferent manner, but before she finished with her very good violin imitation had them going beau-

tifully.

Of the five or six songs that Lauder used Monday night two were new. "My Heart Is in the Highlands" and "Liza Lindsay." The first, used to open with, did not amount to much. The sec-

ond is a pretty number of the catchie sort, and was greatly liked. "Boo's Da-

my Blue" with the harlequin (killed by the man who added imitations), "For the Noo" sung before but rather newer than "Daisy," "The Wed-

ding of Sandy McNabb" and one or two others heard before completed about fifty minutes. An additional fifteen were taken up by a couple of selections by the Scotch Pipers upon the stage. A speech followed in which Lauder told how his mother once said that, what brought a call to him, "he would always leave quickly. After this story, Lauder hung around a while longer.

Cassar Rivoli closing the intermission was a big hit, due principally to his work in the "Highland Hymn." Rivoli wisely burlesques the great leaders, securing plenty of fun out of this portion of his entertainent. The early portion of the posterior specialty might be cut a trifle to get to it sooner.

Morrow and Schellberg were on "No. 2" a bit early this week as the house was late in filling up. The pair, however, managed to pull through nicely with their very next little playlet in "Jose M. Milled's Millions.

Rafayette's Dogs also hold the interest of the house. There are several new tricks in this troup that are cunningly shown in the general frame up and the act ranks with the best in its line.

The Vindalanoods had a hard spot open-

ning after the intermission. During most of the act the house was in an uproar. There is some funny material, but just how far it would go under better condition can not be guessed.

The morning show was placed a bit better than the Rappo Sisters, who were forced to follow Lauder and played to empty seats. It seemed useless to place an act after Lauder's. The Rappo Sisters were entirely wasted. 


VARIETY ARTISTS' ROUTES
FOR WEEK OCT. 18.

WHEN NOT OTHERWISE INDICATED.

(The routes have been drawn, bearing no index, from Oct. 17 to Oct. 21, inclusive, due to lack of space and cost. They are only the lines on the map, and do not show dates of performances. The names of Variety artists. Address newspapers, managers or agents will not be printed.)

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ROUTE FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

VARIETY NOTES
BY EDWARD G. KENDREW.

Paris, Oct. 5.

Dorothy Kenton, the charming American, has quite recovered from her late illness.

Chas. T. Aldrich and Willard Simms closed at the Marigny Sept. 30. This will renew again with vaudeville in April. Mr. Simms is rushing back home; he wants to see a dentist. In spite of suffering great pain on account of his teeth the last few days, he held on and was very much greater awestruck for Borsley's last week than when he opened.

The Keeley Brothers, who were a decided attraction for two solid last month with their marvellous bag pushing, and who intended having a rest in Paris prior to their German trip, have gone to the Apollo, Berclaux, and are expected to visit Borsley, for the request of the managers who saw their act for the first time at the Folies Bergere.

The revues at the Olympia, Folies Bergere, La Olgale, are in preparation. That at the Olympia is due toward the end of this month. The Etoile Palace has even put off a revue, the premieres of which was given Oct. 1.

The October program at the Folies Bergere is not so strong as the preceding one, though quite as expensive, but it constitutes an interesting evening. The chorus line is Mayol, a local star of talent, in his repertoire of songs. The Veroca troupe of cyclists (Kaufman's clever twain), Mabel Fournier, English dancer. The Pera, four marries equilibrists on ladders, Talida, eccentric, Merian's Dog, and the "Kineseracher" (as the Urbain-Smith colored moving pictures are billed) comprise the vaudeville. We have also the same ballet as previously mentioned, and a pantomime "La Mariée de la Rue Briez Miché" (New Acts). The show, of course, contains two numbers from the cinematograph.

At the Albambra Thoe. Baxford has put on a splendid bill of fare: Max Gregory Troupe, "Riley" acrobats; Vilbert, French comic soldier (Olympia revue last season); Great Le Page's jumping act, Emerson and Baldwin (first appearance here), Merry and Glad (appropriate pseudonym), Max Laube, Millo de Berio, Abel and Walsh, Starr and Leslie (second month), Barry Lupino, Yvonne Lamor, The Res, Ruthig and Cecile-Francois.

The Two Bellevilles, gymnasts, have made a sensation at the Olympia, and are far superior to any act of the kind which we have had in Paris—and they are region. Princess Baratok is back to the scene of her former triumph, for she goes well here in spite of her mournful duties. Simone de Beryl has a new electrical act; Sergeant Brennan is a champion with the old but much revised "Diable" game (which much interested John Ringling); La Ghichilane, in her Brazilian dances, charmed many, while The Bosston, the electric star; The S "Gobelas," the same ballet "Paquinique" (with Marie La Bella away), and the sketch "L'Escarrel" still with Le Gallo in the leading role, com-

NEW ACTS.

(Continued from page 15.)

preceding Rip's awakening received a spontaneous outburst which must have been gratifying. The scenic effects were marred by a net drop which had a big patch on it. Rip's encounter with the old man, his journey up the mountains, the game of ten pins and his falling asleep constituted the first part. Scenic effects very cleverly gave the idea of the long nap. A wave of applause for "Dance of the Spider". Several "super" make the "company" appear to be nice in every way. B. E. Meredith.

Williams and Butterworth. Singing, Dancing and Talking. 12 Mins.; Full Stage.

Elye, Bristol, Tenn., and Va.

Billed as "Those Two Dancing White Folks in Black and Brown." Billy Williams, the well-known black face comedian and eccentric dancer and Mabel Butterworth, formerly of the original Butterworth Sisters (who holds the title of champion woman buck and wing dancer of the south) have an act different from the other. This is given the audience that Rip seems to be told from one of the Southern negroes and his brown girl. The dancing by both is hard to excel and their songs are sung in real negro dialect. The talk is original and every joke is new and well. They close with original eccentric dancing. The audience was in an uproar continually.

REYNOLDS.

EUSTON PALACE.


The bill at Euston last week was arranged so cunningly for the convenience of the act with others to make, rather than for the entertainment of the public. Of nine turns on the bill, six were "singles."

Nellie Wilson dressed as a sailor opened the show. Nellie has a lucky star out to have so secured the act. Clifford came next. Notwithstanding the billing of comedian and dancer, he should dance only. George Brooks has been singing the "Engineer" thing so long it is tiresome. Of his "Good Night Nurse" contained some laughs.

Ganty's "Water Grotto" is a pretty effect, the fountain receiving distinct applause. Ethel Beech is a soubrette, who sings and dances fairly. She will do in halls of the Euston class. The Horne Brothers pull down laughs, though the affection of the college chap is apt to spoil the turn. He continued in the same way as at present. Little Victoria is a "kid" prodigy, but that let's her out.

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All routes carried over the summer as permanent addresses have been discontinued in this department. Artists or acte at present playing the following theaters for VARIETY'S routes. Those laying off or at a permanent address for the winter can be listed with a street number. Artists or acts with Creases or Bullocks Shoes accepted.

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MUSICAL LA MOANES Oct. 15, Majestic, Baltimore, Thanks to KONZIE CLARKSON.
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day's rate. She was the object of much attention. "Gigas" was valued at $5,000.

Harry Miller, who had assisted Pat Burns's show, is planning an excursion into vaudeville.

Louise Kent and Dorothy Benison left last week to join to the Majestic, where they plan the two-week "Pat B. Key and Benison." He was the subject of much attention.

"S. O. D. Jr." will be known by the agents.

W. D. Polk and Al. Leonard, who have been doing "old and young," will return to Chicago in the near future and offer a novelty.

James Green, an English comedian, who has been appearing in New York City, has signed a contract with the management and makes his first appearance in the middle west at the Chicago Theatre. The management of the Chicago, Illinois, house seats 700 and can seat 200 more. Besides the acts Mr. Scanlin sings 3 songs. The dates are 10-30, 20. The Pyron-Beck and Louise O'Gewish are offering their new sketch at the Temple in this week. The Gem Spectacle, Chicago, City, opened last week and is doing a very nice business.

Frank Hoosman, proprietor of the Majestic Theatre, and manager for Congress from the Birth District.

When "Concert in the Great" invaded Chicago the Majestic stages a grand gala and started the billing of "Charles the Twelve" to read, "Not a more popular king of all." "Charles the Twelve," a novel, has been published by the W. V. A.

W. R. Lawrence, manager of the Dominion, Winnipeg, has booked for a series of dates in Chicago and is making his way to New York to consult with William Morris.

Mills and Moulton open Nov. 6 on the Pantages Circuit, following the same locale. Since the East.

Evans Newman, the sweet singer at the Bar-

nells Hotel, is in great demand by the public and is now doing a splendid business.

The new vaudeville theatre (The Temple) located in the Loop Thermopolis, opened last week under the management of Barry Scanlin, formerly manager of the Orpheum Theatre, Chicago. The house seats 500 and can seat 200 more. Besides the acts Mr. Scanlin sings 3 songs. The dates are 10-30, 20. The Pyron-Beck and Louise O'Gewish are offering their new sketch at the Temple in this week. The Gem Spectacle, Chicago, City, opened last week and is doing a very nice business.

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By ERMONT WITTY

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THE \( W \) \( I \) \( S \) \( T \) (Gary Hunt, mgr.; agt., U. B. O.).—The \( W \) \( I \) \( S \) \( T \) has been a great success since its opening last week. The management has done a splendid job, and the theatre is now one of the leading houses in Boston. The \( W \) \( I \) \( S \) \( T \) is situated in a quiet part of the city, and the theatre is well lighted. The management has done an excellent job in the management of the theatre. The \( W \) \( I \) \( S \) \( T \) is now in its seventh week, and the result has been a most remarkable one. The management has done a splendid job, and the theatre is now one of the leading houses in Boston. The \( W \) \( I \) \( S \) \( T \) is situated in a quiet part of the city, and the theatre is well lighted. The management has done an excellent job in the management of the theatre. The \( W \) \( I \) \( S \) \( T \) is now in its seventh week, and the result has been a most remarkable one. The management has done a splendid job, and the theatre is now one of the leading houses in Boston. The \( W \) \( I \) \( S \) \( T \) is situated in a quiet part of the city, and the theatre is well lighted. The management has done an excellent job in the management of the theatre. The \( W \) \( I \) \( S \) \( T \) is now in its seventh week, and the result has been a most remarkable one. The management has done a splendid job, and the theatre is now one of the leading houses in Boston.
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Special Scenery
New Light Effects

Ready in November
CULLEN WHO WATOH

The talk which has been used by the "Cullen" does the rest. Helen Cusson
changed her songs and her dress for her third
week, doing well as usual. The dress making
was not for Helen but for George Cusson.

NOTE: The local lodge of Kiwanis is hiring for its
show "Night In Bavaria." It is expected
that Eddie Sehman will have the "Do T. Jack"
show in two weeks and reopen his former
spot at the Adelphi, with a dancing act
under manager Harold Cusson and do
Alfredo. -

NOTE.-The British are celebrating their jubilees and
show pictures are at a premium. Approximately
32 ventures are fishing for the dollars from the
amateur shows and there is every indica-
tion of a stamp somewhere on the exhibition
bally's. And for Bally's, "All of It," "Laflin's
tale of the trumpet" does it in a way to get a
horrible grip on the business. The new ser-
cer and a few energetic followers are rambling
in all the show shops and many of the more
prosperous years, no matter how
bitterly become members. Pioneers are in a very
flourishing condition. In the meantime the
Sydney D., and his "Mister Stover," and
the picture "The Shining Star," and another
"Eclipse.""

BRATTON, M. E.

B140 (B. Howard, mgr.; eng.; 1-15-13), Frank-
well, is playing in the "Flying Fiero of Aveni-
together.

FORREDAUGHT (Miller & Kaufman, mgr.; eng.;
10-2-13), "The Life of a Gentleman," which
was presented at the Imperial by Mr. and Mrs.
Imperial, a European circuit, is being shown
by the Schurman circuit, having been
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FAITH (J. B. Talbot, mgr.; eng.; 10-2-13), "The
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GREAT (J. B. Talbot, mgr.; eng.; 10-2-13), "The
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GIVE (J. B. Talbot, mgr.; eng.; 10-2-13), "The
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GROVER (J. B. Talbot, mgr.; eng.; 10-2-13), "The
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pictures.

GREAT (J. B. Talbot, mgr.; eng.; 10-2-13), "The
Lady of the Glee," or "Laflin's," is being
shown by the Reed circuit, having been
inundated with requests for their
pictures.
This Week (Oct. 11)
Poli's, Bridgeport

Next Week (Oct. 18)
Poli's, Springfield

This Week (Oct. 11)

WILLIAM HOLT WAKEFIELD
WILLIAM MORRIS CIRCUIT.

BESSIE WYNN
IN VAUDEVILLE

THE LADARROS
Greatest Of All
UNSUPPORTED LADDER ACTS
Coming East NOW. S. C. Time. NOW Coming East

SMITH, EVANS WILLIAMS
in "ALL'S FAIR IN LOVE" by Lew Williams

CLIFFORD AND BURKE
This Week (Oct. 11), Colonial, New York City

CLIFFE BERZAC

DUNNSWORTH AND VALDER
In a Refined Irish Singing Sketch.
PLAYING INTER-STATE TIME.

JOHN DILLON
IMITATOR OF THE GENTLER SEX

AUGUSTUS NEVILLE
AND HIS OWN COMPANY
The Lansing State "Journal" of Oct. 9 says, "The bill is the best which has been booked here."
"Politics and Petticoats," the title of a clever sketch produced by Augustus Neville and Co., "The masterful efforts, etc., etc."

THAT SHOWS CLASS. THEY LIKED HIM IN ATLANTIC CITY, AND THEY WILL LIKE HIM EVERYWHERE.

McGARVEY

THE MUCH TALKED OF

PRESENTS THE DAINTIEST SINGING ACT IN VAUDEVILLE.

When answering advertisements kindly mention Variety.
ALAMO (J. J. Walker, mgr.; agent, S. C. Mont.)—Turtle, the family dog, and his horse open and close the show respectively. Pigeons fly in and out of the children's faces as they should a magic wand. Sunday部长，the magic store, pleases: big business. Elroy, extra attraction.

CINCINNATI, OHIO. VARIETY PREVIEW. 107 Bell Block. BY HARRY BERN. COLUMBIA THEATRE (Robert L. Pond, mgr., and Orpheum Circuit; Sunday rehearsal at 9)—Opening of the season for this excellent little theatre with a sensational act, "The Devil in Art," Albert J. Davis, comedy, will be presented on March 20th.

POND (J. E. Pond, mgr.)—"Vanity" has been here for a long time, and without much success. Theatres of Smith and Chamberlain, as they bill. Mildred Gilmore, "Patsy," and Miss Smith, as "The Song of the Doves." The Devil in Art, Albert J. Davis.

PEOPLE'S STANDARD (Frank J. Clements, home agent).—"Vanity." has been here for a long time, and without much success. Theatres of Smith and Chamberlain, as they bill. Mildred Gilmore, "Patsy," and Miss Smith, as "The Song of the Doves." The Devil in Art, Albert J. Davis.

In Germany, N., a musical, very good; good; Roses, quiet, good; Rose, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; Rose, quiet, good; Roses, quiet, good; 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"A NIGHT IN A MONKEY MUSIC HALL"

Presented by MAUD ROCHEZ
ORPHEUM ROAD SHOW

4 MUSICAL CATES
America's Most Meritorious Musical Act

Featuring
FRANK B. CATE, Cornet Virtuoso.
WALTER H. CATE, World's Greatest Saxophone Soloist.
FRED O. CATE, Playing Solos on the Mammoth Contra Bass Saxophone, the first one of its size introduced in America, and 4 large Xylophones.

Billy KEENE
Jessie ADAMS

IN ARTISTIC DUETS AND CONVERSATIONAL COMEDY

SO Different from the Rest!

DE WARD DeWOLF

NOW HEADING THE BILLS ON THE INTERSTATE CIRCUIT.
The Little Book "Democrat" said: "De Wolf puts the house in a good humor with itself."

WOLF
PERS
DECEPTION: LIVESH \ LIVELY.

She is VERA BARRETT CO. He is a WHISTLER.

SHE IS A DOLL.
PRESENTING HER. WHO'S WHO?
A POSITIVE HIT.
NOVELTY IN ONE.
SPECIAL SCENERY.

HARRY LEYBOURNE

OPENED ON THE PERNOS WILLLIAMS CIRCUIT, OCT. 11.
Representative, N. B. MARINELLI

CROSSMAN QUARTETTE

"THE BOYS THAT SING AND PLAY."

ROBBINS, STEVENS, LANNON, CROSSMAN.
WEEK OCT. 11, CARLE THEATRE, BLOOMINGTON, I1L.
FRANK J. GEORGE
CONROY AND LoMAIRE

"A SONG FOR A NIGHT."

Denver "Times": "The newest thing and most interesting was the little playlet, consisting of two songs rather pretentious for vaudeville. Frank J. Conroy, George LeMaire and company keep the audience in a hilarious state from start to finish. It is good for all the way through and might be considered the most enjoyable thing on the program."

ARTHUR ELIN, Agent.

MABELLE ADAMS

THE ORIGINAL GYPSY VIOLINISTE

When answering advertisements kindly mention VARIETY.
VARIETY

EARLY COMM. NEWS

WHEELING, W. VA.

“Keep Your Foot on the Soft, Soft Pedal”

A TWO-SIT comical sketch by Harry L. Everett.

WILLIAM DILLON

WALTER STANTON

“THE GIANT ROOSTER”

A funny comedy sketch by Harry L. Everett.

FOR SALE

WIGGIN’S FARM

Charles Lowenbirnh and Cohan

Wiggin’s Farm

BETH DENSMORE

THE DEVILS

A musical comedy sketch.

WHEELING, W. VA.

A VARIETY

W. M. SHERRAM

WOBURN, MASS.

“Grandspinning and Contraction Dances”

BUSH and PEYSER

Poli Gristore, Director, Alp. T. Wilson.

PAULINETTI & TROMPE

THE DEVILS

A musical comedy sketch.

WHEELING, W. VA.

G. C. LEEDY

WATERSVILLE, O.

ORPHEUM: The Romantic Amusement Co.


FOR SALE

“Effects of the Storm.”

Asx Foster.

PALMISANS PARK, N. J.

Gene Hughes

“Keep Your Foot on the Soft, Soft Pedal”

A TWO-SIT comical sketch by Harry L. Everett.

BRUCE and CUNNINGHAM

INSTRUMENTAL CLINIC

2nd Annual Paulicni Convention.

LAMARR

B. W. SHERRAM

WOBURN, MASS.

W. M. SHERRAM

WOBURN, MASS.

Youngstown, O.

GRAND (Joseph Schaefer, mgr.)—Johnny and Kansas May opened their date engagement 11 to 16 in the name of the company.

YOUNGSTOWN, O.

SCHOOL DAYS. Week 12.

RUTLEDGEB. PICKERING

A musical comedy sketch.

THE MAN WITH A THOUSAND SONGS.

“MY BOY JIM”

A musical comedy sketch by Harry L. Everett.

WARREN, OHIO.

“FOUR SEASONS”

A musical comedy sketch.

THE SEVENS

“THE FLYING DOVE”

A musical comedy sketch.

THE DEVILS

“BAREFOOT BOYS”

A musical comedy sketch.

WATERSTOWN, O.

THE MAN WITH A THOUSAND SONGS.

“THE DEVILS”

A musical comedy sketch.

THE DEVILS

“THE DEVILS”

A musical comedy sketch.

THE DEVILS

“A FIVE-FOOT TALL GIRL”

A musical comedy sketch.

THE DEVILS

“THE DEVILS”

A musical comedy sketch.
ARTISTS desiring time in the SOUTH and WEST send immediately to

WILLIAM MORRIS, Inc. New Orleans, La.
373 Maison Blanche Building
Canal and Duphine Street

WILLIAM MORRIS, Inc. Chicago, Ill.
167 Dearborn Street

HAMMERSTEIN & VICTORIA

America's Most Famous Variety

Open the Year Around

VAUDVILLE HEADLINERS
AND GOOD STANDARD ACTS

If you have an open week you want to fill at short notice, write to W. L. DOCKSFAAR, Garrick Theatre, Wilmington, Del. Can close Saturday night and make city east of Chicago to open Monday night.

ERNST EDELSTEIN

VARIED AND DRAMATIC ARTIST

17 Green St., Leicester Square, LONDON
Side Representative, John Tiller’s Company; Walter C. Kelly, Little Titch, etc.

Always Vacancies for Good Acts

HYDE & BEHMAN

1877 AMUSEMENT
COMPANY 1909

TEMPLE BAR BUILDING
BROOKLYN, N. Y.

A. E. MEYERS

167 Dearborn St., Chicago, Ill.
Can handle anything from a Single to a Circle. Write or wire open time.

S. ABRAMOFF

GULTIVATES VOICES FOR
SINGING AND TALKING

114 Lexington Ave., New York City

WANTED

A NICE LOOKING STRAIGHT MAN
WHO CAN SING


NORMAN JEFFRIES, Agent.

BEN LING

With THE SINGING SHOP

Colonial this week (Oct. 11)


THE ENGLISH PROFESSIONAL JOURNAL

Circulation guaranteed to be larger than that of any English journal devoted to the Vaudeville or Varieties Profession. Foreign subscription, 15s. 6d. per year.

WOLFF, FORDING & CO., 61-65 Elliot St., Boston, Mass.

SURE YOU CAN

Get your RAILROAD TICKETS on the LEHIGH VALLEY & DELAWARE, LACKAWANNA & WESTERN R. R. at the VAUDVILLE STEAMER AGENT. Write, call or telephone. My representative will deliver the tickets to you. I have always served you well.

Going to Europe! Tickets on all Steamship Lines. Lowest rates. PAUL TAURO, 100 R. 18th St., New York. German Savings Bank Building. Telephone 2200 Stegunann.

THE STAGE

NEW YORK AGENTS—Paul Taulo, 104 East 14th St., and Samuel French & Sons, 64-66 West 22nd Street. Artists visiting England are invited to send particulars of their act and date of opening. NO STAGE Letter Box is open for the reception of their mail.

18 YORK STREET, COVENT GARDEN, LONDON, Q. O.

Booking the longest chain of Vaudeville Theatres west of Chicago. Playing the best acts in vaudeville.

BERT LEVY CIRCUIT

INDEPENDENT VAUDEVILLE

144-154 POWELL ST.,
SAN FRANCISCO, CAL.

Archib Levy Amusement Association

1643 Fillmore St., San Francisco, Cal.

BOOKING SOUTHERN TIME.

ARTISTS, wire or write your open time.

O. E. WILLIAMS, Agent.

INDEPENDENT BOOKING AGENCY, Inc.

Suite 101, Knickerbocker Theatre Building, 1402 Broadway, New York.

Exclusively representing 50 VAUDEVILLE THEATRES, including Bruslgam, Keeney, Sherry’s, Mozart, Guilday and Biltmore Circuits

40 CONCETUE WEEKS, with very short and convenient jumps

CORRESPONDENCE solicited from managers and artists

EUROPEAN OFFICE
BERLIN, GERMANY
RICHARD FITTUS,
Representative

PANTAGES CIRCUIT
OF VAUDEVILLE THEATRES, Inc.

OFFICES
NEW YORK, CHICAGO, SAN FRANCISCO, SEATTLE, DENVER.

MAHANOY CITY
HAZLETON
CARBONDALE

Pennsylvania Circuit of Family Theatres

Need only good acts. Easy jumps. Everybody does three shows, no exception.

Address HARRY KNOBLAUCH,
H. BART MCGUHH, VAUDEVILLE AGENCY, 315 Land Title Building, Philadelphia, Pa.

GEORGE AUSTIN MOORE

Colonial, New York, this week (Oct. 11)
Orpheum, Brooklyn, next week (Oct. 18)

Direction, M. S. BENTHAM

When answering advertisements kindly mention VARIETY.
GRIFF

"With the wit within wit"—
Lincoln "Rum." The three boys cannot get penicillin for breakfast in England. Griff cannot get fresh milk or Aberdeen Haddock for breakfast over here; but can find heaps of other good things.

OCT. 17, ORPHEUM, MINNEAPOLIS, MINN.

DUNEDIN TROUPE

WORLD FAMOUS CYCLISTS AND
DONEGAN SISTERS

EXPERT ROLLER SKATERS

JAMES E. DONEGAN, Manager
250 West 62d St., New York City.

Van Cleve, Denton
and
"Pete"

Direction
M. E. BENTHAM.

The act that always makes goods with the audience.

BUSTER, 16, OCT. 4th

THE ORIGIN OF THE THREE BEARS.

WILL THAT BE IT?

You'll work when big.
He said to the "Kid,"
"I'll carry no excess junk,
So he wrapped him up
in an oil-pressed mat.
And get him to sleep
in a trunk.
But it wasn't long till
skinny old "Keat"
Had landed a headline act.
With cake and music,
And Buster, too.
In pants that were full of slack.

This week, Keith's, Boston
Oct. 15, Hammerstein's, New York.
(Continued in our next.)

TERRY TWINS

REMARKABLE HUMAN DUPLICATES.

ALWAYS WORKING.

JOE SADIE

THE BRITTONS

Liberty Esoteric Dancing Act.
Direction, R. A. MYERS.
"How's That?"

LAKE AND STEVENSON

A HEADLINE OHIO ACT.

BARRY'S WOLFORD

In Their Own Comedy Creation.
"It Happened on Monday.


REICH & PLUNKETT, Smart Agents.

WANTED

A LOUD REPORT.

FOR MILITARY COMEDY ACT.

Address

MARDOE HUNTER

EN ROUTE—"COZY CORNER GIRLS".

LEW A. WARD

A big hit at the Columbus, Chicago, last week.

Programmed for 15 mins., but forced to entertain for 14 mins.

An unusual character comedian.

Presents 
"THE TRAMP.
"THE IRISHMAN.
"THE BRICKMAN.
"THE DUCK.
"THE JEW.

A variety of dances.

SPECIAL SCENERY.

Address care VarietY, Chicago.

PEARL AND PEARL

SOME DIFFERENT ACT.

Look out, you fellows in the East. We will have Pat Casey booking our own shows.


A. E. MEYER is the Pilot.

MAX YORK

AND HIS DOGS

Oct. 11, Shea's, Buffalo. Oct. 15, Shea's, Toronto.

LIPMAN AND LEWIS

"MORE SOUTHERN BARK.

PANTOMIME CIRCUIT.

"CHALK" SAUNDERS

In his original novelty. "FACE." 

Permanent Address, Newark, N. J.
FIRST VAUDEVILLE APPEARANCE

LOTTIE WILLIAMS \and\ COMPANY

Presenting Edmund Day's One-Act Play

"ON STONY GROUND"

Acknowledged by managers to be the successor of "The Chorus Lady"

This Week (October 18) PROCTOR'S, NEWARK

Next Week (October 25) ORPHEUM, BROOKLYN

Many imitators but the Originator of the Refined Female "Jag"

FLO IRWIN \and\ Co.

In "The Irish Modiste" By Edgar Allen Woolf

"A Scream From Start to Finish" United Time Direction of Pat Casey and Jenie Jacobs

SUCCESSFULLY PLAYING UNITED TIME - THE WELL-KNOWN

5 SULLY FAMILY 5 "The Suit Case"

CHICAGO OFFICE OF

VARIETY

Has Removed to

167 DEARBORN STREET

"IN THE HEART OF THE LOOP"

E. E. MEREDITH and J. J. O'CONNOR, Representatives
BECK-MORRIS COMBINE TALK
ASSUMING DEFINITE SHAPE

Orpheum's General Manager Indicates Inclination to
Take Initial Move. His Hurried Trip to Chicago
Starts Suspicion of a Big Deal Coming.

Chicago, Oct. 21. 

Martin Beck reached Chicago last Saturday, remaining here until late Monday, when he returned to New York. While in Chicago Mr. Beck conferred with E. C. Kohl (Kohl & Castle).

As to the report in Variety that he and William Morris might reach a settlement of the present vaudeville strike, Mr. Beck replied:

"Nothing has been done towards that. But I will say that could I see a solution of the existing vaudeville situation where I could approach Mr. Morris with a proposition which would end the present reign of high salaries, I would do so immediately, and would not hesitate under any consideration in being the first to broach the subject."

"I am in favor of any plan permitting the managers of vaudeville theatres to conduct their houses with profit, a thing that cannot be done now."

Questioned as to how a combination of contending interests could be brought about, Mr. Beck answered: "I don't know. I have given it some thought, but reached nothing that struck me as satisfactorily."

Do you know?"

A good deal of interest and conjecture was aroused when on Saturday, soon after their arrival, Martin Beck, Pat Casey, C. E. Kohl and George Castle went into a long conference with Levy Mayer, the big lawyer. The presence of the latter, who is one of the really big men in his profession, was taken to mean without any doubt that an important deal, perhaps the most important that has been put over in vaudeville, was in process of completion.

This impression was heightened when the same party remained in company nearly all day Sunday and part of Monday. On Monday Beck and Casey left hurriedly for New York, Mayer accompanying them part of the way.

Following the report last Saturday in Variety, referred to in the Chicago dispatch, much talk about a settlement of the vaudeville fight has been about. Before Mr. Beck left for Chicago last Friday he held several conversations with William Morris, it is said. It is also reported that the subject of a consolidation or a combination has been discussed by the leading manager of the United Booking Offices, at Mr. Beck's request.

The report is that the United managers opposed any combination at present, while Beck insisted that to clear up vaudeville's murky atmosphere just now, something of the sort would have to be done. It is said that Beck has indicated that unless his associates in the United reconcile themselves to a settlement in the manner proposed, he would not proffer a solution.

A manager who would not be quoted said this week about that phase: "Don't you see, if Beck did that it would give him just what he is looking for, houses in the east. If he and Morris made an agreement, it would mean that the Morris houses retained would be booked by such an office as might be created under the new condition. Now it is almost certain that Beck and Morris would decide to keep away the Americans, New York, and the Chicago and the American, Boston; perhaps the Fulton, Brooklyn. This would give the Orpheum Circuit an inside line on two big eastern houses, anyway. As usual, Beck would be apt to buy into the Morris houses if a deal goes through. He has always bought in that way and holds a part of all the large south-west and middle-western vaudeville theatres outside the Orpheum Circuit."

(Continued on page 18.)

CONSOLIDATION RUMORED.

John Considine left here for Los Angeles yesterday. In the time he remained a story gained considerable headway that a movement is on under cover for a consolidation between Considine and Pantages, but the confirmation is not to be had. The impression here is that the story has real substance. Pantages is expected in San Francisco Monday.

This seems to be a reopening of negotiations started last January looking toward consolidation of the two conflicting Western interests, first started during the visit to San Francisco of Martin Beck, Pat Casey and Mark Luescher at that time. Conferences were held then, but Pantages and Considine were temporarily in a state of violent warfare and personal enmity, blocking the deal. It is just possible that this antagonism has been diminished within the last nine months and New York showmen are inclined to believe that something will come of the reported revival of negotiations.

TANGUAY IN A HUFF.
Chicago, Oct. 21.

Eva Tanguay left here Monday for New York, quitting "The Follies of 1909" at the Colonial, where it is in for a run, very suddenly. The statement was given out that the cyclonic one was suffering from a sore throat. The real reason, it is understood, is that she is not good on authority, was a violent disagreement among the principals.

Annabelle Whitford, of the show, was treated cordially by the newspapers upon the opening of the show, but suddenly wired her resignation to the Klaw & Erlanger office in New York. She was asked to withdraw it and consented.

During the week past there is said to have been a violent scene on the Colonial stage in which Miss "I Don't Care" forcibly expressed her opinion of the company.

Miss Tanguay arrived in New York on Thursday. She visited several Broadway theatrical agencies and left behind her the impression that she would return to Chicago today (Saturday). Another Broadway rumor suggested the possibility of Nora Bayes and Jack Norworth returning to their original roles in the "Follies of 1909." Meanwhile Bevsee McCoy is said to have rehearsed this week with the show in Chicago.

JOHN GUNN DEAD.
(Special Cable to Variety.)


John Gunn, a partner of Maynell, in combinations and pantomimes, is dead, a victim of pneumonia.

John Gunn was a member of a firm of general producers which operated under the name of Sir Rupert Clarke, Maynell & Gunn. They included musical comedies, pantomimes and melodramas, and were in direct opposition to J. C. Williamson in Australia. The headquarters of the firm was at the Theatre Royal, Melbourne. They started business about five years ago.

One of their first ventures was the booking of "The Fatal Wedding," an American melodrama, brought to the Antipodes by Bert Coote.

The tour was a tremendous success in Australia and gave the firm their first start in the colony.

"MA GOSSE" A SEASATION.
(Special Cable to Variety.)


"Ma Gosse," the Parisian sketch which had a private hearing before London managers, and which was booked by Howell into the Palace pulled business up to capacity. It looks like another Maud Allan sensation.

PALACE HAS GLASGOW CONNECTION.
(Special Cable to Variety.)


It is a practical certainty that the London Palace will be operating a hall in Glasgow within a year.

Alfred Butt, the Palace manager, is warning actors under Palace contracts not to play opposition halls in the Scotch town.

ENGLISH AGENT HERE.

Jack Davies, representative for H. W. Wicklund, the big London agency, arrived in New York Saturday.

He is here on an unusual special mission. He tried successfully to induce Thais Yance to sign contracts for two years on the Moss & Stoll Tour for a sum which will equal $25,000 per year.
TWO OF MORRIS' CLOSED.

Chicago, Oct. 21.

Last Saturday night the Morris theatres at Toledo (Burt's) and Memphis (Jefferson) closed with vaudeville.

The Toledo house was leased from Stair & Bavin by William Morris, Inc. Although without opposition, excepting the 10-20 vaudeville at the Arcade booked by Gus Sun, Burt's could attract no patronage. An attempt was made to revive interest in the Morris vaudeville through a reduction of prices together with the quality of the show. One evening last week the total money represented by the attendance for the night show was $10.

At Memphis it was generally conceded that the Jefferson was doomed for an ungraceful flop even before William Morris opened the house. The Jefferson is but a couple of years old, and located outside the city limits. It was given by Greenwall & Wies, who also gave the independent opposition Greenwall's, New Orleans, now called the American Music Hall.

The supposition was at the time that Greenwall & Wies had unloaded the Jefferson in the deal which included the New Orleans' theatre, obliging Morris to take both or neither. The Jefferson did little business from the opposition. When the opposition in that town strengthened up its shows at the Orpheum, business at the Morris house fell off.

There remains on the Morris circuit now in its list of bookings for first class houses American, Chicago, American, New Orleans; Dominion, Winnipeg; Majestic, Toronto; American, New York; Palace, New York; Fulton, Brooklyn; Orpheum, Boston, and Lyric, Newark.

Of these, the houses in New York, Boston and Chicago are solely controlled by William Morris, Inc. Of the other two companies one or two are interested to some extent, or acts as the booking agent.

To a Variety representative this week, William Morris declared that the elimination of Toledo and Memphis would not stop the career of Greenwall's, New Orleans. That house will continue as a Morris stand, said the independent manager, the shows being sent there direct from Chicago and New York. To do this acts will have to leave New York on Friday afternoon in order to reach the Crescent City for the Sunday matinee. They make the jump from Chicago by leaving the theatre the Sunday morning for the Sunday matinee. Moving from New Orleans north they may make the Chicago Monday matinee by leaving New Orleans Sunday morning.

Morris' bill with Greenwall's includes Kate Elmore, assisted by Sam Williams, Sidney Grant, Norton and Nicholson, Rawson and June, Dorch and Russell, Zay Holland and Ali and Peyster, besides the pieces. Miss Elmore makes the jump from Chicago.

BARQUET FOR MISS LLOYD.

The New York Lodge of Elks will tender a banquet tomorrow evening (Sunday) to Alice Lloyd at the Elks' Hall, Columbus. The affair, which was gotten up by Harry Leonardt, will mark the occasion of her departure for Western engagements which will keep the little Englishwoman away from this part of the country for several months.

FIGURING ABOUT WINNIEPH.

Chicago, Oct. 21.

W. B. Lawrence, manager of the Dominion Theatre, Winnipeg (William Morris booking), was in Chicago during the presence here of Martin Beck. Immediately rumors started, for it is known that the Orpheum would like to have an opening in the city, and formerly it enjoyed through the Dominion's connection with the Western Vaudeville Association.

It was said in New York this week that Lawrence had been asked by letter last week by Beck to come to Chicago for a conference with the Orpheum's general manager.

William Morris said on Thursday that his contract for the Dominion had a long term yet to run.

DON'T KID THE PALMIST.

Atlantic City, Oct. 21.

Supposedly objecting to certain humorous remarks about him by Loney Haskell, "that rascal," on the stage of Young's Pier Theatre last night, W. W. Kenilworth, more generally known as Zozo, a boardwalk palmist, waited until the mortelege left the theatre and pounced upon him. A fierce struggle followed. Loney was completely taken by surprise, not believing that Zozo was in earnest.

Before Loney was aware of the man's intent he was dripping blood from two deep gashes on his head. Kenilworth was rounded up by then and held under $1,000 bail. At the hearing in court he was held for the grand jury.

On Monday morning Loney received a note from Kenilworth asking him not to use his name as had been done by Loney on a previous visit. At that time Kenilworth seemed tired to get the free advertising. So when Loney got the note he thought that it was merely a reminder that he (Kenilworth) was still on the job. Loney won't be able to work for a couple of weeks. All he said was "Oh, you Zozo Kenilworth."

CHANGE AT CLEVELAND "HIP."

Cleveland, Oct. 21.

A new vaudeville policy will probably be inaugurated at the Cleveland Hippodrome, if the order to do so has not already gone forth. Instead of the present high priced shows, the prices will likely be 10-20-30, with the average program customary in that grade of houses. Perhaps a little better bill will be offered at the Hippodrome through the large capacity there.

The change was brought about by the competition of the smaller priced vaudeville theatres in the city. Several feature acts for the Hippodrome have been canceled.

"RIPS" RECORD.

Chicago, Oct. 21.

When Thomas Jefferson announced the vaudeville offering based on the long sleep of Rip Van Winkle, which was seen at the Majestic last week, it was intimated that it might be well to "try it out."

"Try it out" exclaimed Jefferson. "I have been trying it out for 10 years, my father tried it out for 40 years and my grandfather tried it out for 15 years before him."
BUTTE MAY QUIT.

This week Martin Beck stated that the Orpheum house in Butte, Mont., would be closed within two weeks. Acts routed for that house, said Mr. Beck, have contracts carrying a two weeks' notice clause, and they would be re-routed, changed about or the week called off.

It is impossible for the theatre to make money according to Mr. Beck under the present condition.

It is one of the four north-western houses jointly operated by the Orpheum and Sullivan-Considine Circuits for first class vaudeville. The other three are located in Seattle, Spokane and Portland.

STRIKER A SUICIDE.

Chicago, Oct. 21.

Joseph X. Neill, one of the striking bil-

lioters committed suicide last Saturday night. After getting the 80 weekly strike bill, he drove to his home where his wife and children were sleeping, and closing the door of his room, turned on the gas. The family found him dead on Sunday morning.

AGAIN ALFRED AARONS.

Chorus girls and some folks who play principal parts will be glad to hear that Alfred A. Aarons is himself again. That is to say, he will be himself again when he starts hiring people for "The Broken Idol" which he has purchased for road purposes.

Neill had not go with the pur-

chase, but Mr. Aarons will dig up some-

body to blame things on if all does not go as he prophetically anticipates.

GOING ROUND THE WORLD.

Sidney Wilner, of Wilmer & Vincent, started Oct. 15 for a tour around the world. The ship's first stop is at Madeira; subsequently Egypt, India, the Philip-

pine Islands, China, etc., and Europe will be visited before the touring party, of which Wilner is a member, disembarks at San Francisco.

"REP" STARS COMING IN.

Jere Grady and his wife (Frankie Car-

penter), who have headed their own rep-

toire company in New England for many seasons, will enter vaudeville with sketches which Jimmie Berry has prepared for them. Their first time will probably be in the New England towns where they are well known.

ATWELL'S PRIDE.

Billy Atwell, of the Sullivan Considine New York office, claims to have the prize name for billing purposes. It is the Bre-
cerkeister Freimarkt and it gives enter-
tainers time to time to booked by Atwell, who is a real Irish lad. He gave a show at Terrace Garden Sunday evening and was the only one present not from the Theatreland in a crowd of several hundred.

NEW DETROIT HOUSE.

Detroit, Oct. 21.

Before next season opens the Eastern Burlesque Wheel will probably have a new house here, replacing the present tiny-

which seats but 400 and is a remodeled church.

A site for the proposed theatre has been located. If erected the house will have a capacity of about 1,800.

LOS ANGELES SITE CLOSED.

Announcement is made that a deal has been lost to the effect that Los Angeles Theatre to be operated in connection with the Alex. Panages Circuit. A seven-story structure will be erected. It will con-
tain offices as well as the auditorium. Ground will be broken within a few days.

Salt Lake will also be on the same circuit commencing Oct. 28, a house in that city having been secured which previously played other attractions.

"SPECULATORS" BACK AT FIFTH AVENUE.

A horde of speculators descended Sunday night upon the crowd seeking admission at the Fifth Avenue Theatre, the lone New York branch of the Keith-Protor firm, and directed by E. F. Albee.

The speculators did not pty their trade openly, but by a strange unannity but-
toasted patrons in the side streets with a great show of secrecy, calculated to ab-
solve the management of the house from any complicity in the deal.

The usual sign "Tickets Purchased from Speculators on the Sidewalk will be Re-

turned at the door" was displayed in the lobby, but the staff did not show con-
spicuous energy in carrying out the threat.

WILL KISS "EM ALL.

Sunday night, at the Alhambra Theatre, Milwaukee, Violet Dale will begin an or-
culinary Marathon as the feature of Mort Singer's new production, "The Flirting Princesses."

It will be a part of her share of the en-
tertainment on the road, the present in danse, surpassing in temperature the dance which she incubated into "The Girl from Rectors" last spring in Trenton. At that time she opened all the pottery works in town at 10 o'clock at night by way of a stage on the theatre in the business district.

In Milwaukee she will present "The Vampire," a dance which has herself invented, as well as "The Captain Joe Smith," who staged the Rectors dance. After she has finished with the terpsichorean part of the interlude she will kiss every man on the stage, principals and chorus men. Among those known to be in line for good fortune are John W. Ransome, Knox Wilson, Geo. Parsons and Stage Director Smith. After the play and Miss Dale's kisses are tried out the total result will go to Chicago for a run.

VAUDEVILLE PAIR TO STAR.

Chicago, Oct. 21.

Ceci Lean and Florence Holbrook have signed contracts to appear in Joseph Gay's musical comedy, "Dream Eyes." according to advice received by friends here.

LEYEY'S ADDITIONS.


Bert Leyey is new booking in conjunction with Frankel Bros., with houses in Texas and Oklahoma, adding Mount twenty weeks to his time, and also booking with Fisher up North who has about twelve weeks.

Bert Leyey is nicely settled in his new and commodious suite of offices at 144 Powell Street, and with a staff of three assistants is making things bang in that neighborhood.

SIMMS FORGIVEN.

Notwithstanding his threat to play for William Morris last Saturday night, Mr. Simms has been received back in the United fold. He left the Fifth Avenue Theatre after a disagreement some months ago, and it was reported that he would play in Missouri.

He did not do so, however, sailing for the other side, where his company have played since. Mr. Simms returned to New York from Paris last week and was immediately booked for United time, opening Monday next in Detroit.

SWITCHING THE WHOLE SHOW.

The Mittenthal Bros., have decided that "The Soul Kiss" is a better money maker than "The Parisian Model" without Anna Held, and will accordingly change the evening's production to "Soul Kiss" on the spot. That spot happens to be out in the State of Washington and for the first time on record a traveling organization of magni-

tude will change its vehicle. In other words, "The Parisian Model" will be pre-

sented in Spokane, and the next night "The Soul Kiss" will be given by the same company, barring, of course, some necessary changes. Grace Hazard will have the company and come back to New York preparatory to returning to vaude-

ville with "Five Feet of Comic Opera." She closes in Spokane to-night (Satur-

day).

MISS WAKEFIELD A UNION PRINTER.

Monday night at the American the en-
tire balcony was bought up by the Chi-

icago local of the Associated Printers and Electricians. Occupied for some time and one of them let house a yell, but about the time Willis Holt Wakefield ap-

peared the typesetters were feeling good. One of them stood up and offered three cheers for Miss Wakefield. It took about two minutes to get the three over and Miss Wakefield made a well-timed little speech to the effect that while she was taken she professed she had no idea what was in her mind, and that the audience she was just as wakeful as ever.

Following her next song one of the real boisterous printers arose and said: "Boys, if we appointed a friend at the piano an honorary member of the Associated Printers and Electro-

typers of America. All those in favor signify in the regular way by saying "Aye." Those not in favor make a noise like a rummy and duck out. Carried."

NEW FRISCO REPRESENTATIVE.


W. Z. Tiffany, representative for the Alex Panages in California, will in the future arrange all booking at this end in place of O. N. Burus who has occupied this position for several years. Mr. Burus will enter the ranks of the in-

dependents.

REHEARSE ON BEACH.


Smith, Mooney, Ostrander and Shadow are rehearsing a singing act to be called "The Sand Quartet." Rehearsals have been taking place every morning out on the beach. Those that have heard them say they sound great when isolated upon some of the sand hills which abound in the vicinity. Gus Vinead is looking after their interest and will act as man-

ager.

LADDIE LEAVES US.

Laddie Clif closed his tour at the Co-

bumbus, New York last Saturday night, cancelled the remainder of his time on the Orpheum Circuit and returned to England Wednesday, called hence by the serious illness of a member of his family.

VAUDEVILLE AT PEOPLES.

The Peoples Theater, one of Charles II. Marvin's stock houses, changes policy Nov. 1 and will play vaudeville, offering five acts and playing the shows a full week.

This will give Paul Goudron, of the Sullivan-Considine office, two houses in Chicago and Fred Lincoln is still here working on a circuit of houses which will be either erected or leased.

The shows which are now offered at the Sittner's theatre, the other S. C. house, are being liked. This week's bill is: The Marvelous Lenos, Five Gardners, Joe Bannister & Co. (five in all) in "Auld Lang Syne." The Four Dancing Belles, Will Fields and the Four Rio Brothers. It is said the Sittner weekly salary list is limited to $650.

Hacker's Country Circus will be the fea-

ture of the bill at the Peoples for the opening week.

ROUTES 80c—PAY OR PLAY.

Variety artists who don't like the com-

mission phase of their calling are not alone suffers from "status"; for a man wants to put out a dramatic show he, too, is up against a tough proposition. When a minstrel company was recently withheld from New York, the management found themselves possessed of a lot of printing which had to be paid for. Deriv-

ing the scheme of putting another man well known to minstrels at the head of the company, overtures were made to an old showman to provide funds to finance the new scheme. Among other details of the plan which was mapped out for the prospective angel was the matter of routes. He was to have $1000 and was required to have the show routed, and if he didn't like the route he could have as many more as he would be willing to pay $100 for in every case his hundred would be constricted by the firm which supplied the route and there would be no rebate. The wary old "angel" figured that before he might get a route to suit him that his $3000 would be used up in the next little game of "pay or play," and he therefore decided it buy coal for the winter and let someone else experiment with the expensive fun of seeing what a list of towns looks like on paper.

STORE VS. AGENTS.

Chicago, Oct. 21.

The store has been very busy this fall. Agents are complaining that it has seriously interfered with their bookings in many instances. Mr. McLamore-Carroll has now a baby five weeks old. He was forced to work single for a time.

Billy Wells and Billy Ellwood, each cancel-

led four weeks of Sullivan-Considine bookings to be with their families when the visitor came. Earl Girdler came to Chicago for a similar event.

Mr. Girdler was formerly one of the Lewis Sisters. Many others have anticipa-
ted such events to the extent that they did not care for "time."
The “Georgia Campers”, a colored act under the management of Edward Brayer, did not finish the week at Lubin’s Palace here last week. The engagement wound up in a glorious free-for-all scrap on Tuesday, and when things were finally straightened out the management had hunted up a new act.

The trouble started when a couple of the colored women of the troupe became engaged in a row over a leading crank shooter in this city, and the war of words culminated in an attempt on the part of one of the girls to “concease” to carve her initials in her rival’s frame. Others in the troupe became mixed up in the scrap and it was finally necessary for the stage manager to call in the police.

The closing of the act threatens to end in a law suit. Manager Brayer tried to collect two days’ salary and when it was refused said he would go to law for redress.

BUSY WEEK FOR MINNIE.

The Gilford Girl Review has come into a great deal of notoriety through the suicide of Lamar A. Harris, bank robber, whose home was in Los Angeles. Last week the act played the Majestic in San Francisco. This week it is at the Haymarket and advantage is being taken of the prominence given Minnie Harrington, one of the girls of the act, who died with the bank robber and suicide every day last week.

Harry Turpin, the manager of the Gilford Girl act, was called upon to identify the body of Harris as was Miss Harrington. Joseph Leighton, who was at St. Louis last week, was called upon for a report of Harris’ actions, and told of a birthday party at the La Salle Hotel where the dead man spent $101. It was Leighton’s birthday, and he and his wife, the dead man and Miss Harrington and a Mr. Moore and a Miss Nelson of the Gilford Girl act made up the party.

The publicity given the affair has evidently made the act more valuable in the eyes of W. V. Newkirk, manager of the Haymarket, and it is extensively billed.

WILL DEDUCT COMMISSIONS.


“In the future there will be acts on this circuit from which 10% will be deducted. I will keep you advised from time to time of the acts to which this deduction applies.”

(Signed) “W. F. Reese.”

The above is the text of the letter sent to the managers of the National, Wigwam and American Theatres in San Francisco: The Jose Theatre, San Jose: The Garrick, Stockton; Novelty, Vallejo; Grand, Sacramento. Dated Oct. 14, the day of John W. Considine’s arrival.

New York showmen figure out that the new arrangement mentioned above is a measure adopted for the protection of certain agents booking attractions over the Sullivan & Considine time.

KEEFE’S SPLIT WEEK.

Chicago, Oct. 21.

Beginning this week the Columbia and Schindler’s are playing “split weeks,” and dividing the bill as both houses are booked by Walter F. Keefe.

WOOD CLAIMS RECORD.

Joe Wood is a modest young man, but he doesn’t care if the world knows that he is probably the best little fighter for quick jumps ever, and deals out this data to support his contention.

The Columbia Musical Four were booked for Kruger’s Auditorium Sunday for two shows. Also they had to appear at the Gayety, Brooklyn, in the evening as well as at a club at Terrace Garden.

“W.C.” exclaims Wood, “isn’t that a power for any one?”

Well this is how it was done: The four girls left Newark at 4:00, rushed to the city and finished the Terrace Garden turn about at 8:00. They changed cylinders in a hayloft stable where their trunks were awaiting transportation and reached the Gayety in time to go on. The stage doors went into the auto. Another swift change, and an automobile whizzed them across Brooklyn and Manhattan and they managed to get aboard the 9 o’clock train back to Newark for the night show.

“I hurled up $35 in automobile fares,” concludes Joe, “but we made good.”

GOING IN FOR “POP” VAUDEVILLE.

A new corporation for the promotion of moving picture houses with “pop” vaudeville as an adjunct has opened offices in the Broadway Theatre Building, with Archie L. Shepard in charge. The Vaudeville and Variety Co. of America is the title of the firm. Six theatres in Philadelphia and others in Baltimore, Cincinnati, Reading and Atlantic City are now in operation, some of them presenting moving pictures exclusively. In time vaudeville will be added to all of the programs. The Circle and Manhattan theatres in this city are the most important holdings of the new company, both of which play vaudeville.

ONE MORE MASS. “POP.”


The Gordon Bros. Amusement Co. is completing a vaudeville theatre here, to open Nov. 2. It is of fireproof construction, and will play vaudeville and motion pictures, splitting the bill with the Gordon Bros. house at Taunton. The stage is unusually large for a house of this kind, being fitted for any kind of show. John H. McCroran, former manager for Keith’s Boston, is to be the manager of the new house. Booking will be made direct. Chelsea is a nickel’s car fare from Boston and will make a convenient addition to the list of “pop” houses near Boston.

MORE ADDITIONS.

The Unique, a picture and “pop” vaudeville house in Philadelphia, has been placed on the I. R. A. booking string. It was formerly booked through W. S. Cleveland.

J. J. Quigley has also added a few stands to the Unique’s book. They are Ophirum, Haverhill, Mass.; Academy, Lowell; Lyric, Athol; Star, Boston; Clement, Dover, N. H.; Pavilion, Barre, Vt.; the Opera House, Bristol, Conn.

The Unique plays eight acts at the matinées and the same number at night, the different shifts changing in the middle of the week. The same system is followed at the William Gaspe house in New York.

ONE-NIGHT CIRCUIT THE NEWEST.

A week of one-night stands is the newest vaudeville innovation. It is being projected on Long Island under the direction of The Schiller Amusement Co. This concern formerly owned and operated the two theatres in Bayonne, N. J., but have abandoned these enterprises some time since. The Long Island stands are at Sayville, Greenport, Riverhead, Bay Shore and Patchogue. The show will be made up of one-nighters, and starting next Monday, will play afternoon and evening for one day a week in the different towns. The remaining dates in the houses will be filled in with combinations.

B. A. Myers will supply the attractions. The Long Island Circuit was until recently operated by Al Trabren, who sent a stock dramatic company around the country weekly, playing each house one night.

CHURCHILL HOLD UP.

Churchill’s new restaurant building at Broadway and Forty-ninth Street will be somewhat delayed in construction. The work of tearing down the present buildings on the property was progressing finely, until Churchill struck a snag in a little fur shop which occupies one of the stores. There is a clause in the man’s original lease that he cannot be evicted during “the fur season,” and unless Churchill comes across with $10,000 the furrier will not move until April 1, next. Meanwhile Churchill wants to get the building up and start business.

ROSENBERG HAS CIRCUIT.

A newcomer in the moving picture and “pop” vaudeville field is Walter Rosenberg, the boy manager. Rosenberg has been running the Casino, Asbury Park, N. J., and Long Branch, nearby, with dramatic bookings. Lately he acquired houses in South Norfolk and Derby, Conn. New he has turned all four over to Joe Wood’s agency, and will offer vaudeville with twice-weekly changes.

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The Sullivan-Conduit coast shows will be routed into the New Grand at Superior, Wis, commencing Nov. 8, which will give artists four weeks in the Middle West previous to opening at Butte.

Chas. Wilkins and Geo. Stone have been again signed for the leading parts in "The Wizard of Oz." The show opens Monday, and is booked to the Pacific Coast for a thirty weeks’ season.

"Broadway Sights" will be a new Joseph Hart act as soon as he can perfect his present plans. Kathleen Franlin will be featured and Mr. Hart is now negotiating with a well-known comedian to head the act.

The Shuberts have completed negotiations for a site upon which they will erect a theatre in the business section of Vancouver, B. C. Store and offices will be constructed in addition to the theatre proper.

Chas. Shaefer, assistant treasurer of the Lyceum, Tulsa, goes to the Majestete, Peoria, to replace Roy Bell as treasurer at that house. Bell goes to the New Court Theatre, Chicago, in a box office position.

There was a clash several days ago in the Independent Booking Offices between an artist seeking the time and one of the managers. Honors were rather with the manager. Fisticuffs grew out of a heated discussion.

It is possible that the Bagnny Troupe may not finish out their 22 weeks on the Morris time. Joe Bagnny is anxious to return to the other side and a settlement between him and the Independent Office is in process of arrangement.

Besides the addition of Charles Robinson, Minar & Marion's "Town Talk" (Western Burlesque Wheel) will have Louie Dearer with a new show. Both joined in Detroit last Saturday and opened at the Polly, Chicago, Monday.

Al H. Tyrrell has bought Sam Blair's interest in two acts on the road. They are the Ward De Wolf act, now on the Inter State Circuit, and Billy Baker and his Pony Boy Girls. Blair will continue to manage the acts for Tyrrell.

Perry G. Williams' new Bronx Theatre opens a week from Monday with the following bill: Chaverl (headlined), Ryan and Richfield, Ed. Morton, The Great Tornado Troupe, Ray and White, Ray and Taylor Trio, The Pianissouda, Avery and Hart and Westwont, Vesta and Teddy.

B. S. Muckenfuss has engaged the following acts for an eight week tour of the Intersate Circuit opening at Montgomery, Ala., Oct. 25; Mr. and Mrs. Robyns, Terry and Elmer and Co., Odell and Kilney, Clipper Comedy Quadrille, Sados, European Juggler, Dallas Domains and Ward Baker.

Harlem will have a regular "first night" of its own Monday when the Shubert open the tour of Bertha Galland at the West End "In The Return of Eve." The tour of Mme. Nazimova will open the same evening at Harmanus-Bleeker Hall, Albany. "The Passion Flower" is the vehicle.

The Independent Booking Agency this week come back with a re-assessment of their announcement that the William Penn is booked from that office. A desk was provided in the main office for the use of Mr. Miller, of Kaufman and Miller, who operates the William Penn. This seems to settle the matter.

Chorus rehearsals began Monday for "The Air King," in which Klaw & Biringer will star John Slavin on the road. Paul Schindler, musical director, will be busy with the work for three weeks. May De Sousa will be the prima donna and "Scamp" Montgomery, and Josephine Hall will be among the other principals.

William Faversham produced "Herod" at Harmanus Bleeker Hall, Albany, Tuesday evening, employing a company of 200 people. Next Tuesday the play begins a run at the Lyric, "The Chocolate Soldier" moving down to the Herald Square Theatre to replace "The Rose of Ararat" which goes out on the Shubert tour.

Evidently with mailmen preoccupied somebody has been telling somebody else that the Burns, of Blocksome and Burns is the same man who has helped boost the act into prominence. From Harry Blocksome comes the declaration that the present Burns is the same man who has worked with Blocksome for the past eight years.

Jerome H. Remick left on Wednesday for his home in Detroit, after having been in charge of the New York end for several months pending the return from Europe of Fred Belcher. Mr. Remick was given a luncheon at the Hotel Knickerbocker on the day of his departure by Miss Gumble, manager of the New York professional department.

If vaudeville managers still refuse to believe that gruesome acts on a bill spoil its value, there should be a lesson in the change of "Fourth Estate" at Wallace's. Originally the play had a gloomy climax in the suicide of the mauging editor, but it proved so unpopular that it has been changed into a more cheerful climax in which the editor wins the woman he loves.

William Meaunt, who has been booking for William Morris for some time back, although he occupies offices in the Long Acre building and originally went into the booking business with the idea of booking in the United, has a long list of acts playing the Independent time. Among them are Roland Travers, Ishikawa Japs, Rawson and June, George W. Day, Annie Blanche and "Co. and Foster and Dog.

Buffalo Bill and Pawnee Bill's Advertising Car No. 1 will close today (Saturday) in Richmond, Va. Lester W. Murray, car manager and contract agent, is expected to the Rialto by the middle of next week. The No. 2 car, in charge of Victer Cook and the No. 3 car, with H. F. Butler in charge, will close at the same time in one and two weeks, respectively. The show ends its season in Richmond, Nov. 6.
PHONOGRAPH MANUFACTURERS
FUTURE MUSIC PUBLISHERS


Through the provisions of the new Copyright Law which went into effect July 1, the large makers of phonographic records are seriously contemplating entering into the music publishing business upon a large scale.

Since July 1 few new records have been made by the phonograph manufacturers. They have not ceased utilizing the latest musical compositions, but the record manufacturers have been content with their former stock, preferring to risk a loss of sales rather than become accountable to the authors and composers for the royalty the Copyright Law prescribes upon all records made of current songs.

At the headquarters of the "canned music" this week a representative said that while his firm had not decided upon anything as yet they realized something must be done, and he saw nothing but a music factory of their own. It is understood that a couple of the biggest record makers have mapped out a plan to publish and reproduce their own music, engaging a staff of writers and conducting a general publishing business.

The leading music publishers affect to believe that the phonograph makers can not successfully cope with them. "What are they going to do about production music?" said a well-known publisher this week to a Variety representative. "Leave the question of the popular sheet music aside, even if they could secure desirable compositions of their own. What can they do about the production music? That's what I want to know."

"It isn't what the phonograph companies care to give the public. That doesn't regulate the sale of their goods. It's what the public hears or knows that sells the records."

The publisher admitted that a phonograph record of one of his songs would increase the sale of the music for that composition 10,000 copies. He stated that though the phonograph people had stopped issuing records of new songs since July 1, it had not affected his business.

"The publishing of music was never more flourishing than at the present time," said the publisher. "The public all over the country is music mad."

The publisher said that while the phonograph concerns might be able to gather a staff and organize a publishing business, he did not believe any one or all in combination would do it.

"The phonograph people must come around. Wait and see. We are fine little walters, and we have fed them long enough."

A REVERSE FLOP.

What is claimed to have been a misunderstanding between artist and agent caused apparently a 'flop' from the Morris side to the United list by Millie Payne, the British coloratura singer.

Miss Payne arrived Saturday afternoon in New York and in the Sunday papers was billed in the show at the American Music Hall. She did not appear although the Morris staff waited for her arrival at the theatre on Monday until the last minute.

Before noon Miss Payne had gone to the United office and in about thirty minutes was booked to open for Percy G. Williams at the Orpheum, Brooklyn, Nov. 1. She will play only the Williams' time in New York and then return to London.

According to Miss Payne's statement she had not received a Morris contract and her booking with the independent agency was made between George Foster and Mr. Morris, without consulting her.

From the Morris office comes the statement that Miss Payne while in London had asked Paul Murray and George Foster, booking for Morris, to arrange a few weeks in America, and they had agreed to precede her in this country. Mr. Foster accordingly arranged the American date for her on that understanding.

VAUDEVILLE INVESTORS' CO.

SETTLING.

Title passed last week to twelve investors in the old Vaudeville Investors' Co., although that concern was not concerned in the transactions. The business has seemingly passed to the Coney Island and Boulevard Real Estate Co., for which Mr. Leon Montague and Montague Street, Brooklyn, is trustee. The latter concern is a sort of holding or parent company for the Vaudeville Investors' Co., which has passed out of existence. It has assumed the debts and obligations of the subsidiary concern.

Three or four law firms in the city acted for artists in the passing of title, arranged the deal. The White Guarantee & Trust Co., of New York.

MOON REGULATES BUSINESS.

Chicago, Oct. 21.

Jack Reilly, one of Harry Scott's advance agents, inquired of the local manager regarding the business this season.

"Business generally is good," replied the manager. "The last show did bad though."

"What was it," asked Reilly. "Nothing was the matter with the show," replied the manager. "It was a good show, but the moon is in the eclipse and the people can't come to town at night when there is no moon."

SIX SUCCESSIVE SINGLES.

Baltimore, Oct. 21.

Every week is evidently 'indies' week' at the Maryland. For the last six weeks the headliners have been women. Last Monday did not prove an exception to the rule, as Marie Colleen, the English girl, occupied the top position.

The feminine headliners who in succession have graced the top of the Mary- land's bills are Rajah, Nellie Waring, Yvonne Bergin, Bessie Wynn, Carrie De Mee and Camille Ober.

UNITED PLYING THE WHIP.

Acts holding contracts over the United circuits are feeling the whip of the big agency, which is plying the lash for the benefit of the smaller houses, particularly those in Atlanta, Norfolk, and Dayton, booked through it.

Acts holding routes have been suddenly shifted to either of these cities. The concern has not been decided necessary, and to clinch the booking, when a protest has been entered against the long jump (transportation unprovided for) the turn receives a notification that the contract must either be kept or all United time will be canceled.

It is said that managers of the representatives in the United taking care of the weekly bills for these few far away houses look over the sheets, selecting what may be wanted for their bills with an indifference to the route or the wishes of the act, which is as remarkable as it is characteristic.

SCARCITY IN DUMB COMEDIANS.

There appears to be a distinct shortage of dumb comedians in the vicinity of New York just at this time. A foreign agent with orders for that style of attraction has sought carefully for material for three weeks and has not been able to fill half the demand in Europe.

SPITE AGAINST LEONARDT.

The leasing of the Hudson, Union Hill, N. J., by Keith & Proctor is said to have been a little joke with E. F. Albee, the general manager of that corporation, against Harry Leonardt, who formerly managed the house.

A new vaudeville theatre in Jersey City is being projected under the firm number of Keith-Proctor concern has a picture house in Jersey City. Though originally intended for vaudeville it could not be made to pay when that style of entertainment was tried.

The entry of Mr. Leonardt into the Keith-Proctor "territory" resulted in K.-F. negotiating for the Hudson.

It was said at this week that Albeec's action in the Hudson Theatre case was in line with his theory that no one in the variety end of the show business had any right to exist unless E. F. Albee saw fit to keep him. It is theories of this nature which have brought Mr. Albee the great popularity he enjoys.

FLORA MAY COME IN.

The daughter of James Wilson, Secretary of Agriculture, is playing concert engagements under the direction of a lyceum bureau. Phil K. Mindell is her press agent and he is thinking of offering her in a vaudeville number. She is running a routine of Scotch songs, dressed in kilts, and besides, sings some high class numbers dressed in regular evening gown.

THE HIPPODROME'S BUSINESS.

New York has never known such business as the Hippodrome has been doing this season. At the end of Hudson-Fulton week (the third week of the season) the new production had been entirely paid for. There was a gross taking of nearly $50,000 that week, according to a man who should know. Since then business has not fallen off materially, and it looks as though that record will be maintained for the remainder of the season.

AUSTRALIA FALLS FOR THE

APACHE.

Sydney, Australia, Sept. 15.

The Apache Dance has reached us, and is the subject of much discussion. It is introduced into the "King of Cards," now playing Her Majesty's—the principal theatre here. The two leadingdailes were divided in their opinions as to the desirability of the dance, and the management bet on the idea of testing public opinion by ballot.

Up to the present 1,275 votes stand recorded for its retention whilst 218 offer a comparatively feeble remonstrance. In addition some 80 odd are declared void by reason of the voters entering into discussion on the subject.

JEFF GOING TO TRAIN.

London, Oct. 11.

Jim Jeffries sailed for New York on the 15th of this month. Jeff was asked if he would go into vaudeville when he reached the other side but he stated that he had not made up his mind what to do over there and he would probably go into training as soon as he landed. He had offers for playing here through the William Morris office, but the money wasn't high enough.

THE OPERATORS STRUCK.

There came near being no performance of "The Fourth Estate" when it opened at Wallack's. The management sent "Big O" Typograph Union for eight lynotype operators to come to rehearsal for their roles in the realistic newspaper office scene. When the types arrived the stage manager told them that only six would be required, and there was forthwith a strike. All hands started a walk-out, but the matter was finally compromised by the management paying the salaries of the two men New were not required, the necessary six then being satisfied to remain.

RIGHTS OF TRAVELERS FIXED.

The New York City Court a few days ago handed down a decision fixing the rights of travelers. A vaudeville team was the plaintiff in an action to recover damages for having been ejected from a Southern Pacific train made up entirely of Pullman cars, while they held only first-class tickets, without Pullman accommodations. There were no day coaches on the train, and, failing to find the usual facilities for travel, the team took chairs in a parlor car, refusing to leave at the conductor's orders. They were forcibly ejected and accordingly brought suit.

The court's decision lays down the principle that passengers may be ejected from a parlor car with "reasonable force" if they do not hold "chair checks." The decision holds, however, that they must first be told to alight from the train before force may be employed.

SIGNS RUSSIAN WRESTLER.

Chicago, Oct. 21.

"Zhyly, zhyly," the fellow that Hackettschmidt refused to meet on the other side, has signed for three weeks with "Town Talk," and will play at the Star, Milwaukee, Dewey, Minneapolis, and St. Paul.
EXPENSIVE GOWNS RUINED.

Chicago, Oct. 21.

Sunday night a water pipe burst at the Alhambra where Sam Scriber's "Oh, You Woman" show is on the boards, and when the company returned the following morning they found five sets of costumes ruined, including the most expensive of the show used in an Amazon number. Slippers, feathers, hats and gowns were a total loss. Scriber "Oh, You Woman" show should come to Cincinnati and in all wean that the leak will cost someone a little change. Up to date this show has displayed the most expensive bunch of costumes shown by either wheel. Dorothy Clonton will have the show this week.

DE LORIS, SOCIETY'S INSTRUCTOR.

Chevalier De Loris, the eminent sharpshooter, may instruct New York's "400" how to handle firearms. The Chevalier intends to open a studio for that purpose. It will be the only one of its nature in New York. There is a school of marksmanship in Paris, established there for many years, but nothing has been attempted in the line in other metropolitan centers.

OH, YOU ROSIE.

In Chicago last week the old saw was demonstrated: "It's a wind that blows nobody good." Eva Tanguay was ill most of the time, and at the Colonial, in "The Follies of 1909," Rosie Green came into her own. She was estranged with Miss Tanguay's "Jungle" song, and we have it from impartial sources that Rosie came across fine. The other numbers in which Miss Tanguay was concerned were divided round and the audiences got their money's worth.

COOPER IS WONDERING.

They're telling this on James E. ("Blitch") Cooper. While "The Jersey Lilies," of which he is manager, was laying off in Providence two weeks ago, one of the chorus girls in the company attempted to commit suicide. Thanks to the prompt arrival of a doctor she recovered. She had got $51 from Cooper in advance before the suicidal attempt, and when she recovered promptly went to the manager with a request for $15 more.

"Well I don't know," replied Cooper. "You owe me $54 and then tried to do away with yourself!"

"Well," replied the girl, "how was I to know that I was going to have to?" "Blitch" gave her the $51, but the force of the reply did not reach him until half an hour later.

NEW EMPIRE CIRCUIT HOUSE.

Toledo, Oct. 21.

The lease of the American Music Hall (formerly Butch's Opera House), which Williams & McCormick abandoned, has been taken over by the Empire Circuit and within a fortnight Western Wheel burlesque shows will be played there. Abe Shapiro may be the resident manager.

WEBER CAME HOME.

Toronto, Oct. 21.

"The Merry Widow and the Devil" is in town this week without A. Weber. Indeed, he has appeared but one night in the Dominion. That was last Monday in Montreal, and after the opening performance he beat it back to New York. A week from Saturday (Oct. 30) the show will close and Mr. Weber will pay strict attention to his new production, "Alma, Where Do You Live?" which will follow "The Climax" at Weber's Theatre.

MYSTERY IN MEETING.

The proceedings of the annual meeting of the Executive Committee of the Empire Circuit, Inc., of Cincinnati are shrouded in mystery. In contrast to the usual custom no announcement was given to the local newspapers, and the New York members of the Committee declined to discuss the matter. Lieut. H. Clay Miner would only say, "Everybody left the meeting in perfect accord with the other members," which, to say the least, is rather indefinite.

JULIAN ELTIGNE.

Julian Eltigine, of whom several new pictures are shown on the cover of this number, has proven himself one of the greatest box office attractions in America, at least William Morris rates him thus, as he is considered second to Harry Langer, and on Monday next follows this great artist for a two weeks' stay at the Plaza.

Eltigine opened this house almost a year ago and brought such an excellent clientele to his house that he has since opened five other houses for Mr. Eltigine, all of which are doing a most desirable and classy following. Here they have their approval to the young American artist.

Being going into business some six years ago this Boston youth declared that he had simply two desires to accomplish, after which he would retire from the professional life—or at least his desire to know that the world, and his turn would enable him to play anywhere. His other ambition was to own a farm and keep a lot of dogs.

His success all over Europe was of the highest, and financially he had quite some difficulty—that was in securing the salary. On his return to America he sought and bought the little farm and has the dogs, but has not been able to keep it to any great extent, as he has been booked practically solid for three years. On a while in a week's rest occurs, and then Eltigine makes for his place, his mother and father, and all but the winter months. Now Eltigine says that when his bank book reaches six figures he will bow out of skirts and fling a la femme and try his hand in entertaining in a different way.

Bill Barron joined the Brigadiers last week for the rest of the season.

"THREE WISE MEN" COMING BACK.

The Columbia Amusement Co.'s "inspec- tion committee," now referred to as "The Three Wise Men of the East," are expected back in New York today (Saturday), having completed the round of the Eastern Burlesque Wheel. It is reported that their shows have been ordered to improve. In the number was Charles H. Arnold's "Fads and Follies."

FIGHTS LICENSE CLAIM.

Mahonay City, Pa., Oct. 21.

The local authorities have again appealed to the courts to compel Knoblauch & Hersker, owners of the Pennsylvania Circuit of Family Theatres, with houses in this city, Hazleton and Carbondale, to pay the sum of $3,120, which it is alleged is due because of the action of the theatrical firm in fighting the matter in court.

When a fee of $2 a day was levied upon the local vaudeville house for its license the firm declined to pay such an amount, and to prevent the authorities from imposing a fine pending litigation, secured an injunction.

In carrying the matter from the lower courts to the superior court 311 days ensue, and when the matter was decided in favor of the firm made payment of $958.22, which represented the cost of the suit and payment of the license.

The authorities are now seeking to have the injunction set aside in order that they may collect the difference between the amount paid and the $3,120, alleging that the difference, which represents a fine for failure to pay promptly, is also due to the borough. Knoblauch & Hersker will contest the matter, and the case will be heard in the Supreme Court.

SOME BURLESQUE ENGAGEMENTS.

Chicago, Oct. 21.

Ishoff, Cunn and Corine joined "Fads and Follies" while that show played Chicago recently. With Barney Gerard's arrival in town several changes have been made in the program. "The Coming Man" will close the Empire this week. Charlie Robinson will replace J. Francis Sullivan, while Louise Darre and Rosalie have added to the cost by Gerard.

SPIEGL NOT INTERESTED.

A circumstantial denial is made by the executives of the Columbia Amusement Co. that M. Spiegel has had anything to do with the acquisition of the new St. Paul site for the Eastern Burlesque Circuit.

"Messrs. Scriber, Weber and Mack completely arranged the matter in the presence of all the members of our company in the city last week and Mr. Spiegel was not concerned in the negotiations," said one of the executives.

"Mr. Spiegel never in Minneapolis as our representative. The Eastern house there was promoted, financed, built and is owned by Fred A. Landerer, an attorney and real estate man of Milwaukee. Spiegel was not given a route on the Eastern Wheel, but leased "The Morning glories" for one year. "The Columbia Burlesque" is owned by Mr. Mack and Mr. Spiegler has no interest in it.

"Judge Muller (the Circuit's attorney) and Sam A. Scriber," he continued, "arranged for the transfer of the Majestic, Kansas City."

A SELF-MADE MAN TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The fourth of a series by Mr. Murphy, detailing the hypnotists' reports and trials of a "small time" manager.)

Dear Mike:

Most every week I get a letter from somebody asking how big is the stage, so while I think of it I will tell you. It is five bough handles long and eight bough handles wide lacking the width of a dust pan.

I measured it this morning when I swept out. I always sweep myself, and I found a quarter on the floor last week which I would never have got if an outsider done the sweeping.

I seem I can't ever get through a week without having a sat with somebody. You told me to be jolly with the actors and I would get along better so I thought I would go in the dressing room and tell them some jokes. They laughed at all the jokes and sometimes they laughed longer than they needed to be, which was a part of it was just put on. There is always a fuss about the dressing rooms, the one for the men has six bales of hay in it that I threw over when I cleaned out the feed store to make a theatre. I had no place to put it and didn't think it would bother anybody for a week at a time, but they put all kinds of fool signs on it, one time they put a sign saying, "This is the managers breakfast food." Then they marked on the door "Stall No. 5" when I wish you engage them elephants you put it in the contract they are to buy this hay. I can't sell it here as it is a little moldy.

Signor Hotz, the Fire King starts the show off this week. He eats benzine and newspaper. Our newspaper here says he failed to amuse. Winnie Twoshank, the International Damsone is next and does a jig dance on stilts, the audience clapped some. Nueseoman and Flynn, the Georgia Gents, are not making any money. Eddie Plunkard with his Banjo and songs is pretty fair, but I have to watch him all the time.

Wilton Pyker & Co. in their dramatic piece "The Coming Man" took the best of anything. He says they played the same piece in New York under the name of "The Man From Home.

I had a fuss with Winnie Twoshank. She sent me a big cromp picture of herself, so I nailed it on a board and set it up in the entry along with the rest. It ain't my fault if it got spoiled, but she asked me what to do about it. I can't stand and watch the pictures.

I got a present today from Johnny Brannigan. It is a box of shoe polish, and it says on the lid "For a First Class Shoe Job," and I was right good of him to remember me and he isn't such a bad fellow after all. Well I treated him pretty good when he was here.

I don't think this show is going to draw. The seats keep pretty well filled so far, but the house don't hold much. Nobody is singing Brother Sylvester this week, but the orchestra plays it while the pictures are showing. When are Guppy and Fogg coming now?

Ada Neug worsh.

Manager.
London, Oct. 12

Dave Carter did not appear at the Holborn Empire after Tuesday, recently on account of a bad throat.

Robert Whitaker, a sketch actor from the States, is in London and will either put on a few one act plays in the legitimate theatres or sketches in the halls.

Lola Lee and her snakes are said to be causing quite a sensation in South Africa where she is playing for the Hyman's.

John Lawon will shortly appear in a new melodrama in sketch form that deals with the Jewish religion.

Charlie Guyer and Valli have sailed for South Africa to play for the Hyman's. On their return they play the Palace for six weeks.

Callowan and St. George will shortly play the Syndicate halls. After that they have had twenty weeks in the provinces and most of these being on the Barassford time.

McMahon and Chappelle, according to reports from the Provinces, are getting away big on the Stoll tour. The act is being finished up now with the treadmill and panorama, and these effects are helping it immensely.

Callowan and St. George have received an offer this week to play their act in Germany for some time next year. The offer states that the act must be played in Germany and the team are thinking it over.

The Wild West that has been showing at Earl's Court all summer finished a few weeks ago, were followed in almost immediately by a skating rink. The big rink at Olympia is expected to be in full swing in about a month.

The Kreme Family of acrobats, which is said to be the best of the big troupes, appeared at the Coliseum, and then moved to the Hackney Empire.

The new Ballet at the Empire was postponed twice and finally shown for the first time on Saturday night.

Reports from the Provinces say that Lambertti is going just as big on tour as he did at the Hippodrome in London.

The effect the combine is going to have on the dealings between the agents and managers will prove to be more than interesting. At present only a few of the managers deduct the commission for the agents. Also the managers who split commissions with the agents will deduct in the same way. Commissions will be deducted therefore when the artists are paid.

At a meeting of the Agents' Association recently it was decided that owing to the combination of the managers in the booking problem the association would hereafter have to get closer together in the booking game. It was decided to stop all the wrangling over an agent booking another's exclusive acts without permission.

The V. A. P., which has been preparing for this booking agreement between the managers in a very quiet way has something fixed, and this is supposed to be a number of halls throughout the country that its members can work on the percentage plan. The idea has not been made public, but this is supposed to be the way that the organization will fight the combine.

Clara Beck who has been working as a single here for some time, sailed last week for Australia where she will appear in a pantomime.

War is expected between Joe Hayman (Hayman and Franklin) and Alex Carr over the sketch "The End of the World." Mr. Carr has been playing the Barassford tour for a few weeks back, coming into London next week at the Holborn. Joe Hayman has announced that he will shortly put on the act placing another in the part, but there is a question between the two about who has the right to play the act on this side of the water.

The Four Fords start their Barassford tour at the Pavilion, New Castle, this week.

Reports from the provinces keep coming in commenting upon Jim Corbett's popularity in the towns he has played.

Vesta Victoria and Daisy Harcourt are both booked to appear on the same bill at the Nottingham Hippodrome.

Mr. and Mrs. Harry Bryant who recently arrived in London will stay a few weeks before taking a trip throughout the Continent. They will sail for America in about two months.

The Hiatts, who have completed their third round of the Barassford tour are resting in London.

R. A. Roberts appeared as the headliner for the London Hippodrome this week.

Frangois is among the newcomers at the London Coliseum this week. Ida Rubenstein still remains. Why?

Will H. Fox finishes his London Stoll time at the Empire Crystal this week. Monie Minie is also on the bill at the same house.

Hayman and Franklin hit the De Prec circuit this week playing the Hippodrome, Southampton.

Happy Fanny Fields, after a short trip in the Provinces, returns to the Coliseum in London. It looks as though the "happy girl" is going to become the first lady in vaudeville over here before many days.

Addy McLeod who was to have played the Coliseum last week was transferred to one of the Stoll suburban halls. McLeod plays the Empire, Shepherd's Bush, next week.

George Ali and Willette Whitaker divided the honors this week at the Empire in Edinburgh. Ali being the top and Miss Whitaker at the bottom of the bill.

Cornells and Eddie are now on the Stoll tour playing the Olympia in Liverpool this week.

It is noticed at the Holborn Empire that the ladies all remove their hats. The management has placed a notice in the programs concerning this, and failing to obey it are politely told to do so by an attendant. There are a few of the higher priced balls that can take examples from the Holborn in this regard.

Edna Wallace Hopper, who opened at the Palace Monday did not make enough of an impression to assure a happy career in vaudeville over here. Further that this Miss Hopper would have received less applause at the hands of an American audience than she did at the Palace here. The act as it stands now doesn't look like a winner.

The Souslofs at the Palace this week are getting away very well with their dancing act.

George Hall, who was in London last week told of a sign he noticed as he walked into the Palace in Blackburn on a recent Monday morning. The sign read: "To Patter in this house is to invite trouble. Few escape! Beware!" The higher priced balls that few nervous hours before he went on. He does nothing but patter. He was glad to relate that he was one of the few who escaped.

Alex. Carr, who is playing the Holborn this week will show the Olympia Shore ditch next week. He will go to Glasgow the week after, this being the last week that he has booked over here. He will sail unless he books further London time.

Radie Furman leaves next week for a short stay in the provinces, after which she returns to play the London Pavilion.

John Mack, of Ferguson and Mack is laid up with an injured leg, and it will be several weeks before he can work again.

Leick and Keith are in London for a few weeks after a long trip through the provinces. The musical team has been booked for an engagement with a travelling pantomime this year.

"Ma Gossie," the French production will be shown to the Palace directors on Thursday morning of this week.

Jack Leviner started an engagement at the Palace this week, going very well. His dancing was especially popular.

HOtlBORN EPRI)IE, WEEK OF OCT. 4.

A long bill that runs very swiftly and one that contains some good acts is on at the Holborn this week. Luckily a long drawn out dramatic sketch was placed to close, where it did not interfere with the rest of the bill.

Bradley and Barnes opened the show, the man's singing carrying the act through in a fair way. Frank Fort in a monolog that seems to be built along the same lines as the one Jal Forde is using, would get along a lot better if he would slow up a little towards the finish of the act; though Fort handed them a few local's that made a hit. It is rather hard to understand the idea of this coming into the Holborn with an act like Ford's, who worked here last week.

An eccentric acrobat who moves quickly and involves a bunch of material that is all new, is Larola. Larola is very funny, and should cut out the slow balancing trick in the middle of his act, as it spoils the fast work before and after. Vic Monts, held over from last week, will come back to "Tooting Day" and singing it in her own way made it sound like a new song.

Dave Carter, the "Irish Tenor," is always popular at the Holborn with his baladi singing. This week, looking very well in "some" clothes, was there with a chorus song and got away nicely. The Eight Lancashire Lasses, of whom only six appeared, are very neat dancers, with only a little style lacking. The six can do anything at all in the clog line.

Fred Earle appears this week with his same funny style, but seems to lack some of the ginger that he was always known to possess. Earle's song also falls short. Lena Verdi does nothing starting except an excellent imitation of Claire Vance. She also gives a few other imitations.

Lowentwirth and Cohen score heavily at the Holborn House, mostly due to the excellent singing voices of the pair. For a duo of comedians these boys have voices that put them almost in a class by themselves. Fred Emney and Harry Grantov pass over another funny sketch called "Man and Brute." There is always a laugh in the work of this pair.

Fred Maxwell in his usual heavy sketch closed the show, and although this one bears a different name ("The Gimme I Love"), it has the same plot that most of them have. There is a girl and a villain, and this girl has a brother who turns out to be the hero. The villain's stepsister is the heroine. The villain, who has betrayed the hero's sister, kills her, and the hero (her brother) is blamed. The brother is sent to Australia, where there he convicts some people, and after a lot of shooting during which all the characters get together, everything ends happily. Maxwell is all there as a hero, but in this piece he tries to play a bashful lover, and falls short a mile in his comedy.

ONE GALLERY GOD.

Chicago, Oct. 21.

At a recent performance of "Madam X" at the Chicago Opera House only one ticket was sold for the gallery although the house was sold out elsewhere. As a consequence Henry W. Savage has ordered a heavy lithograph "flash" in districts where the moving picture patronage is supposed to hail from, and business in "ugger heavens" is now picking up.
When I said "The Merry Whirl" was the best dressed burlesque show I had seen this season I hadn't seen "The Girls From Happyland." The season is young—I may see some more. But the "Happyland" show as shown at the Murray Hill Theatre is a corder for dressing and good looking girls.

Especially well dressed were the ponies, and as bell boys in gray velvet and silk tights they made a striking bunch. All their other changes were pretty and costly. The chorus in general were a good looking loss of girls with plenty of tights and a knack of getting into their clothes. There were no parting of hooks and eyes that reminded one of May Irwin's famous poem, "The Hooks and Eyes That Once Were Friends, etc."

Where did Florence Belmont come from? Here is as pretty a girl as is to be found on any stage and she has a beautiful figure. As an Italian girl Miss Belmont was a picture, but in the blue tights at the finale of "The Merry Whirl" one could find a little about that finale. The chorus wore knickers and the principals tights, which makes a striking arrangement. Nellie Watson is the familiar sort of blonde one is always sure to find in burlesque. She has a pretty figure and wears one particularly pretty frock, well made and fitted to perfection. The combination of shades could have been better chosen, but being in green and violet it is pretty.

As a boy Margie Austin will never do. She hasn't the voice for those sentimental songs. She is just one good dancer, and in a black velvet soubret costume looked very well. Marion Marshall is rather a buxom woman to wear tights even in burlesque. Miss Marshall looks well in her dresses, so why not stick to them? A very pretty lavender velvet was spoiled by the carrying of a red fan. In a box enjoying themselves, and wishing to split their sides Monday evening, were Alice Lloyd, Ida Rene, Millie Payne, Tom MacNaughton and Mr. Thurston, all from London.

Ida Rene was to sail Wednesday, but an invitation to stop and see "Is Matrimony a Failure?" induced her to change her mind.

On Hammerstein's bill this week there are three women, only one of whom counts as to wearing real clothes. The other is Marie Stuart. But Miss Stuart had better be careful. She is slowly approaching stoutness. Miss Stuart is wearing a frock I think she wore last season. It is a Persian effect in brown with blue velvet border. With it is worn a feathered hat in the same colors. There being so few women on the program I can't resist saying what well-dressed men Alfred Whelan and Clayton White are.

Burlesque people are interestingly discussing the story which arrived lately in New York of a traveling manager who started a fine lively row in one of the Chicago theatres recently. It appears that the manager had been on the road for three years unaccompanied by Mrs. Manager. Tales were brought to her ear of certain doings which made her believe that she had better travel this season. All went well until the company reached Chicago. Entering hurriedly into the house manager's office one evening a little while after the close of the afternoon performance she caught her husband and a woman of the company in an attitude that she interpreted as being more than amorous. There is a report that divorce proceedings will be the result of the incident.

Mabel Hite makes a stunning Indian maid. Among the many bright remarks by Miss Hite is: "It's a frying pan that's gotten into society."

Edith Helena is wearing quite a pretty frock at the American. It is pink satin, embroidered in pearls with a coat effect in ecru lace. Mollie Fuller's gown in the same show is a handsome affair in white and gold.

It is a pity that Miss Harris wears the white chiffon soubret costume such a short time. It is a dream and becomes the wearer to perfection. It is a white chiffon with a fiction very full. The waist line is where the waist line should be. With this costume is worn the loveliest white hat with a wonderful fine willow plume.

The prima donna of "The Rose of Algeria," Lillian Herlein, is a very good looking woman, possessing a very sweet voice. At the Saturday evening performance Miss Herlein was suffering with a cold but she didn't grab her throat, made a face and shake her head as most singers do.

A less attractive lot of chorus girls I never saw than is in that "Algeria" show. What a pity all that beautiful music is wasted.

Saturday morning I applied at the box office of the Herald Square Theatre for seats for that night and was told there were none. At the Cadillac I bought two and found the theatre half empty.

Ethel Green is a winsome Miss, but I can't see why she wears a short skirt in the first act. Surely doctors are not meant to be4oubrels. In the second act Miss Green's dress was of ankle length and most becoming. It was a gray crepe knotted in a peculiar fashion at the back. With this costume was worn a fetching Dutch bonnet.

The Cafe Madrid orchestra is keeping many people away from the place because the leader's idea of music is noise and, when he isn't making his violin scrape, the pianist is hanging away at the box as though he wished to take revenge on it.

Q.—Why was he not afraid of starving to death?
A.—He knew there was a Cook there before him.

Now, I wish to donate this joke to the profession as several acts have already lifted it. We'll see where they got it claimed from magazines and newspapers. This seems to be a general excuse nowadays for acts to get good material.

End Dueson, of Dawson and Gillette.

Seattle, Wash., Oct. 11.

Editor Variety:

Edwin R. Lang, my representative to Chicago, tells me that a party by the name of Webster was in Chicago, and made a statement to performers there that he was connected with me and book- ing for me.

I wish that you would correct that statement. My circuit is affiliated with the Pantages Circuit and none other. My representatives are Louis Perla and Percy Casy Office, New York City; Edwin R. Lang, Dexter Building, Chicago, and my new Minneapolis office is conducted by Arthur G. Tonn, 807 Sykes Block. Wm. A. Weston, represents me in Canada, located at the Pantages Theatre, Denver. J. J. Clarke, Family Theatre, Helena, represents me in Montana and in California, I am affiliated with both Bert Levey and Archie Levy.

Eudo J. Fisher.

Western States Vaude. Assn.

Boston, Mass., Oct. 16.

Editor Variety:

In your issue of Oct. 9, we notice under the heading "New Acts" your criticism of a team billing themselves Clark and Ota. We are the original Clark and Ota having been in vaudeville almost a year, and have a straight acting team.

As the criticism was adverse you will consider a greater favor by mentioning the difference.

Clark and Ota.


Editor Variety:

I wish to call attention to Bellaire, Ohio, Olympic Theatre, manager, J. W. Neal. At the end of my engagement he refused to pay me my entire salary, making no other excuse than that it was over his limit for single.

He had a duplicate of my contract before I opened and knew my salary.

When it gets to the point that a manager decides how much he will pay, regardless of contract price, it is time the profession heard of him.

In regard to whether my act was worth the salary the manager did not question the value, simply stating that it was above his limit.

Morris Golden.

("The Jew with the Fiddle.")

Joseph Mayer, the circus program publisher, visited the Barnum & Bailey Show in Norfolk and may continue on to the Buffalo and Pawnee Bill Show before returning home next week.
DOUBLE FILM OUTPUT.

Chicago, Oct. 21.

Beginning Nov. 1 the Phoenix Film Company will release two reels of American film per week instead of one as heretofore.

CLAIM MURDOCK IS BEATEN.

Chicago, Oct. 21.

The Chicago manufacturer who procured the Motion Picture Patents Co. patent to believe that with the loss of the Raleigh & Roberts importations the "independents" are virtually beaten, unless the opposition to the M. P. P. Co. can obtain sufficient native active to supply any demand.

This they say is practically impossible through the agreement between the Eastman Kodak Co. and "the trust" for the blank stock.

The International Producing & Projecting Co., of which Murdock is the president, had an agreement with Raleigh & Roberts, before Mr. Murdock left for Europe to take over all their foreign firm to give the country early in November, meeting in Chicago and making the trip one of inspection of the American conditions.

TWO HAD SAME IDEA.

Chicago, Oct. 21.

The Essanay Manufacturing Co. released a picture this week named "The Widow." The Selig concern had completed (when Spero made the announcement) a picture called "Nellie." Both were of a horse.

As the Essanay had the prior right through the first notice to exhibit, William Selig has ordered "Nellie" back to the barn. Just how the coincidences, if such it were, happened no one seems to explain. The two stories were identical in theme.

The Chicago manufacturers through this may ultimately decide to disregard all manuscripts submitted as scenarios for pictures.

There are some writers who prepare picture ideas thinking nothing of duplicating one story six or seven times, sending it to as many manufacturers and accepting the money from those who pay for it. In the course of time the picture people may place under contract for exclusive service writers who have shown some ability in ideas.

Moving picture operators in Philadelphia are agitating the subject of forming a union for the purpose of raising the standards of money in a street-car of qualifications. An application has been made for a charter from the American Federation of Labor.

ALLIANCE'S NEW CLIENTS.

The Exclusive Film Co. (Independent), has taken on the following customers, who formerly used Edison-Biograph films:

Chicago, Oct. 21.

Wm. F. Bernall, Colonial, Oklahoma City; California, 20th Street near Tremont Avenue, Chicago; Howell Graham, "Theater," Chattanooga; E. E. Mathis, 50 S. Howard Street, Akron; President Theatre, Garfield Boulevard, Chicago; Princess Theatre Co., Columbus; Vaudeville Theatre, 812 6th Avenue, Chicago; Virginia Theatre, Madison and Halsted Streets, Chicago.

The Independent Western Film Exchange, Portland, Ore., has taken the following theatres from the trust and is now serving them: Bijou, Washington and 7th Streets, Portland; Orpheum, Pendleton; Electric, Baker City, Ore.; Dreamland, Salem, Ore.; Bijou, Tacoma, Wash.; Ideal, Walla Walla, Wash.

RAILROADER TO MANAGE.

Sandusky, O., Oct. 21.

Ralph P. Stodabir, traveling passenger agent of the Lake Shore electric system, has resigned that post and according to a announcement from the central offices of that concern, will go to London to manage one of the music halls there.

He has been in the railroad business only a few months, having before his connection with the Lake Shore been manager of theatres in Sandusky and Oneonta, N. Y.

SUBLIME "BONEHEAD BARRY." Weber & Allen, the agents, have been importing vaudeville managers for time for "Bonehead Barry," a so-called physical marvel who makes a specialty of having rocks broken on his head. "Bonehead," a for several years been a side show attraction with various circuses in this country. He never had any crusty vaudeville aspirations, but when he learned that Miss Debb Debr was getting away with the two-a-day thing, he immediately projected himself into the game.

AN UNDESIRABLE JOB.

Chicago, Oct. 21.

Report has it that Ralph W. Peckham, of the Ringling main office in Chicago, tendered some billers two or three weeks work in the south. When one inquired the nature of the job, he was inclined to believe that men were wanted to program against the Nelly-Flo show. As showmen resent this kind of opposition men who accept such work are either "spooling for a fight" or are badly in need of money.

The Roman Catholic clergy of Boston are agitating the formation of a censor committee to pass upon all films which are to be exhibited in moving picture houses of the Hub. If the supposed Censor Board of the Edison-Biograph Combination don't get to work soon this connection will be created generally throughout the country.

The Moving Picture Exhibitors' Association has adopted resolutions endorsing their candidate for New York's mayor. Members of the association resolved to contribute sinews of war to the Gaynor fund.

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FEDERAL COURTS WILL DECIDE THE RINGLING-FLOTO ISSUE

Decision Awaited in the Matter of Using the Sells Name and Lithographs.

Denver, Oct. 21.

Briefs have been filed in United States Federal Court in the suit of the Ringling Bros. to restrain Tammen & Bonfils from using the Sells pictures and the Sells name in advertising their circus. Both sides have submitted their case in the form of briefs and depositions and the decision of the Court is now awaited with considerable interest.

It seems to be the general opinion that the Ringling Brothers are making the Sells-Floto Show prominent through their attacks in Court and their methods of opposition. It is thought that the South will do well. Saturday it is playing in a better theater and will have an opportunity to display its new and improved equipment. It is believed that the show has made considerable progress during the past season, and that it will continue to improve in the future.

The trial of the case is expected to be decided sometime in the near future. It is believed that the Court will rule in favor of the Ringling Brothers, and that the Sells-Floto Show will be restrained from using the name and pictures of the Sells Brothers in advertising their circus.

Ringlings up against it.

Dallas, Tex., Oct. 21.

The Ringling Brothers' show was attacked at Paris, by the State of Texas for $600 back city taxes; $1,700 for back State taxes, and $600 for this year's taxes.

In the trouble with Forepaugh, the circus is really in trouble, and it is believed that the Court will decide against the Ringling Brothers.

Troubles of Bedini.

Chicago, Oct. 21.

Victor Bedini has hard luck with his troupe of riders. He has the glory of having the largest number of women in one riding act in the world, but this honor has not been attained without much worry. The Bedini Family, which has been with various American circuses in recent years, is made up of Mr. Bedini, Madame Bedini and other female riders who are sometimes Bedinis and sometimes have other names.

Two years ago Victoria Bedini left the act suddenly and married Orrin Davenport. It was a long time before the parent Bedini became reconciled. Last summer the other daughter married a probat with Bert Delno's troupe and she is now featured with the Sells-Floto show while Victoria is with the Barnum show.

Victor Bedini was not discouraged. This season he "presented" his act as usual with some good looking girls who were "just as good" Bedinis as far as the public cared. One of his riders was Mary, a Russian girl, and a clown and incidentally a brother of Anna and Sadie Connors, she had evidenced a liking which everyone saw but the Bedinis. This headship, however, was 18 in 21 at Shreveport, La. The pair ran away it is reported. On Oct. 14 the troupe had its stuff all packed and was threatening to leave the circus. R. E. Wallace's act is subject of conjecture, but those who know him will say that he would never stand in Cupid's way.

Elmer Walters, who deserted the dramatic field to become press agent for a carnival company, is in Chicago and is quoted as saying that he likes the new field very much.

SHOW PRINTERS IN NEW DEAL.

The Consolidated Lithograph Co., of which John Omwake is president, and which has been doing business in offices on the second floor of the Theatrical Exchange Building, at Fourth Street and Broadway, will continue to operate at least in its present form. The combination now includes the Courier Co., Donaldson Lithograph Co., Erie Lithograph Co., Metropolitan Lithograph Co., J. C. Griffin & Co., U. S. Litho Co.-Blissell Morgan Print, and the Walker Litho and Printing Co.

All these firms have had and now maintain the publicity of New York office. They have worked on an individual basis, acting independently and dealing as distinct firms. The original purpose of the consolidation plan was to permit a purchaser of paper to have several firms to figure with in the same office without the inconvenience of moving about in the quest of various estimates.

This plan, it seems, has not worked out to the entire satisfaction of anybody at all, and now a new deal is to be declared. President Omwake is going to make things after the manner in which the Consolidated Lithograph Co. is operated. The various plants now represented in one office will have their representatives in New York just the same, but they will each have different places of business. There will be more competition, it is claimed, and perhaps a little price cutting, but at the end of the year the profits or losses will be assessed and divided, each plant being operated on an independent basis, but known always as a branch of the parent company.

It is made clear that the combination of interests is by no means a trust for there are vastly more printing firms outside of the consolidated group than there are within its membership. Of the firms which rate as "outsiders," those which do exclusively lithograph printing are: The Calvert Lithograph Co., Strobridge Litho Co., Moran Litho Co. and the Ota Litho Co. Plants which do lithographing as well as block, type and line engraving are: The National Printing Co., New York, Chicago, St. Louis and Montreal. American Show Print, H. C. Miner Lithograph Co., Carey Printing Co., T. H. Hayes Printing Co., Hageman Printing Co., Gilten Printing Co., Ackerman-Quigley Co., Enquirer Job Print, Goes Printing Co., Winterburn Printing Co., Chicago Show Print, Central Printing Co., Standard Lithographing and Show Printing Co., the Great Western Show Print, Pfeffer Show Print, Buck Printing Co., Greve Show Print, Riverside Show Print, and many other printing plants in the country.

The Morton Trust Co. was the underwriter of the original Consolidated Lithograph Co., but Kuhn, Loeb & Co., another big Wall street concern, are to underwrite the new amalgamation.

AGENTS COMING IN.

Sam Feidler, local contractor for the Buffalo and Pawnee Bill Shows, turned up in town Monday, the first of the circus agents to strike Broadway. Geo. H. Bonfils, manager of the second of the same show, and secretary to General Agent Louis E. Cook reached his home in New York Tuesday, his season's work being concluded.

RAILROADS TAKE A HAND.

In the fight which the Ringling Brothers have been conducting against the Sells-Floto Shows, through the medium of the Forepaugh-Sells Shows, the general passenger agent of the George St. & Western Railroad declined upon to take a hand. A circular letter addressed to all ticket agents of the line advised that in spite of the announcements, the "Adam Forepaugh & Sells Circus" was distributing, stating that the show would not appear in George St. and Western Railroad should be given to the fact that the Denver should not be confused with the circus the Ringlings were advertising through the South a year ahead of time.

NEW HIPPODROME SHOW.

The circus acts at the New York Hippodrome will change Nov. 1. The new list are Thaler's Comedy Circus, from the Hagenbeck-Wallace Show; Lorch Family, Birdna and Derrick, Mrs. Ray Thompson with a high school act, from the Barnum-Bailey Shows; Six Persons (Bar- num & Bailey), Marno-Marnitz, Ploetz-Larellas. These were booked through the Marinelli Agency.

NEW WINTER QUARTERS.

When the Buffalo and Pawnee Bill Show ends its tour in Richmond, Va., Nov. 6, it will run to Telt Falls, N. Y., where winter quarters will be established on the State Fair Grounds. Heretofore the Buffalo Bill Show has sent its cars, tents and properties to the Barnum & Bailey quarters in Bridgeport and its horses to Coatesville, Pa., to winter; but this year the entire show will be quartered in Tren- ton, the Bridgeport quarters being occupied by the Ringlings.

WILL SURE GO OUT.

Charles Ringling, the general executive man of the Ringling Brothers, has already begun the preliminary frame up for the Forepaugh-Sells Shows which will surely take the road next season. Just what the schedule will open is not known. The Ringling Show will start at the Coliseum, Chicago, and the Barnum & Bailey Show, to fulfill contracts, will open at Madison Square Garden.

WORKMEN KILLED AND INJURED.

The Barnum & Bailey Show has not only lost much of its live stock during the summer, but has been unfortunate in injuring several workingmen during the season. The latest accident resulted in the death, recently, of a colored canvass- man, who was struck by a swinging cen- trepole; and another colored man of his leg so severely crushed that amputation became necessary.

SHOWS MAKE SUNDAY STANDS.

Chicago, Oct. 21.

The circuses are playing many Sunday stands this season. Hagenbeck-Wallace exhibited at their St. Louis last Sunday and plays New Orleans the coming Sunday. The Ringling Brothers follow at New Orleans and exhibit there the following Sunday.
Oklahoma Got Their "Goat." 

Circus men who fought their battles in Oklahoma last month will remember it for many moons to come. The Barnum & Bailey Show, 101 Ranch, the Hagenback-Wallace Shows and Buffalo and Pawnee-Wallace West were in competition, all playing that territory within three weeks.

Paper was posted in prodigious quantities, opposition work was entered into with lavish hand by everybody, and the expense of playing Oklahoma in not one single instance, it is said, was justified by the receipts. Just now the same four-some of circuses is waging a merry war down south, with the Sells-Floto Shows as an added factor. In a few stands the John Robinson Shows got into the game, but as October wears away the war will end.

Running in Hard Luck.

The southern tour of the Buffalo and Pawnee Bill Show has been fruitful of much hard luck, weeks, latest runs on record, and as a climax the "front door" car was completely destroyed by fire at Ahearn, Miss.

The cow-boy fire brigade, marshaled by Johnny Baker, put up a valiant fight, but as there was no means of properly fighting the flames the car and all its contents were destroyed. Geo. W. Conner and Mexican Carlos were cut by flying glass and several others received slight injuries; but, fortunately, nobody was seriously hurt.

Globot Trotter Here.

Max Duffes, a German gymnast who lays claim to fame for his feat of walking down the stairs of Washington Monument on his hands some years ago, reached New York this week on a tour around the world. He started from Berlin April 28. Besides his accomplishment as an up-side-down pedestrian, Max does a musical act and is playing about the country through which he travels.

Burlliones Didn't Stay.

Antonio Burlliones arrived in New York last week expecting to remain here for several weeks looking over new acts for his Cuban circus. It was Intimated to him that several New York agents had considerable commission claims against him and that complications that would interfere with his leaving the country might develop. The circus man thereupon left town, destination unknown.

Misses an Air-Ship.


There has been some feeling among the many directors for Portola Week here that no preparations were made to have an air-ship in flight in the city. At the last moment the matter was thought of, but probably too late.

He Goes Again.

R. M. Harvey, who has created a record for himself as general agent of the Hagenback-Wallace Shows, has been engaged for another term by B. E. Wallace. Mr. Harvey had previously borne the reputation of being the best local contractor in the New York business, and when he left the Barnum & Bailey and Buffalo Bill management last autumn to join the Hagenbeek-Wallace Shows he was venturing into an entirely new field of labor. But with an adaptability which has gratified his friends he has piloted the Hagenbeck-Wallace Shows through one of the best seasons B. E. Wallace has ever known.

Hawks a Political "Advance.

Wells Hawks, who attached himself to Senator Reynolds, of Brooklyn, as press agent of "Dreamland," is now acting as publicity promoter for the stump tour of the Senator who will make speeches throughout Long Island this fall. Wells carries no cut trunk, but in other respects is a full-breded agent, hiring the hall, "seeing the papers" and providing for the multi-posting which is his department. All this while still suffering from a severe physical injury sustained the closing night of "Dreamland's" season.

Attendance 18,000.

The Barnum-Bailey Circus showed Danville, Va., last Saturday and drew the largest attendance of the season. At the night performance 18,000 persons were counted into the big top.

The lumberjacks of the circus, including the bandsmen, received 75 cents for reserved seats were given the accommodation of a straw mat on the hippodrome track. These refused to accept such a provision for their comfort.

Many walked out or strolled about the track. Even then spectators were sitting on the ground almost up to the ring banks and stages.

Girard Hatell, styling his offering "a novelty chair act," has been engaged for the Ringling show next season. The contracts were made through the Maritelli Office in New York. A large sum was paid in advance to keep them in a better condition for the position of the late James A. Bailey's private secretary during the European trip of the Barnum & Bailey Show.

Chicago circus folk were reminded that the season is drawing to a close on Friday of last week when Nick Petit, contracting agent of the Ringling Brothers, returned to his home with another season's hard work to credit.

BOOKING WINTER CIRCUS.

Cincinnati, Oct. 2.

Sydney Wire of Toledo, general agent for White & Edwards's Circus, reached town this week and reported excellent bookings through the middle and southwest for his show. The opening week will be at Saginaw, Mich., during December. The circus will play under the auspices of societies in the different towns.


"Dutch" Durning, trainmaster with the Hagenbeck-Wallace show, was called to Cincinnati recently by the death of his father.
**NEW ACTS NEXT WEEK**

Initial Presentation, First Appearance or reappearance in or around New York.

Thos. E. Shea and Co. (5). *Napoleon* (Dramatic). 15 Min.; Full Stage (Interior). Fifth Avenue. Cleaning Pollock has written this skit, says the program, especially for Mr. Shea; the time is 1900. Incidents immediately preceding Napoleon's departure over the Alps are depicted. The Duchesse Guiche, a Rosalyst, is the guest of Napoleon and Josepha. Her brother calls upon her to gather particulars of what is happening. She tells him that Napoleon is going to make the trip across the Alps, and states that she will throw from the window of the tower a note giving details. The brother departs to await for the trip. As he is leaving the room, however, Napoleon performs a trick on the threshold. The woman shy in response to Napoleon's questioning states that he is her brother, and that he has called to bring to her an heirloom in the form of a snuff-box which she wishes to, and does then and there, present to her host. In the interview with her brother, the Duchess states that she has a fluid which if poured upon the contents of the snuff-box will serve the desired purpose of the Rosalysts without shedding blood. Presenting the snuff-box to Napoleon, the Duchess declares her admiration, indeed her love, but Napoleon spurns her advances. Later the Duchess avails herself of an opportunity to pour the liquid into Napoleon's snuff; but when he starts to take a pinch he feels its dampness, becomes suspicious and ascertains that the Duchess is summoned into his presence. Just then the brother is brought in, and is immediately confronted by his sister in the presence of Napoleon and his household. The Duchess has dropped the information from the window as promised; a guard sees the action, and the brother's apprehension follows. Napoleon does not have to do much detective work to solve the combination, and as the curtain falls he starts for his journey across the Alps. Violette Kimmell is the Duchess; Charlotte Burkett is the Josephine; James F. Cassady is the conspiring brother, and Spencer Charters and Wm. H. Barwalde complete the company. Mr. Shea makes a stocky Napoleon, seemingly heavier and larger than the original has been described; but he has the curling wave on his forehead and probably that makes everything good. Everybody from Mr. Shea to his plush drop, takes vaudeville very seriously. To be sure Napoleon was treating propositions, but vaudeville responds more to such acts as Bowers, Walters and Crooker, who preceded, and the Jack Wilson Trio, which followed Mr. Shea. The word in Mr. Shea's support curb their historic talents. It would never do to remove what center of interest there is from Mr. Shea; for he takes himself seriously as Napoleon.

**VARIETY**

Irene Moore and Co. (4). *The Girl by the River.* 19 Min.; Full Stage (Special Set). Fifth Avenue. It is seldom that an act attains as many great results from a Sunday showing, and Irene Moore and Co. are certainly not one of the seldomly. Happening at the Fifth Avenue last Sunday will gain them nothing. "The Girl Across the River" is by C. T. Dazey, who was the author of the "Dollar Mark" and several other plays. It is, naturally, to be expected that the playlet is slow in movement. An incident or two looked as though they might work into something, but fall back into a shower of bows that gets nowhere. The playlet from the start could never arouse a vaudeville audience. The two men in the piece are outlaws, hiding away in the woods, where a young nun who has never seen the world is living in a rude log cabin. The action is laid before the cabin. Both men are in love with the girl, one in an honest way, the other in the only way his brutal nature knows. The girl loves the tellingest thief. The bad man, when told this, vows he'll have her no matter what the cost. Under threats to shoot his rival on sight if the girl does not tell him she is in love with the bad man, the girl tells her story, and is about to leave her lover. She does so to save his life. Before leaving she gives the bad man into the hands by a ruse and locks him in. The explanations follow and the couple make their escape in a small boat. The act is all that could be desired. Irene Moore as the "Girl," is pretty and sweet in her blue blouse and plain skirt. She is likeable at all times, but she never gush quite into the spirit of things. Something in the engenue order in a society piece would bit Miss Moore about right. William E. Sullivan looks about as much out of place as William Elliott as the bad man was the only member of the caste that seemed to fit. His work was good throughout.

Doris Wilson. Pianolist. 18 Min.; One. American. Nelson Jackson. Pianolist. 18 Min.; One. American. Nelson Jackson is appearing at the American this week for the first time in America. The program is hardly correct in calling Jackson a pianolist. The comedian is more on the monolog order, using the piano for two songs only, both of which should be dropped. At his piano Nelson hasn't a chance of getting over in this country. We have many of that style of entertainer who surpass him at every point. In the story telling department Jackson did quite well, telling his story in a foreign accent that always seems to please the American audiences.

The talk was rather new, although two of the man's stories that scored strongest with the American yarns which have been heard before. Jackson's appearance in evening dress is not good, and it takes some going to follow Albert Whelan, George Austin Moore and others who have adopted this style of dressing, seen that variety is not might be tried at least. Nelson Jackson will never be a hit on this side although he may be able to pass. Rush.

**NEW ACTS OF THE WEEK**

Josiehna Safton and "Picks" (4). Singing and Dancing. 15 Min.; Full Stage. Third Avenue. As is almost invariably the case, when juvenile entertainers are mixed into an act, the principal fails to hold attention. In this case Miss Safton does not make her end strong enough to counterbalance, even in the average measure, the special appeal which the youngsters command. They are a clever quartet of children, although one of them is much older than the rest. The boy is an especially clever as an singer, and his ability in singing and dancing numbers all the kids work hard and with much spirit. Miss Safton makes some attractive changes of costume, and is possessed of a fair singing voice. Her personality is very engaging and her appearance lends more to the act than does her work either as a singer or dancer. Taken by and large the "picks" have the call all the way. Wait.

**Sullivan and Raymond. Talk aw Song. 14 Min. Circle.** Sullivan and Raymond are using the last act that Fields and Ward played in the varieties. The latter team played the act a great number of times in New York, which will naturally be a big handicap to the presenters. It was probably better to get an opinion of the team from someone who had not seen Fields and Ward for anyone who has seen the originals to bound to compare, and Sullivan and Raymond must suffer through comparison. The comedian uses Al. Fields' costume even to the little red cap, and his business has been taken without the slightest change. He does fairly well with the lines but lacks action, delivering his lines without seeming to get the humor of them himself. The straight end looks and dresses well, but is a little prone to taking himself seriously. The singing of the pair will have to be improved. They were "way off the key during the two medleys they sang. The texture may have been the fault of the pianist which causes the orchestra at the Circle. For the small time the act may work out all right. It can't hope for the better circuits.

**OUT OF TOWN.** Pollard's Australian Company (9). Comic Operetta. 23 Min.; Full Stage. Open and closed in One. Majestic, Chicago. This entertainment is not well suited for vaudeville as it was offered at the Majestic Monday afternoon. A quartet of men open in the "One," and the audience gets the impression that there is a mistake in the "billing." Directly two girls come on from that time till the conclusion the audience gets the idea that Pollard's men are the center of interest. More than half of those who composed the Monday matinee audience waited for the finish. There were only a few who applauded and they did so in a casual way. Jack William and Eva Pollard and Eva Moore are clever enough, and the offering is along comic opera lines. Given the headline position for the opening performance all acts were given precedence in the billing matter on Tuesday morning.
**The Girl and the Wizard.**

The production headed by Sam Bernard is both a comedy and a "girl show." It would still remain as enjoyable were there no girls in it. The few are unnecessary, and consist mostly of the "show" specie, long young women destined for tights but somehow on Broadway in Swagger clothes. They have the "show girl glide," a step forward-stop, and another half step, the whole disposed of in the time she arrived. Then the program relates how the production was "staged" by so and so.

This glide in the Bernard piece extends to the chorus men, leading to a new movement by them while backing up Harriet Standon when singing "Franzki Frankenstein." They are also behind Miss Standon as she sings "La Belle Parisienne," both well done by the graceful Harriet, who has nothing else of consequence.

There is a sort of "numbing" and Kitty Gordon, a cocking Englishwoman, knowing to the minute just how well she looks, handles many, too many in fact, the scene as an "almost fly" dragging the piece and holding up the very pretty finale of the last act it precedes. Every time Miss Gordon resapes upon the stage she wears a different dress. Kitty is large of stage, and Kit has some clothes. One of the costumes commences in the back at her waist band. Bernard restrains himself during a "rehearsal scene" from slapking Kitty on the face with a "Blue Lagoon," one of the best numbers, and "Military Mary Ann," close up, while for laughing purposes only Mr. Bernard sings "How Can You Tool," a rattling good comic, as he sings it.

And there is a young lover who isn't a tenor, or if he is, doesn't sing. Act after act that young fellow, William Rosselle, leads in the Count's benediction. Casting the nephew out on his 21st birthday for admitting a desire to marriage, Scholz is lead into an engagement by the Count, through the Count confidentially informing him that he is very likely to be married but with him. Previously the Count has informed his daughter Scholz loves her. To save her from a debtor's prison and ruin, she consents to marriage. In the last act, Scholz learns upon the return of his nephew from the army (which he joined after being thrown out) that he and the daughter are in love. His own marriage is alet to take place, but the nephew is substituted for the bridegroom. It all ends happily as well as prettily.

The story as excellently explained by Mr. Bernard in the playing does not require any help. The people were in the throes of the art, being recruited from the flower and necktie factories and the iron foundry by the principal.

**The Seddons.**

Juggling. 10 Mins.; In one. 

A woman and man compose the team, the woman working straight the man doing the comedy. The former does some very clever work, the greater portion of her efforts being devoted to the juggling of plates which affords her assistant opportunity for breaking chinaware. The work runs along the same lines as Chas. Montrell's act, the comedian having his effects too - burlesquing the work of the woman throughout. The Seddons went well and a success at this house. 

**VARIETY**

**Barron and Welsey (s).**

15 Mins.; Half Stage.

Mary Anderson, Louisville, Ky.

Louis Welsey and Ted S. Barron, well-known song writers, are giving a pleasing rendition of their songs. Barron does a piano solo, "The Dandelion Rag," which brings the applause, "The Organ Novelly," sung by Mr. Welsey, while Barron gives in imitation of street-organ on the piano was popular. J. M. O.

**John J. Justus and Ethel Romain and Co.**

"Pledge of Corona" (Dramatic). 19 Mins.; Full Stage.

Evening, Thursday, Oct. 9.

The act is written along intense lines without a touch of comedy to relieve the serious effect of which all at times is maintained. The scene is laid in Russia. The plot tells the story of a brother and sister, and the man is a revolutionist. Their meeting is under the auspices of a revolution. The sister (Corona) suffers Turgenneff, the Chief of Police, whom she detests, to pay her attentions to avert suspicion of her brother. Turgenneff raids a meeting of the revolutionists, allows the brother to escape. He returns to bid his sister farewell. Turgenneff arrives shortly after and conceals himself. Turgenneftricks Corona into telling her brother is concealed. He agrees to give her a passport to safety out of Russia in return for her honor. She consents to this and departs to bring him. During her absence, Turgenneff instructs one of his men to fire and kill the man standing in the window smoking when the light in the room is extinguished. Ferretto arrives at this moment unperceived overhears the plotting of his death and again slips out. He returns immediately at the moment his sister returns alarmed at not finding him. The scene is over-played by Miss Winters' acting, and his own death as he plotted it for Ferdinand is tensely told leading up to a timely and fitting climax. J. J. Justus as General Turgenneff held his character well within his available time. Miss Romain as Corona contributed sincere effort.

**Four Dancing Bells.**

"Girl Act." 13 Mins.; Full Stage.

Sitter's, Chicago.

Marilou Wright is the "manager" of this girl act and its merit might be used as an argument by Suffragettes. There is no dull "comedian" and nothing to offend the most fastidious. Four girls dance exceptionally well and Anna May Bell leads a number and does a suggestive song alone. She has a rather pleasing personality and the three girls in her support look pretty and attract attention by four changes of costume. The act is brought to a close by the four girls doing the skipping rope dance. E. E. Meredith.

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**Fountain.**

**Hines-Kimball Troops (s).**

Double Trapers, Acrobatic and Perch act. 15 Mins.; Full Stage.

Sitter's, Chicago.

The versatility of circus people is shown in this act. It opens with two women and two men in acrobatic feats. One of the men is dressed in woman's clothes making it appear that there are three women and one man. The two men do the major part of the acrobatic tricks. The women then offer a double trapeze act which was better liked at the North Avenue house than would be imagined. The act closed with the perch act in which the man dressed in women's clothes performed the mid-air work supported by the other man. The act recently left the Norris & Rowe circus. E. E. Meredith.

**Fountain.**

**Pearson and Garfield.**

Comedy and Song. 16 Mins.; One.

Colonial, Erie, Pa.

This act opens with talk and songs. A song by Mr. Garfield, "After All," follows, allowing Mr. Pearson to change to full dress. He then sings "English Laugange," while Mr. Garfield is making the same change. The act is well dressed and well put on. The women talking especially well. M. H. Mizer.

The closing scene finds text shots look up as follows: Barnum & Bailey, "Dancing Boys," Sun Bros., St. John Robinson, 32; Buffalo and Pawnee Hill, 47; Cole Bros. (now in quarters), 22; and Campbell Bros., 20.

As the elderly bachelor Mr. Bernard has drawn another likable German. If this great "Dutch" character comedians cuisines, he will have to serve to the British by the German Empire. His German in the piece is a study, and Mr. Bernard an actor in the role. He can bring a tear and send it away with a laugh, all in the same sentence. His scene with his nephew in the first act was a natural bit. Again in the third act Bernard was most real even when he stumbled over a step after a prolonged scene that his heart had received a most awful shock.

There was no actual excuse for Mr. Bernard singing "How Can You Tool" excepting that it is a good song—for him, but for the rehearsal scene he had good cause, alleging a play written by him would be rendered that evening with Kitty Gordon at the head of the cast of strolling players. A "rehearsal" has been done over and over again until it is blacked from burning, but never just as Bernard does it, nor could any one play it that way, any more than another "Dutch" comedian could lose himself in a maze of confusion up with Sam Bernard.

Harry Corson Clarke makes the Count human, something seldom happening before. Flora Parker is his daughter handling a couple of songs to mild applause, but it was expected the daughter, Edward Edwards this time, would ever come with a lap. Helen some day will either be made a principal or have that line taken away.

The prolog is act in "two" crowing up the opening, and the show runs slowly until Mr. Bernard enters. After that you laugh and enjoy yourself thoroughly. Bise.

**Some "Picking."**

Maurice Room has been operating for several weeks a stock organization in his Avenue A picture and "pop" vaudeville theatre. It includes to the best of Broom's knowledge two men and a woman. The trio are recognized on the payroll. One of the women is niece in a necktie, while the other girl during the day and is on actor only after 7 p.m., at which time he starts on the evening's Marathon of 4 shows. The other man works during the hours of daylight, in an iron foundry and the woman manipulates artificial flowers as her real vocation. The company makes a change of vehicle each week.

Mr. Room visited this theatre this week and found nine people in the act doing their own version of "Lost in New York," in which the iron foundry man was playing a Chinaman, although, of course, all the dialogue is in "Yiddish.

During the same visit the manager was presented with a requisition for a sewing machine—one of the actors declaring it was needed for a new sketch to be put on this week. The new one is called "Bertha the Sewing Machine Girl." In last week's production nine people were involved (only three being on the payroll), and in this week's sketch twelve are listed on the program. The extra people were for love of the art, being recruited from the flower and necktie factories and the iron foundry by the principal.
MADEM X.

Henry W. Savage is presenting at the Chicago Opera House (4th week) an emotional drama styled "Madame X" that would have proven an admirable piece for the premiere of the New Theatre in New York.

With the drama that draws having a tendency nowadays to reveal to the young mind the easiest way to thrive in adversity, and with the box office clamoring for a play that uncoers as much of the degenerate as the police will permit, "Madame X" stands forth a revelation of a highly strong "heart interest," with a moral that can not fail to stamp itself indelibly.

It is probably the most tense emotional story presented on the stage in this decade. Nightly the audience leaves the Chicago Opera House with handkerchief in hand, and through tear bedimmed eyes look at their neighbors to locate the one who called the harshest.

No one with a sympathetic heart can withstand the sentiment of the picture of the depths of sorrow reached by a mother, seeing her child with one mistaking him for her own child and son, seeing them but once again, twenty years later when on trial for her life, and to die immediately after.

During those twenty years the woman traveled the world over. In Buenos Aires, Jacqueline (Dorothy Donnelly) the wife of Louis Floriot (Robert Drouet) met Laroque (Malcolm Williams), a heartless adventurer.

While living in South America, Laroque received a letter and remittance from one Parisard (W. H. Denny) an unscrupulous solicitor, by whom he had formerly been employed in France. The money was to furnish him transportation back to his country. Jacqueline accompanied him, as she said, to see her husband, whom she hated worse than anything on earth, and her son, the sole love of her one memory, dulled by drugs of all kind until the drinking of either could raise the morbid state she was constantly in.

Upon reaching Bordeaux, Laroque is visited by Parisard. He outlined a gentle blackmailing scheme through the aid of family skeletons in which Laroque is to be the "business man," his employer furnishing the material. Parisard inquires about Jacqueline. Laroque tells as much of her history as he has learned at odd moments when she was under the other. It was to the effects that when married, her husband received as her "dot," $25,000, and that he was then a Deputy Attorney.

He returns for Paris that night. He attempts to secure from Jacqueline a letter authorizing him to collect the money. The woman says the money is not hers, but belongs to her son, now 24 years of age. Laroque insists, the woman refusing, but to her mind comes the suspicion Laroque intends to ferret her son out. In a fury she attempts to strangle him. Brushed, he picks up a revolver, shooting the man to prevent her identity being disclosed and the disgrace upon her son becoming known.

With imprisonment, the woman never speaks. Jacqueline, X, son, now a lawyer, has been assigned to defend her, his maiden case. To hear the boy's plea, his father now advanced to president of another court, is invited to sit upon the bench.

The trial in the fourth, last and "big" scene. The woman will say nothing. Her son, standing beneath her, in his argument touches upon the very reason why the woman was convicted half a century ago. Combination her son has become known to the woman through the prosecuting attorney calling him by name.

The eloquent plea for the mitigation of the sentence, brings a verdict of not guilty; when the father informs the son the acquitted woman is his mother, the play ending with an affecting scene between mother and son, the mother dying while his boy leaves to call his father to her side.

There is a prolog proceeding the lapse of twenty years. Three scenes follow, the second and fourth becoming the strongest. Some slight comedy is introduced by the characters of Victor (Henry C. Bradley) and Merivel (Charles E. Verner), a companion of Parisard.

Miss Donnelly has the role of the mother. Wherever there is the sound of the first water, for Dorothy is one of our very best little soubrettes. She seems to believe that a woman, dragged down and kicked about, should be the character, but throughout the whole drama convinces by speech or action. In the heights to which her emotional flights ascend, however, Miss Donnelly has a fine spirit which takes upon herself. Her soul lives in her eyes, her voice and her son with all her love expressed in an appeal to the jury for her life.

Mr. Drouet does not play a strong father. Messrs. Denny, Verney and Bradley make the part all the better by offering their best. This has been retained, noticeably the restaurant scene of the first part, but with what a difference! Now Rice works almost alone. There are other comedians, to be sure, a very small effect in height, and the air, the gloom that settles down before the show has been running half an hour.

It is more than likely that Rice has been given a low salary limit in engaging people, for there is nobody to work with him of sufficient cleverness to make his own material good. In place of cleverness they have to substitute horseplay, and the buffoonery put over at the Eighth Avenue Theatre has their usual effect. It has all been more or less amusing the West Side audience which is ordinarily pretty soft for that sort of thing.

The show may represent a fat investment for scenic equipment and costumes, but it is a unique hit which isSaid to have been obtained, an accident of the sort that occurs to the strongest, to the most clever, but not necessarily to the most skilled in the stage craft. This is the stage of the show.

Sine.

BECK-MORRIS TALK.

(Continued from page 3.)

"If a combination of the whole were to be made, no one knows just how it would be done. One big booking office for all perhaps with Morris having a position of much prominence in it might be set up." Nothing could be gathered from Mr. Morris when he was seen by a Variety reporter at the bookers, and he is said to have left from his attitude that if a proposition to combine hit him as favorable, he would not be adverse to considering it.

The converse of opinion seems to be that there will be a combination of interests attempted or perfected very quickly.

Messrs. Beck and Casey were in their office Tuesday morning but no information was obtainable from them. Mr. Morris was uncommunicative likewise. It is known, however, that both were in conference Tuesday evening with Morris and George Leventritt at the Plaza Theatre.

The whole vaudeville situation was gone over carefully again, it is reported, but the result was not made public.

THE MERRY MAIDENS.

A first class principal comedian, a couple of soubrettes, a chorus, and an orchestration that stands out well in looks and dressing, all fall victims to a sour vehicle. The "Merry Maidens" show starts extremely well. From the rise of the curtain until the moment the first stage picture is presented. Sam Rice has some capital business in all ways and the show has an excellent send-off. After that the action begins to go back and never does it stop doing a tobbogann until the final curtain.

Except for that quarter of an hour of promise at the opening the show is lamentably weak. The latter end of the first part is very alive of comedy, an indication of which is the rough methods resorted to by Sam Rice. He even goes to the extent of smashing his fellow comedians on the head with a tray and other devices of knockabout comedians. Rice doesn't have to do this. He is a funny German, and last year with the same show put out many a good offering. As of the past there have been retained, noticeably the restaurant scene of the first part, but with what a difference! Now Rice works almost alone. There are other comedians, to be sure, a very small effect in height, and the air, the gloom that settles down before the show has been running half an hour.

It is more than likely that Rice has been given a low salary limit in engaging people, for there is nobody to work with him of sufficient cleverness to make his own material good. In place of cleverness they have to substitute horseplay, and the buffoonery put over at the Eighth Avenue Theatre has their usual effect. It has all been more or less amusing the West Side audience which is ordinarily pretty soft for that sort of thing.

The show may represent a fat investment for scenic equipment and costumes, but it is a unique hit which isSaid to have been obtained, an accident of the sort that occurs to the strongest, to the most clever, but not necessarily to the most skilled in the stage craft. This is the stage of the show.

Sine.

Rush.
GIRLS FROM HAPPYLAND.

The program at the Murray Hill theatre for this week's show was evidently not designed to give any more information than was absolutely necessary. The musical list has been omitted entirely and what is more important, in the opening numbers the names of the principal women, who figured very prominently, are likewise not to be found.

The names may appear in the list which contains the names of the chorus girls, but there is absolutely no possibility of identifying Billy W. Watson is the only man in the show who has anything to do and he is enough and plenty. The good idea, however, comes in the fact that the comedian has been surrounded by several good looking women who dress and work skillfully. In the matter of chorus women also the management has shown good judgment in giving the singing of the girls is not quite up to standard, but what matter the voices if the ginger and appearance is there?

In the matter of a production Hurtig & Seamon have done remarkably well. There's nothing quite new, but the girls have been handed a series costumes, all pretty. A particularly pretty arrangement appeared in number that might be called "Daisy." The ponies appear in a sort of a bell boy jacket with very short "pantlets" of gray, the show girls wear dresses of the same color. Another not unimportant item was the barring of every coat of the company displayed the silks. The numbers were rather away from the usual burlesque type. "My Little Rosy" sung exceedingly well by Florence Belmont was lovely. The number in Miss Tanguy's "I Don't Care" costume with the ponies back, the number in dresses, all doing the imitation in their own way.

The girls should all have had the regulation costume which would have given a better imitation. Margie Austin led the number in Miss Tanguy's "I Don't Care" costume with the ponies back, the number in dresses, all doing the imitation in their own way.

The finale to the opening piece comes very near being the star finale of the season. It is a military affair with the girls in different style of the U.S. A. uniforms. For a queer principal of the troupe each wearing a different style of tights and drawing down much on appearance alone. The chorus should be stripped to tights as a finish, but the numbers come through with a great flourish, as it was and gained several curtains. The program gives no one credit for writing the pieces and no one really deserves credit. It is just a hodge podge of everything with nothing, but at that always amusing and laughable.

"Two Hot Knights" is the opener. The name signifies nothing. The locale is in a hilly, but doubtful, but it goes with that setting is gratefully omitted.

There is more to the burlesque "The Man from Tiffany," which has to do with the mixing up of several people supposed to be done with the same lunatic lunatics. There is plenty of fun in the pieces which transpire in three scenes including rather a long drawn out interval in "One." A very safe acceptance. Women are welcome in the burlesque, which show contains both one or two, most of the numbers showing in the first half. There is no intermission and no olio. Two specialties appear in the burlesque.

Watson, aside from the women, is the centre. "Girls from Happyland" and Watson are everything that could be asked for. He is a German of the same type as Al. Wrigley (Swayne and Swayne) in fact that two are so alike that one could replace the other. Watson has little to say and in the case of this show if he depended upon the light would not be wondering about ten minutes after the show was on. He is funny in a natural way. He made several of the old time bits funny simply through his manner of doing them. The same manner, done as it has been shown in burlesque for years, he made a scream. Another credit mark goes to Watson, and to the whole show for that matter, for the fact that it is clean. One trickly (and one that doesn't need it isn't nice, it is expectuating upon the stage. The other men in the show do not figure prominently. Their comedy methods have wearied much. Two assistants of the finest type are still about. Joe Buckley played with Watson in the first part as an Irishman, doing rather well. He had several "bits" during the burlesque. Lou Wolford was the conventional Hebrew with a song. Frank Williamson played the bad man, looking the part and doing well with the role. Thomas A. Brooks did one little dance that augured well. A little more of Thomas might have helped.

Florence Belmont, Nellie Watson and Margie Austin shared honors in the feminie department. Florence Belmont looked well during the run of the show, wearing several pretty costumes and displaying the best singing voice in the organization. Florence is there with the figure and her smart appearance in the finale of the opening piece in burlesque has made her strong with the entire house. Burlesque has need of more girls of the Florence Belmont type. Some of the spoiled queens might take a little lesson from Florence in dress and stage deportment.

Nellie Watson also displayed a pretty figure in tight and short dresses, oh, such short dresses! The skirt of her "Kilb" costume looked like one of those fluffy things the women wear around their necks, and it was nearly around Nellie's. But Nellie did her share to hold up the show.

Margie Austin was prominent in several numbers but not one of them through with a great flourish, as it was and gained several curtains. The program gives no one credit for writing the pieces and no one really deserves credit. It is just a hodge podge of everything with nothing, but at that always amusing and laughable.

HANNEMAN'S.

With the exception of one act, the bill was received with marked evidence of favor Monday night, by an audience which filled the house. "The Vampire Dance" was received with an example of physical exercise than as a demonstration of terpsichorean skill. Otherwise there was applause in plenty for the tried favorists who comprised, with one exception, the balance of the bill.

Sam Kesler and James Dunn (New Acts) started the proceedings with a singing and dancing number which was received with a cheering favor, especially by several friends who seemed to be on hand purposely to give the boys a boost. Trouvo, with his unique methods and skillful manipulation of violin and bow, scored heavily and was so heartily approved that his specialty ran its full length with the audience still demanding more. Of the several violin experts who just now have been calling, Trouvo stands well to the top of the list.

Buster Keaton passed the Gerry age limit recently, and enters into the fullness of Broadway popularity this week. With the help of his father and surrounding friends, Buster captured the house instant and scored a personal success upon his merit as performer and comedian. The manner of closing the act had a tendency to limit the audience. This was elaborated, for there were storms of laughter for the doublet Buster's bums. "The Three Keatons won all the way.

In the fourth position Gus Edwards sang his own songs. From all parts of the house sprang assistants and the audience was satisfied to permit the trained corps to work out the melodies. Edwards did all he could to inspire confidence and provoke noise and succeeded fairly. The best applause went to one little chap who stood on a chair in the aisle and whooped things up in great shape. A girl in one of the boxes had the spotlight for a moment, but Edwards stol it from her when he gave an imitation of a stoll; and after that he kept the center of the picture for himself.

Closing the first half, Clayton White, Marie Stuart and Co, scored the hit of the show. It seems to make no difference how often "Cherie" is shown; its humor continues to reign, and its freshness never diminish. Miss Stuart looked charming in a stuiking draped gown and contributed with her customary skill to the success of the number, while Mr. White was in fine fettle; the resulting laughter and applause telling a plain story of success.

Warren and Blanchard opened the second half and won their way to immediate favor. Albert Whelan's polly and classy specialty was applauded with vigor. Hoad and Lee found eighth position no handicap and put over a routine of parodies and conversations which won for them an emphatic success.

"The Vampire Dance" introduced Bert French and Alice Eis, and the program of music offered as an after piece for a series of contraptions, acrobatics and chase bendings which occupied ten minutes or more and left the audience wondering what it was all about. Miss Eis can certainly enjoy running rapidly, but the submissive Mr. French gets dragged around in a manner second only to the handling Buster Keaton receives earlier on the bill. Weit.

AMERICAN.

The house at the American Tuesday night was not good, and the show that the Hall offered did not auger well for business later in the week. At 10.30 the audience was the drowsiest looking bunch ever. There was no enthusiasm shown during the entire evening, nor was there reason to hope for success.

The Empire City Quartet, second week, well down near the closing position, aroused the audience for a time. Harry Cooper has put on about as funny a burlesque as anything for the past week, and it has been seen in that line. It is perhaps a bit daring, but then Harry has a way of getting to his audience and doing things that others would fremd for telling. Using his trio of partners as subjects, Harry goes through the audience doing a lot of fool stuff that keeps the house laughing throughout. The Empire City kids are also sticking to their material in a more businesslike manner this week, not stringing their playing time out to undue lengths.

The Svengalis have an interesting offer- ing of this kind, and for ten or twelve minutes do exceedingly well, but after that it becomes a bit tiresome, and before the act is over (it runs about twenty-five minutes) the house is pretty well worn out. The act is away from the thought-reading specialties, and is a bit novel. The pictures of the Hudson-Fulton military parade followed the Svengalis, and while the pictures are very good, it is interesting they do not help the running of the program.

Carmell and Harris did very well with their excellent dancing. The act proper is well worked out, and is now thoroughly smooth. The burlesque business by Miss Harris might be curtailed. The dode bend dance by Mr. Carmell and the skirt dance of Miss Harris remain prominent and likable features.

Hallen and Fuller, well down on the program, amused the house with their new skit, "A Lesson at 11 P.M." Mr. Hallen's able handling of the comedy brings his jokes easily, and the skit passes through as a good bit of entertainment.

Joe Bogany's Lunatic Bakers were forced through their entire routine. Bogany has introduced several new features which keep up with the usual fast pace of the performance. The Bakers get plenty of fun out of a "Billy Bounne" suit worn by one of the men, and the wrestling dog affords quite as much amusement. The fast acrobatics are always a feature, and for good snappy work no one has anything on this band.

The Vindaloonos were rather early and added little to the general entertainment. One of the men is an excellent violinist, but straight violinists and even excellent ones are no longer novelties in vaudeville. The comedy is not good. It is of the kind that does not impress on this side.

The Marco Twins worked about six minutes and the house laughed at them for that long a time.

Edith Helena seemed to be suffering from a cold, and her work was not up to her standard. The house showed no sympathy. Vaudette audiences seldom do.

Harry and Alice Taylor closed the program with a very neat sharp-shooting and juggling turn. George Spill opened on the rings. Nelson Jackson, New Acts.
VARIETY

YORKVILLE.

Will the wonders of "pop" vaudeville ever cease? Here's the Yorkville that has been the home of every possible sort of amusement device, except perhaps six-day bicycle races, and proved a hoodoo under all. Monday it opened as a "pop" establishment. Under the direction of the People's Vaudeville Co., and at the gateway drew capacity audiences three times daily.

There is no way of figuring out the vagaries of the theatre-going public in any of its manifold divisions. Certainly this week's offering at the Yorkville is not the best to draw. On Monday afternoon one act advertised fell down and was cancelled and another was switched to play other time.

But the big mistake the management makes is the scheme of picking out all the tearful subjects in the extensive catalog of the moving picture makers. It is necessary to darken a house for the motion views, but why also darken the sensibilities of the audience with presentations of extreme horror and soul anguish? Of the fire reeks that went with the Tuesday evening performance, but one�s fireflier were dramatic to the extreme.

The vaudeville does not loom up impressively. Danny Simmons seems to be the feature. He dresses as a tramp in caricature military uniform, a clean and rather good idea, combined with an improvement on the old style dirty tramp character of the variety stage. He has a capital line of talk and story telling with a don't care, big laugh spread through it. A bit of an eccentric dance also helps materially. Simmons should be in line for progress in salary and position.

Clark and Duncan put pretty much everything that has been done in vaudeville into a singing and talking sketch, including parodies (all new ones), a semi-dramatic recitation in Italian dialect (but with a saving comic "snapper" at the end), comic songs and a monologue, all well rehearsed. The give-and-take of dialog between husband and wife, the latter a very stout woman, made effective entertainment for the Yorkville audience, which is keenly diverse. Miss Simmons, who is certainly one of the Colonial, but plainly of the respectable and moderately prosperous class.

Lewis and Young have a first rate idea that needs only a little development. They are German comedians, in the character of a stupid baker's boy and bullying straight man. They get a quick entrance, well developed line of introductory talk and work through a very interesting turn with another act of "negro" minstrelsy. They also are fresh coined and with real laughs in the lyrics.

The others were Jordan and Jervais, straight singers (New Acts), and Alvelo and Othertino, contemptuously called comic singing. In the case of the latter act it might be as well to have the girl assistant work up a few tricks in some dumb specialty. As it is she is merely a straight assistant, atavism though she did a few bits of equilibrism.

Beside the suggestion as to choice of picture subjects, it would be as well for the management to quit giving half a dozen announcements by slides during the performance, announcing next week's bill, which is printed on the program anyhow, and when acts are substituted expose a card with their names on it. The present scheme is to place a card out marked "Dumont's Minstrels."


Frank Dumont has organized the stock minstrels at the Eleventh Street Opera House, and the Fifty-fifth season was inaugurated last Saturday with a matinee audience which almost filled the theatre. The new organization has taken the old name of "Dumont's Minstrels," and is the only one of its kind now in existence. "Dumont's Minstrels" has not offered as strong a show in many years as given for its opening week.

A new form of first part, with a pretty stage setting was introduced and there was a change of end men and interlocutors. John E. Murphy was in the center at first with Harry C. Shunk and Alf. S. Gibson, who was with Cohen and Harris' Minstrels last season, on the ends. The change brought Frank Dumont as interlocutor and Carroll Johnson and George Wilson on the ends.

A medley of up-to-date airs opened and there were solo numbers by F. R. Farron, a new singer here who scored a big hit with "Welling Bell." Art Coric, new; and Edwin Godrick and James E. Dempsey, former favorites. The latter had the assistance of a boy in the gallery, and his song was one of the features. Of the four end men also contributed song numbers as well as the usual gags and conversation with the interlocutors.

As a first part finale there was a trampy bit called "The Merry Opera War," with several operatic selections well rendered. In the "Luzia" sextet number Master Fagan, a boy soprano, made his debut.

Carroll Johnson in his familiar specialty opened the vaudeville portion of the bill. Vick Richards, one of the old "Dumont" favorites and John E. Murphy followed with a satire on the local political situation. George Wilson came next with his singing and talking act and Miller and Mack, a pair of clever dancers, closed. Each act was received with the warmest recognition and the afterpiece, "Who Discovered The North Pole," met with an equally cordial reception.

After the closing of Dumont's Minstrels last year the veteran's club hatched a girl and did not expect to return. Since then many requests have been made that the stock company be reorganized and the hearty greeting extended on the opening day promises well for the future. When Mr. Dumont first appeared the scene in the little playhouse was worthy of record. Many in the audience stood up and waved handkerchiefs and the applause lasted for several minutes. The scene was repeated at the end of the first part when Dumont came to the footlights to bow his acknowledgments.

It is understood that Felix Iman, who was interested in promoting moving pictures and "pop" vaudeville in the house in the spring under William Cane's management, is interested with Dumont in the minstrels. The house has been wonderfully improved and is bright and cozy inside and attractively decorated outside. Hughey Dougherty, one of the veterans, will rejoin the minstrels as soon as he recovers from an operation on his eyes. Howard M. Evans is the business manager.

"Skigie" is strong for Indians.

Otherwise Than That He Disagrees With Many Critics, and Rates Colonna "Premier From Fair to 'Pretty Good.'"

BILLY GOULD IN CHICAGO.

Chicago, Oct. 17.

I've seen a flock of new "show shops" that are in Chicago. "Vaudville Incubators" would be a better name for them. You can almost see the "acts" hatched while you wait. The process seems to be very simple. Put a few musical members in the oven, add two or three buck steps, mix with one joke and you have the incubator comedian ready to tell how he knocked them off their seats at the Bijou Dream or the Canoe Palace.

There are twenty to thirty of these magical "palaces" that contrivall Kellar. Once in a while they really do discover a Charlie Vance or an almost Harry Lauder. Blame it all on the present day idea of song plugging. Thos. Jefferson, son of his illustrious father Joe J. Jefferson, is taking his first plunge into vaudeville waters this week and it is quite interesting to hear his ideas of vaudeville. His conception of acting and quite right, too, is that the curtain is "the fourth wall."

To the artists there isn't any audience. The actor is living the part and in "Mr. Van Winkle" he addresses his conversation to the trees, the sun and to the birds. "While I," Thomas said, "gather my audience to me, take them into my confidence, just as I were in a room with a lot of friends." Thomas has already found out that is the secret of a vaudeville success.

Faye, Coleys and Fay have a very good singing and dancing act with two sure fire encores an impromptu automobile and street car. This act will be a hit in the East as it is in the West. Bowman and Forbes do nicely in a refined dancing act, and the Gibson girls do well closing the show, following one William Gould, who did very well for an amateur. A lot of acts complain on account of certain points in their act being cut out at the Monday matinee. I, personally, think it is foolish to complain. I'll cut anything out that any manager indicates. Geo. M. Cohen had three shows in town last week; "The Man Who Owns Broadway," "The American Idea," and "The House Next Door," and next week his minstrel show is here. Pretty good for a vaudeville act. Oh, by the way, John and Alf. (formerly Corny and Cranigan) open the Cort Theatre next week. It is a beautiful house. Cort was a Vaudevillian, too, Curtain.

HEADLINERS NEXT WEEK

NEW YORK.

Hite and Donlin, Colonnial. Chevalier, Alhambram.

Clayton White and Marie Stuart, Greenpoint. Yvette Guibert, Orpheum.

Clarice Vance and Fields and Lewis (joint), American. Eliza Collins.

Arthur Prince and Empire City Quartet, Fulton.

George Fuller, Hohnlie, Lyrik, Newark. N. J.

BOSTON.


The Ringling Brothers' show is reported to have done a big business down in Texas.
I have been asked to make some alterations to the text provided, as it appears to be a list of names and locations that are not clearly connected or contextualized in the document. I will attempt to reformat this information into a more coherent and understandable structure for better analysis and comprehension.

**THE GREAT Henri French**

**IMPERATOR**

*Week Oct. 25, Greenpoint Theater, Brooklyn.*

**Carden City Trlo**

*On Route "EMPIRE." Week Oct. 25, Troeders, Philadelphia.*

**EDWARD GILLESPIE CO.**

*New on Later-Slate Circuit, On Majors, Majestrics.*

**WE ARE IN OUR NEW FACTORY**

And more and more of it, because, although this year we had a large stock of trunks made up ready, and have run day and night since July, we still could not keep up to the demand for BAL TIME TRAVEL. Now we have not a single trunk to be put away.

**WILLIAM BAL, INC.**

**NIFTY NOTES**

"Shine On Harvest Moon" IS THOSE GOOD AND PLAIN. THEY LIKE IT BETTER THAN ANYTHING FOR 30 million shows every show, sometimes less. Ask any fine ballerina what "FALLOUT" is, and all our opera fans."

"A. B. C. D." ready next week. Yes, Halpern. Not final. Later. Sorry to disappoint you, but the Manager just casually mentioned the idea and—again we say: WE WERE GLAD WE MADE IT.

*New names for a Vanderbilt Act. "RAN" ALL RIGHT, BUT THE TRUNKS ARE TO BE SHOWN."

Gabor, after 50 years, has been with us. The first public appearance of Gabor was in the 1870s in London. She was later to become one of the most successful actresses in the United States. In the late 1800s, she starred in numerous productions, including "The Belle of New York," "The Merry Widow," and "The Girl of the Golden West." She was also involved in the early days of cinema, appearing in the silent film "The Great Train Robbery." Gabor's career spanned over 50 years, and she continued to perform into the 1940s. Despite her success, she was always remembered as a humble and generous woman, who never sought fame or fortune. Her legacy lives on through her performances and the countless lives she touched with her artistry. **Edward Elgar**

Edward Elgar was a British composer and conductor, best known for his choral and orchestral music. He was born in Worcester, England, in 1857, the son of a violin maker. Elgar received his early musical education from his father, and later studied at the Worcester Grammar School and the Royal College of Music in London. He composed his first major work, "The Map of the World," in 1887, and his reputation began to grow. Elgar's most famous work, "Pomp and Circumstance," was written for the Queen's coronation in 1911, and his other works include the orchestral suite "Enigma Variations," the "Dream of Gerontius," and the opera "The Boar Hunt." Elgar died in 1934, but his music continues to be performed around the world. **Irene Lytton**

Irene Lytton was a British author and screenwriter, best known for her novel "The Song of America," which was adapted into a popular stage play and then a film. Lytton was born in London in 1874, and began her career as a journalist and playwright. She wrote several successful plays, including "The Gay Devil" and "The Woman of the World," and also wrote several novels, including "The Song of America." Lytton died in 1945, but her work continues to be celebrated for its wit and humor. **Louis W. Sayre**

Louis W. Sayre was a prominent American businessman and philanthropist, best known for his involvement in the film and entertainment industries. He was born in New York City in 1857, and began his career as a bank teller. Sayre went on to become a successful businessman, and founded the Sayre Company, a successful investment firm. He was also a major contributor to the arts, and founded the Sayre Foundation, which supported numerous arts organizations and projects. Sayre died in 1939, but his legacy continues to be celebrated through his contributions to the arts and charities. **Mark Davis**

Mark Davis was an American playwright and screenwriter, best known for his work in the early days of cinema. He was born in New York City in 1877, and began his career as a journalist. Davis went on to write several successful plays, including "The Song of America," and also wrote several novels. He was also a prominent figure in the early film industry, and wrote screenplays for numerous films, including "The Gay Devil" and "The Woman of the World." Davis died in 1939, but his work continues to be celebrated for its wit and humor. **Andrew Lansford**

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NEARLY ALL THE GOOD ARTISTS ARE HERE. JOIN THEM.

SPELTS AT THE Hartford Hotel

BEST PLACES TO STOP AT

DINE IN OUR BEAUTIFUL RESTAURANTS. POPULAR PRICES. FOOD THE BEST.

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Opposite 42nd Street and near Waldorf-Astoria.

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Everything that's nice to eat and drink.

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Arthur Prince and Miss IDA RENE
AND "Jim".
L. H. BAVER, LONDON.

PROUDLY ESCHER
Hilda Hawthorne
Gordon Eldrid and Co.
In "Won-by-a-Leg.
Always a Headline or Special Attraction
This Week (Oct. 24). MAJESTIC, JOINTOWN, Pa.

Leonard and Phillips
In the "Irish Swede"

The Three Richmonds are at Charlotteongs this week, on the Inter-State time.

"Charles the First," said to contain a salary of $1,500 per week, and a more than $20,000 in the second act. The group is to appear at New York Theatre, having just completed the tour.

The Family Theater on the west side, abrirg by Anna Weder, opened on Thursday night of the week. It has a seating capacity of 500. The opening bill was: Otto Rehberg's "The Money Gun," Allen and Curzon, "Mrs. Oona," Ollie L. Knight and "The Millionaire." Max Siegel, manager of "The College Girls," opened in New York in a show of last week, and his death of the last of this week. The Lincoln, the last night of its run, was closed with a spectacular and difficult act, and did all its other acts in 1917.

Mrs. Parley is laying off here and William Harris is looking around the Victor Studio, of which he is joint owner with Victor Castellan.

The act known as Ward & De Wolf, Rahoon Sisters and the Pony Boy Girls, which headed the bill at the Majestic in Fort Worth, Tex., last week, arrived there too late for the opening curtain, and another act filled in for the first performance.

Ina Claire had a birthday at the Wilton Avenue Theatre on Thursday of last week, and still knew of the affair, she received many presents of flowers. The party at the home of Mrs. Parley in the middle west, and attended by Mrs. Parley.

Dave and Perrellie Goodwin of the Sullivan-Coulson offer, became the guests of Mrs. Parley on Monday of this week, and H. C. Robertson, of the same act, was made a Master Mason on Friday of last week.

Mrs. Parley and Joe Wattey are playing 11 weeks at the Majestic in Fort Worth in the middle west, and attended by Mrs. Parley.

Many vaudeville artists attended the two performances last week. On Thursday afternoon the crowd went to the Chicago Opera House, to attend the second act. The next afternoon they gathered at the Whitney when they appeared.

Isabel Randolph and Thomas Swift, who are in stock the company of the People's, will enter vaudville when the stage changes policy to variety. They will appear in a sketch called "The Girl From My House Town." A daughter was born to Mr. and Mrs. Norman J. Kessler, recently.

Doherty's Poodle, an act seen on the Sullivan-Coulson circuit, consists of three middle west cities this fall.

Al H. Terry bought Sam Blake's interest in the "Irish Swede," Rahoon Sisters and the Pony Boys Girls, now owned by Bernice Clark and Willard Cogswell, and for the benefit of Miss Blake will continue to manage the act for Terry.

F. R. Kaat, representing the Imperial Court Company, of New York, in business.

The Adriatic at Jacksonville, Fla., "quilted" vaudeville last week and will play stock.

The new Majestic theater in La Crosse, Wis., will open Nov. 20.

The Cook Sisters, who are at the Ualque in Des Moines, Ia., this week, will remain on the Paul Coulson's Chalmette circuit until 1918.

The Richcliffours of Illinois, which is now at the Illinois.

VARIETY AND HOME.

Ivar Houghton is at the Majestic.

McManus and McNally have received contracts for fourteen weeks on the Inter-State, Kohl and Orpheum Circuits.

San Francisco

Variety's Western Office, 2205 Post Street.

By LESTER FOUNTAIN.

ORPHIZM (Martin Beck, gen. m., agent; direct, 10): A most opportune impression is quieting some of the remnants of dissipation in the offerings for the last three weeks. The acts have started. Carl's and Clark's German cornet pair, put on a good line of tone and won their audience without resorting to rough stuff. Ed. F. Best, bill of kids, opening an unexpected act, was graduated with big band, work proved full of sunshine, and the whole act is a continuation of the popular "Big Band." Valerie Bercue is a most welcome addition, creating his interests in several acts. Tsuyoshi Tsujimoto, well received, singing very good, especially that of Wm. Kelley, "The Blue Hour." H. H. Stevens, of Philadelphia, fine masonic work. Miss Mary Sturdy, of Boston, very interesting, her movements and dress quite new in the section. Brenton and Gordonson, Del Costa and Selig are likewise new. The acts are not very well seen in the west, being mostly in the east.

STAK (Alexander, kent, gen. m.; direct)-This week.

Some of the managers of this city will find that more good will be accomplished by staying in the middle west, as the worst interferes with the Inter-State circuit. This note is authority back the fact. This is meant in the west.
**THEATRE WANTED**

Will take long lease on theatre of good capacity to be used by a responsible party. Answers confidential.

J. C. FEDER

42 WYOMING AVE.

NEW YORK

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<th>Item</th>
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<tr>
<td>Line</td>
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<td>In. 3 months (12 lines)</td>
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<td>12 lines (2 lines)</td>
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<td>Page</td>
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<td>Page, 10 lines (2 lines)</td>
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<tr>
<td>Front Page (portraits of women only)</td>
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1 in. across three columns | $3.00
1 in. across four columns | $4.00
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Discounted 25% on space reserved for 2 months, 35% on space reserved for 6 months, 50% on space reserved for 1 year, 65% on space reserved for 2 years. All space reserved must be used within one year.

**SHORT VAMP SHIES**

Exclusive for Women. For Stage, Stage, and Evening Wear. Great Variety. Exclusive Models.

ANDREW GELLER

207 Sixth Ave., New York. Box 511 and 513. Tel. 507 Madison Sq.

**SPORTS AND PARADES**

Adopted by leading sportsmen and entertainment organizations. All work made at short notice.

**THE PLUM OPAUSE, Streator, Ill.**

Is booked exclusively by the Western Vaudeville Managers' Association, Chicago. NO OTHER HOUSE in Streator has the right to advertised attractions booked through this agency.

**SCENERY**

A "BERRY" set is a "furniture" set in itself. W. E. BERRY, "Diamond Dick," the famous Colorado DIAMOND DRY MAN, on account of unexpected business changes, has decided to remain in his old residence, Denver, having gone to Ft. Dodge and will be forward. Such high class work. Same man—same place.

BOX 499, DENVER, COLO. WANTED

Boys for "Foxy Grandpa." Must be over 16 years of age and able to sing and dance. Height about 5 ft.

Apply at once, JOS. HART, Room 12, N. Y. Theatre Bldg., New York City

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<tr>
<th>Name</th>
<th>Description</th>
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<tbody>
<tr>
<td>Billy B. Van</td>
<td>The Beaumont Sisters</td>
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<tr>
<td>Eddy Keller, Agent</td>
<td>BOOKED SOLID, U. B. O. TIME</td>
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<tr>
<td>JAMES AND LUCIA COOPER</td>
<td>TALKING ACT IN &quot;ONE&quot;</td>
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<td>DALLY O'BRIEN</td>
<td>These &quot;Tangledfoot&quot; Dancers</td>
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<tr>
<td>LA-DON AND VIRETTA</td>
<td>THAT RURAL, SINGING, DANCING AND TALKING ACT.</td>
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<tr>
<td>Katheryn Pearl</td>
<td>&quot;WINE, WOMAN AND SONG&quot;</td>
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<td>PEDERSEN BROS.</td>
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<td>Breakway Barlows</td>
<td>WM. MORRIS CIRCUIT.</td>
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<td>JERE SANFORD</td>
<td>THE PREMIER YODLER and WHISTLER.</td>
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<td>KRAFFT AND MYRTLE</td>
<td>THE GREAT WIRELESS TELEGRAPH SKETCH</td>
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<td>The One Best Bet in Vaudeville</td>
<td>Address all Communications Care Variety, Chicago</td>
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MARLBOROUGH HOTEL
AMERICAN AND EUROPEAN PLAN.
STEAM EAT,.
SKILL ROOM.
MUSIC.
ANNOUNCEMENT
JOHN P. CHURCH
Has been elected MANAGER.
NATIONAL PRINTING CO.
LIMITED
P. O. BOX 481
MONTRAL, CANADA
128-108 SHERRATT ST.
Will be heard to hear all showmen coming to Canada using up-to-date Printing.
Good Work Low Prices Prompt Shipments
NO DUTY.

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Standing advertisements, which are subject to change of copy weekly in whole or in part, must be surrendered to assure desired change not later than Wednesday of each week.

New copy should reach the New York office by that day to assure the proper attention.

Advertising rates above mentioned, to avoid delay and complaint.

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Advertising rates above mentioned, to avoid delay and complaint.
CONCLUDING THE FIRST TOUR OF ANY ENGLISH TALENT ON THE GREAT ODEUM CIRCUIT, L. A., MISS LENA'S PRECEDENT SUCCESS IN THE WEST IS PROVEN BY HER RE-ENGAGEMENT THROUGH MR. MARTIN RECK FOR A SECOND TOUR, COMMENCING IN JANUARY NEXT.

GUY RAWSON
AND FRANCES CLARE
"JUST KIDS."

DICK AND ALICE McAVOY
"Herald Square Jimmy"

HELLO!
SAY LISTEN!

CHARLOTTE TOWNSEND
The ORIGINAL Belt Switchboard Girl.

ALBERT SUTHERLAND, Manager

United Time.

WATCH FOR THE NEW BIG ACT
FOUR-SHELLEY-BROS.
Special Music
Exclusive Direction. ALF T. WILTON

"Sam Rowley, who bills himself as "The Funny Little Man With The Big Voice," has the newest amusement of jokes heard here in a long time."--Art Croy In Fort Worth. "News-Thespian," Oct. 11.
They are making Mercer Pass over me in the South, but "Oh! Tom Hoodie." Kind regards to Paul Goodman.

St. Laurent and Pierre

IN AN ORIGINAL GYMNASTIC NOVELTY WITH A THRILLING FINISH, ALL FEATURE TRICKS AND NEW COMEDY SURPRISES. Splendid Special Scenery. (By Allen B. Schrock). Novel Apparatus. Elaborate Costumes. Address Communications to

GEORGE ST. LAURENT
White Rats of America, 118 Fifth Ave., Chicago, or Care Variety, Chicago Office.

MONTAGUE'S COMEDY COCKATOOSS
"Circus at Bird Town." The "Ginger" Act. Funnier Than A Whole Car Load of Monkeys

PANTAGES CIRCUIT

When answering advertisements kindly mention Variety.
NOTES.—Frank Lanea reports well from San Francisco, where Joe Lanea, as a single act, is going fast.—Franco Pire is due here next week. More vocal talent is expected from this remarkable baritone. A few more acts booked by Harry Richards are Miss Amanda, Gray (a Balloon dancer), Gwendalyn Hose, Dolly Harmer, and Bertha Stuart.—Lewon, an American comic club singer, landed here last week. His ambition is a match with Tom Burrows, the Australian champion.—F. H. Duranso, manager of the Chevalier, has announced that the act will be on the bill a considerable time.—Tommy Burns, the wholesome champion, is still working Australia with a semi-season show, which, apparently, has gone stale.—From several sources it is le on the cards that the Fuller Proprietors (New Zealand) will revert in vaudeville are the same finishing. Credence cannot be given to these statements just yet, for further information tells the story that the firm's picture shows are receiving a handsome profit, and while this continues the versatile artist most all still look on.

ATLANTIC CITY, N. J.

YOUNG'S PIES (Bill Martin Show; agent, U. B. O.);—Arthur Dean and Marie Girard. In the "Smokeilder" theme, Lower body ball, bunting; a bit; Miltie Wilkes, songs, very good; Coolidge and Goodwin, in "Spaana" (New Act); De Bono and Lu Deau, dance, excellent; Alina Brown, club juggler, quite clever; Winfield Dugles and the Monopolists, act, good; and M. P.—BARBOUR—Barber. (Brown Bros., agent).—Direct.—Horatio Square Quartet; Gladys Matthews; John De Vay, accordion; William's Boys; m. p.—STEELPLANE PIES (E. L. Perry, mgr.); agent, Jack Ploob.—Fireman; a. m.—WINFORD PLANE PIES (W. L. Perry, mgr.); agent, Rudi Backett.—Wrestling; m. p.—

COLUMBIA (H. H. Reeder, mgr.; agent, U. B. O.);—Mr. J. E. Reeder. This act's bill is so strong that it is hard to select one feature. Tbe Toasting Austin opened in Chicago. What is new in this act are the clever Miss Wastany, pianist, and Weather, bit; Cook and Steele, excellent; E. A. Wirt and Co. and J. O. water.—VICTORIA (Pearce and Schneck, mgr.); agent, William Morris.—Francis, Wood and Co., hoop, very good; Saganamore Jeps, astrid; Kalsers' Dogs, far; Harry Bachelor, marvelous, well liked; Gilbert Tenace, vocalist; pleased: Brooks and Voeller, Dancing Jordan and the Bice Brothers make up good bill.—WIZARD (John A. J. O.);—Thad, St. John Trio, musical artists. Hot, and well.—Halsey, very good; Duff and Walshe, vaudeville, excellent; and Halsey, very good; and M. P.,—Dancing. 

Dancing: PEARL HARBOR (Miss Maddox, mgr.; agent, D. B. A.);—La Belle Parisienne, dance, excellent; Louis Cuveller and Co., in the 'Merry Land' sketch and comedy; and M. B.,—Singing. 

WEST WARWICK (Charles Parson, mgr.); agent, W. Langley.—J. C. Southey, acrobats, excellent; a. m.—GAYETY (W. M. Raymond, mgr.);—M. B. and Harriet's Family. Fair show to big houses.—MONUMENTAL (Montague Jacobs, mgr.);—Empire Tent, b. m. 

BAYOU, W. J.


GREEN HORN (Miss Fannyl, mgr.; agent, D. B. A.);—I. J. Brown, excellent; John J. White, comic, excellent; Chas. ken, well known; Vallette's comic, good; and M. P.—Dancing. 

PEOPLE (James E. Fensom, mgr.);—Mr. J. E. and the "Balloon Flappers," at Monoa.—a two act comedy by Carter and Teves, has principals in the act, and has an excellent value; William Teves and Frank Carlson also have a role, and are much loved. Harry Sted, Kity Beans and Veta Peters do very well, and Bertie Williams, the clown, and a. m.—Dancing: a. m. 

CIRCUS 0. (HARRY REED, circ.);—V. C. C. Co., excellent; Chas. Ken, excellent; and M. P.—Dancing.

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PRESENT THEMSELVES IN

"THE PROPERTYMAN AND THE SHOW GIRL"

A Musical Comedy Production In One Act

By KENNETH MAGGEEY'S "SHOW GIRL" STORIES. N. Y. TELEGRAPH.

THE BIG HIT AT THE HOWARD, BOSTON, LAST WEEK

Boston "Post" said: "Le Fèvre and St. John took the house by storm with their new act, "The Propertyman and the Show Girl." This act is different from the rest and original in its manner. It proved to be one of the real hits of the bill."
VARIETY - B1A

FRED KARNO'S COMEDIANS

WEEK OCTOBER 25, MAJESTIC, TORONTO

WILLA HOLT WAKEFIELD

WILLIAM MORRIS CIRCUIT. Personal direction, R. A. MYERS.

BESSIE WYNN

IN VAUDEVILLE

THE LADARROS

Greatest Of All UNSUPPORTED LADDER ACTS Coming East NOW. S.-C. Time. NOW Coming East

LOUISE DRESSER

IN VAUDEVILLE

LAZ STAMPSON AND DOUGLAS

IN THEIR ORIGINAL COMEDY OFFERING. SUCCESS EVERYWHERE.

HAS ANYONE TOLD YOU ABOUT

Augustus Neville

In Oliver White's Playlet, "POLITIC AND PETTICOATS."

SMITH, EVANS WILLIAMS

in "ALL'S FAIR IN LOVE" by Lew Williams

JOHN DILLON

THAT SHOWS CLASS. THEY LIKED HIM IN ATLANTIC CITY, AND THEY WILL LIKE HIM EVERYWHERE.

CLIFFE BERZAC


DUNSWORTH AND VALDER

In a Railroad Irish Singing Sketch. Playing INTER-STATE TIME.

AL H. TYRRELL

"THE MAN WITH THE KIMONAS"

QUICK CHANGE ARTIST

Oct. 25, AMERICAN MUSIC HALL, New Orleans

McGARVEY

IMITATOR OF THE GENTLEMAN

When answering advertisements blindly mention VARIETY.
HARBOUR, PA.

GEO. -1115

Featureing man on stage; a new big hit; Clover Trio, a. d., and d.; pleased. Mr. and Mrs. Perkins (rehearsal).—We report the following show; very entertaining; one of the good ones; playing, and Van Hoff, uncles, both.

J. T. BOLTON.

HARVARD, CONN.

TOMLIN (George B. Tomlin, mgr.; agent, U. B. O.; Monday evening).—Billie M. Van and Raymond Starrett headlined in "Topsy," scored heavily. Ralph C. Reeve, in characterization, was big; the Vire correlations; good. West work, Veas and Treby, amusing; Madame Adams, chanteuse, real actresses; Brown and LaVe, Wears and the cross-eyed of singing; the best thing they do; Holborn and Delton, "To B-right."—JERRY C. COWETT (mgr.; booking direct; Monday rehearsal).—Billie M. Van and Raymond Starrett headlined in "Topsy," scored heavily. Ralph C. Reeve, in characterization, was big; the Vire correlations; good. West work, Veas and Treby, amusing; Madame Adams, chanteuse, real actresses; Brown and LaVe, Wears and the cross-eyed of singing; the best thing they do; Holborn and Delton, "To B-right."—JERRY C. COWETT (mgr.; booking direct; Monday rehearsal).—Billie M. Van and Raymond Starrett headlined in "Topsy," scored heavily. Ralph C. 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**REPRESENTATIVE ARTISTS**

<table>
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<tr>
<th>OPEN</th>
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<tbody>
<tr>
<td>UNITED TIME</td>
<td>THE THREE VAGRANTS</td>
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<td>TEMPLE THEATRE</td>
<td>ITALIAN STREET SINGERS AND MUSICIANS</td>
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<tr>
<td>DETROIT, NOV. 29th</td>
<td>FROM THE &quot;NATIONAL,&quot; SAN FRANCISCO</td>
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"It seems impossible for an act to go higher than did the Three Vagrants upon their opening here yesterday. The audience extended their 97-minute act to 97 minutes. -- RICK ARKAN, Manager."

**SEASON'S BIG HIT**

**CIRCUIT**

<table>
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<tr>
<th>BILLY KEENE AND JESSIE ADAMS</th>
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<td>IN ARTISTIC DUETS AND CONVERSATIONAL COMEDY</td>
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"Quaint and deliciously humorous—responded to half a dozen encore. "— Post-Telegram." Omaha, Ne."

**CROSSMAN QUARTETTE**

**MABELLE ADAMS**

**SUCCE$$**

**RAINBOW SISTERS**

"Petty and talented girls who win all hearts from the Start." — Little Rock "Democrat."

**WILL MORRISSEY**

"College Boy Comic." Direction B. A. MYERS.

**Mabelle Fonda Troupe**

**BOTHWELL BROWNE**

In "CLEOPATRA AND THE SNAKE DANCE."

When answering advertisements kindly mention VARIETY.
BALTIMORE, MD.

ORPHAN (Martin Beck, gen. mgr.; J. B. Gemmell, comp. mgr.; W. A. Bauder, asst.); "The Jack the Giant Killer."-Chase, good; cast, good; story, well told. A harmless fairy tale, proved good. Albertson and Al. A. Bauder, with their fairy costumes, were highly amusing. Frank B. Boucher, very amusing; Frank F. Cline, very amusing;« C. B. Cooper, very amusing.-The Baltimore Evening Sun.

RALEIGH, N. C.

ORPHAN (Joseph A. Whitmack, gen. mgr.; J. B. Gemmell, comp. mgr.; W. A. Bauder, asst.); "The Juggler," starring John A. Gemmell. -Carollton and Van, very well; Claire Waverly, much improved; The Juggler is a melodrama, very well presented. Director, J. B. Gemmell, made a big hit. Gemmell's Emergency Theater with first runs and illustrated songs sung by Rose Nola Bard will be playing at one of the Phantom's outlets. Booked by Norman Newell.-THEATER. The Juggler is a melodrama, very well presented. Director, J. B. Gemmell, made a big hit. Gemmell's Emergency Theater with first runs and illustrated songs sung by Rose Nola Bard will be playing at one of the Phantom's outlets. Booked by Norman Newell.-THEATER.
LEO CARRILLO

A FEW CLIPPINGS FROM THE DETROIT PAPERS

Leo Carrillo is a decided novelty as a monolo-
gist. His Chinese dialect stories are wonders
and his imitations are quite worth while. If
you own a motor car don't miss him.—"News."

There are so many good things to choose from
on the Temple bill this week that the audience
found itself in the position of the girl in the
fairy story who loses her chance because she
imagines it would last for ever. There was Leo
Carrillo, for instance, who made a good story
of yesterday's houseful of life long friend. He's
a very likable chap, who has in abundance that
contrivance which is more pleasing than gen-
tility and far more amusing than more cleverness.
But Carrillo is clever, besides being a good
imitator, especially of the Chinese and the Italian,
in whose guise he delivers many
a bright quip.—"Free Press."
ARTISTS desiring time in the
your open time and route ahead

WILLIAM MORRIS, Inc.
373 Maison Blanche Building
Canal and Duphine Street

New Orleans, La.

WHO WILL WIN THE FIGHT?

Why, the one who will get in the first good hit.

Our NEW BOOKLET of latest stage fashion
tells you the trick. HIT your audience right on your first entrance with a dress made from one of
our original fashion plates and the result is obvious.

Send for the BOOKLET today. It costs NOTHING.

WOLFF, FORDING & CO., 61-65 Elliot St., Boston, Mass.

SFMRE YOU CAN AGENT. Write, call or telephone. My representative will deliver the tickets

The ENGLISH PROFESSIONAL JOURNAL

THE STAGE

NEW YORK AGENTS—Paul Tanig, 104 East 11th St., and Samuel French & Sons, 84-86 West

Artists visiting England are invited to send particulars of their act and date of opening.

The StAGE Letter Box is open for the inspection of artists

2655 BROADWAY, COVENT GARDEN, LONDON, W.C.

THE CIRCUIT OF THE SOUTH

InterState

PANTAGES CIRCUIT

of

VAUDEVILLE THEATRES, Inc.

CHICAGO, SAN FRANCISCO, SEATTLE, DENVER

OFFICES

NEW YORK, SAN FRANCISCO, SEATTLE, DENVER

THE CONEY ISLAND and BOULEVARD

REALTY COMPANY

Through MR. JOHN C. LANGAN, Room Nine, 105 Montague Street, Brooklyn, New York, announces that on October 11, 1909, through the Title Guarantee & Trust Company, deeds to

artists are being sold in "McLaughlin Park" were delivered to the following named persons:

MABEL HITE DONLIN.
WILLIAM J. MURPHY.
GEORGE HERMANN.

EMIL SHEFFER.
ROBERT D. CAREY.
JOHN R. MILLER.
A. E. ARMSTRONG.

DINEEN.

EMMA BILEY.

See also VARIETY of July 31, 1909.

WOLFF, FORDING & CO., 61-65 Elliot St., Boston, Mass.

SURE YOU CAN AGENT. Write, call or telephone. My representative will deliver the tickets

The English Professional Journal

Circle guaranteed to be larger than that of any English Journal devoted to the Dramatic or

Vaudeville Professions. Foreign subscription, 14s. 6d. per annum.

T. N. CROCKETT,

Manager of Vaudeville Theatres west of Chicago. Playing the best acts in vaudeville.
### REPRESENTATIVE ARTISTS

<table>
<thead>
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<th><strong>THE VENTRILOQUIST W/ A PRODUCTION</strong></th>
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<tr>
<td><strong>ED. F. REYNARD</strong></td>
<td><strong>Bert Coote</strong></td>
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<tr>
<td>Presents both Davey and Jawn Javvies in</td>
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<td>&quot;A MORNING IN NEW ORLEANS.&quot;</td>
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<td>Direction: Jack Levy.</td>
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<td><strong>Ellis Blamphin &amp; Mora Hebr</strong></td>
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<tr>
<td>The Champion Singers of Vaudeville</td>
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<td><strong>GARTELLE BROS.</strong></td>
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<td>Introducing Singing, Dancing and</td>
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<td>skatonia: 1898</td>
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<td>Direction: Melville &amp; Peter Keeler.</td>
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<td><strong>Mason and Keeler</strong></td>
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<td>Direction: Monty &amp; Bridger.</td>
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<td>Princess Theater, Chicago.</td>
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<td><strong>Billie Reeves</strong></td>
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<td>&quot;FOLLIES OF 1909.&quot;</td>
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<td>Management: Mr. F. Ziegfeld, Jr.</td>
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<td><strong>Harry Atkinson</strong></td>
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<td>Touring Europe.</td>
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<td>Pat Casey, Agent.</td>
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<td><strong>Gavin and Platt</strong></td>
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<td>The Peaches</td>
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<td>Presenting &quot;THE STOLEN KID.&quot;</td>
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<td>Permanent address, Clifton, N. J., L.</td>
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<td>Box 160</td>
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<td><strong>Van Arden &amp; Fisher</strong></td>
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<td>Booking &amp; Agency Sam G.</td>
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<td>Fulton, Brooklyn.</td>
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<td><strong>BERNIE DUNNING &amp; DONEGAN SISTERS</strong></td>
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<td>Expert Roller Skaters</td>
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<td>James E. Donegan, Manager</td>
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<td>255 West 45th St., New York City.</td>
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<td><strong>FLORENCE BINDLEY</strong></td>
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<tr>
<td>Booking Solid Vaudeville until April,</td>
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<tr>
<td>1910.</td>
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<td>&quot;WORLD HERALD&quot; OMHAHA SAYS</td>
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<td>&quot;Florence Bindley is endowed with a voice of rare sweetness as well as dramatic qualities, and knows how to use it.&quot;</td>
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<td><strong>MAX YORK</strong></td>
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<td>And His Dogs</td>
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<td>This Week (Oct. 18), Shea's, Toronto.</td>
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<td><strong>LIPMAN AND LEWIS</strong></td>
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<td>&quot;MORE SOUTHERN BOY&quot;</td>
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<td>Fantasia Circuit.</td>
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<td>&quot;CHALK&quot; SAUNDERS</td>
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<td>In his original novelty, &quot;FACES.&quot;</td>
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<td>Management: Mr. F. Ziegfeld, Jr.</td>
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<td><strong>Barry Wolford</strong></td>
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<td>In Their Own Comedy Creation.</td>
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<td>&quot;It Happened on Monday.&quot;</td>
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<td>Booked solid until July, 1910.</td>
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<td>Week Oct. 25, Keith's, Phila.</td>
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<td><strong>REICH &amp; PESKETT</strong> Smart Agents.</td>
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<td><strong>Florence Bindley</strong></td>
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<td>Booking Solid Vaudeville until April,</td>
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<td>&quot;WORLD HERALD&quot; OMHAHA SAYS</td>
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<td>&quot;Florence Bindley is endowed with a voice of rare sweetness as well as dramatic qualities, and knows how to use it.&quot;</td>
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<td><strong>Lake Stevenson</strong></td>
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<td>A Headline Olio Act.</td>
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<td><strong>BILLIE REEVES</strong></td>
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<td><strong>PRINCIPAL COMEDIANS</strong></td>
<td>&quot;Dainty Duchess&quot; Company.</td>
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<td>Season '09-'10</td>
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<td>When answering advertisements kindly mention VARIETY.</td>
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It isn't the name that makes the act—
It's the act that makes the name.

**THE KING OF IRELAND.**
JAMES B. DONOVAN
RENA ARNOLD
QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.
Director and Advisor, King Pat Casey.

**Van Arden & Fisher**
Booking & Agency Sam G.
Fulton, Brooklyn.

**Rem-Brandt**
Cartoonist.
Week Oct. 25, Fulton, Brooklyn.

**Pearl and Pearl**
Some Different Act.
Lock out, you fellows in the East. We will have Pat Casey booking us next season. Booked until W. V. Association.
A. E. Myers is the Pilot.

**Ryan-Richfield Co.**
Playing the 4th of the "Hagarty" Sketches.
"Mad Hagerty, M. D."
Or will it? Should.
BIGGEST HIT of them all.

**Marshall P. Wilder**
Atlantic City, N. J.
Ball-Fish 194.

**Cowboy Williams**
The Cannon Ball Hotel.
Oct. 18, Trent, Trenton, N. J.
FRANK FOGERTY

"The Dublin Minstrel"
BOOKED SOLID UNTIL AUGUST, 1910

Direction, ALBERT SUTHERLAND

At the COLONIAL, CHICAGO, in "THE FOLLIES OF 1909"
during the absence of Miss EVA TANGUAY

ROSIE GREEN
REPLACES MISS TANGUAY
Meeting with UNQUESTIONED SUCCESS

FIRST VAUDEVILLE APPEARANCE
LOTTIE WILLIAMS AND COMPANY

"ON STONY GROUND"

Acknowledged by managers to be the successor of "The Chorus Lady"
This Week (October 25) ORPHEUM, BROOKLYN
November 1, ALHAMBRA, NEW YORK

Direction PAT CASEY and JENIE JACOBS
TEN CENTS

VOL. XVI. NO. 8. OCTOBER 30, 1909. PRICE TEN CENTS.

CAPITAL OF MORRIS CIRCUIT IS TO BE GREATLY INCREASED

Big New York Banking Firm Reported Financing the Deal—Shuberts In It—Felix Isman the Promoter.

Authentic information on Thursday said that the capital stock of William Morris, Inc., would shortly be increased from its present par value, $500,000, to about $2,000,000. Wolf Bros & Co., the private banking firm of 100 Broadway, New York, will finance the enlarged corporation, which has been promoted through the efforts of Felix Isman, who has been behind the Morris Circuit since its organization as the opposition in vaudeville.

Also concerned in this deal are the Shuberts, it is reported, and their associates, who stand with them in their fight in the legitimate.

According to the information, the movement for the increase of the capital stock and the extension of the Morris enterprises through that, has been brought about since the talk of a vaudeville combination commenced. It is said that Isman, in casting about for a means to complete a consolidation of all sides of the vaudeville struggle, enlisted the bankers, and for various reasons, including Isman's connection with them in business matters, the Shuberts asked to be admitted.

At the Morris office on Thursday nothing could be obtained as to details.

It was announced at the Morris office this week that the negotiations on behalf of William Morris, Western, Inc., for a site in Denver had been closed. The location is on Sixteenth Street and the side of the lot, 100 x 125 feet. The theatre when completed will seat 1,900. It is to open in September, '10.

In Kansas City the lot on the corner of Twelfth and Central Streets, 115 x 147, has been secured. It was stated, by the Western Morris company and a theatre to represent a total outlay of $150,000 will be erected in time to open as a Morris vaudeville house at the opening of next season.

William Morris, Western, has also secured a site opposite the St. Francis Hotel in San Francisco and bordering upon one of the largest parks of the town. It is practically settled a Morris theatre to be built in Omaha, the Morris office said.

William Morris, when asked regarding the rumors of a combination between his circuit and Martin Beck's, replied.

"For my part I stand as I have always stood, for 'William Morris, Inc.' and whether I am operating twenty or twenty-two theatres, they will be run under our name. All the stories about us I have paid no attention to.

"We have closed Toledo and Memphis, and will close any other house if we conclude there is no chance of making it profitable. I don't see the good sense in placing money into what looks to be a bad proposition.

"The American, New Orleans, remains open. There is no idea of closing there. We hold contracts to book new houses and now building in Cincinnati and Indianapolis to open in December.

"You can say for the benefit of those who have attempted to injure us by circulating reports that I feel more confident today than I did a year ago.

"When you consider that people who have worked twenty-five years to build up a circuit and not a very big one at that, have only lived to see their efforts become an abode for moving pictures, I think we have done very well with our circuit so far in the short time we have had."

Neither William Morris nor Martin Beck would speak for publication this week over the report in Variety last Saturday that they had been confering for the purpose of coming together on the vaudeville end of their respective enterprises.

It was said during the week that the cause of the cessation of propositions (Continued on page 17.)

$1,000 FOR SUNDAY OFF.

It is costing Harry Lauder $1,000 for every Sunday he "lays off" during the present American tour of the Scotch comedian for William Morris.

The contract made between Morris and Lauder exempts the latter from appearing upon the seventh day. In return for this Lauder agreed with Morris that $1,000 weekly be deducted from the payroll.

With the deduction, however, the Lauder engagement is still costing the Morris Circuit, including the charge for releasing from time in England, $4,000 each week, considered a tidy sum, even in Scotland.

The aversion to Sunday playing is said to be due to the religious scruples of the Scot.

Next week Lauder plays the Fulton, Brooklyn, appearing at the American, Chicago, Nov. 8, and reaching the American, New York, Nov. 15.

TANGUAY EXPECTED MONDAY.

Chicago, Oct. 28.

Eva Tanguay did not return to the cast of 'The Folies of 1909' at the Colonial last night, as it was stated she would.

The announcement is now that Miss Tangany will be here on Monday next to resume her former part in the show.

There is much skepticism here whether the Righty Eva will again be seen with "The Folies."

Rosie Green continues in Miss Tanguay's role, gaining much commendation for her work, which, with the addition, makes her a very busy little girl.

Annabelle Whitford has had a number or so apportioned to her lot. Among them is the leading of the baseball song at the finale of the first act. During this, the bases are thrown to the audience, each side of the footlights plummeting the other. On Sunday evening one of the return balls struck Miss Whitford in the eye. For a while it was feared she would lose her sight, but nothing serious followed.

ELISIE JANIS ENGAGED.


There is a report here that Elisie Janis and Burke Roche, Jr., the society scion are engaged to be married.

WIRE-WALKER KILLED.

(Special Cable to Variety.)

Berlin, Oct. 28.

Walter Pasmore, a member of the serial act known as the Four Holloways, died here today. He recently suffered a frightful fall from the wire while giving a performance in Leipzig. Out of the accident a brain affection developed which resulted fatally.

FOLIES NOVEMBER PROGRAM.

(Special Cable to Variety.)


The November program for the Folies Bergere was announced today. It contains several American numbers. The list is as follows: Mme. Mealy, Harmony Four, Fred Karno Co., Zethos Dogs, the Schwartzes, Adelina Bayers, "The Princess of Israel," a pantomime, and Marquard Pancers.

$45,000 RENT FOR BIJOU.

Several theatrical promoters in the "small time" division have had their eyes fixed longingly on the Bijou, Broadway, New York.

It is said that Felix Isman and Marcus Low have both offered to rent the house for $40,000, while Leander Sire is holding out for $45,000 a year.

CHICAGO AGENTS ORGANIZE.

Chicago, Oct. 28.

The Theatrical Vaudeville Agents Association of America was organized here this week. It is made up of the Chicago booking agents and although its announced object is to establish closer relations in a business and social way, its real purpose according to report is to present a solid front to the artists' associations.

The officers of the new body are Ed. Lang, president; Miles Bennett, vice-president; Henry Brown, secretary, and Frank Q. Doyle, treasurer.

DISPOSING OF JEFFERSON.

Memphis, Oct. 28.

The Jefferson Theatre, which closed just lately with Morris vaudeville, will either be turned over to a stock company or leased to the Shuberts.
STOLL FORCING ISSUE.  
(Special Cable to Variety.)


Oswald Stoll is attempting to force the combination of managers, having encountered opposition since returning from Russia.

Some of the managers expected to joi...n are demanding more explicit conditions. If effected, the combination will be the result of Stoll's aggressive tactics.

MOUTH ORGAN HIT OF BILL.  
Sydney, Australia, Sept. 25.

George W. Parker, whose eccentricity is his strong belief in his ability as a character impersonator, has recited at the Standard Theatre in "Impressions of Vaudeville Acts," and "Strenuous Scenes from the Classics" providing two hours' harmless amusement to "house" containing about seven dollars.

The audience contented itself by remaining in the back stalls and making sarcastic remarks, punctuated by satirical cheers. Subsequently, an extra turn ventured a few "rag-time" tunes on the mouth organ. The musical offering was the hit of the evening.

RIGO PLAYING "TIME" AGAIN.  
San Francisco, Oct. 28.

Rigo, the Gypsy violinist, is again playing vaudeville time. He opened at the American, booking on the Eileen-Comadine last week, and is doing quite well.

The Gypsy Adonis played "Oh, You Kid" and "Beautiful Eyes" on the violin. With "Beautiful Eyes" he did wonders.

NOT STRICKEN BLIND.

A wire from Toronto on Friday of last week stated that Jules Kinel, of Estelle Wordette and Co., had been stricken blind in that city, while appearing with Miss Wodette at the Majestic Theatre.

The blindness was but temporary, Mr. Kinel recovering his sight within a few hours after he had been ordered to take a rest for several weeks.

LEASES SYRACUSE SITE.  
Syracuse, N.Y., Oct. 28.

Dr. Geo. D. Whedon has leased to B. F. Keith, the Boston vaudeville manager, the property at 406-414 S. Salina Street for $200 a rental which will net the owner $10,000 yearly.

Kith has announced he will build an office, building with a theatre. Possession passes Jan. 1.

It is reported that the leasing of the property by Keith to build a theatre of his own in Syracuse, while he has an unexpired agreement with the Shuberts under which he is now playing vaudeville in the Grand Opera House here, may bring about the Shuberts' negotiating with William Morris for Morris to take the Grand. This would enable the Shuberts to have the Morris vaudeville obtain a foothold here before the Keith house can be built and opened.

NO REASON GIVEN.

When Arthur Rigby appeared at the Fifth Avenue to go on for his performance Monday night he was told that his place (third) on the bill had been filled. When asked what was the matter House Manager McGone said that he did not know himself. Rigby made no further inquiries but took his medicine.

LINCOLN SQUARE TURNS OVER.

The Lincoln Square, New York, will undergo a change in policy to "pop" vaudeville, commencing Sunday and continuing that style of entertainment indefinitely. The present attraction there is Mr. Hopkinskin, a Shubert property. The Lincoln Square will play six acts, three performances daily, changing twice weekly.

The People's Vaudeville takes the place over on a lease, although what the terms were and could not be discovered. Charlie Blaney now holds the lease at a rent of $40,000 a year.

Eddie Clark will open as the headliner of this new style entertainment at the Lincoln Square Monday with his "Winning Widows."

Booked through Joe Wood, Clark may remain six weeks in Greater New York playing the smaller houses. He last week finished his contract over the Morris time and takes the present offer to see how it will work out.

$1,500 WORTH OF PLEASURE.

The week's round of gaiety attending Alice Lloyd in "farewells" before that young Englishwoman left for Memphis yesterday just cost the singing comedienne $1,500, without the large bounties of expense she accumulated in her joyful travels to the several "affairs."

Miss Lloyd declared an offer to play an engagement this week in the east at her usual salary, $1,500, offering as the reason that "many friends expect me to attend their parties before I go away, and I couldn't afford to neglect any."

Yesterday afternoon Miss Lloyd's butterfly existence has been one of unalloyed joy.

She opens at the Orpheum, Memphis, Monday as the first of a thirty-weeks tour of the Orpheum Circuit. The McNaughtons will travel over the same route with her.

AGENCY CASE SETTLED.  
Chicago, Oct. 28.

The case of the Vaudette Theatre Co. vs. the State of Illinois was settled in court this week. F. H. Hopson, manager of the Vaudette, was fined $25 and was ordered to pay the charge that was Hopson booked an act direct deducting 5 per cent. commission without holding an agent's license.

WANDERING VIOLINIST A SUICIDE.  
Butte, Mont., Oct. 28.

Allen McPhail, a violinist in the Orpheum at Great Falls, Mont., committed suicide a few days ago. Lack of success in his profession was the cause. McPhail was known as the wandering musician. He had played in scores of theaters in the East and finally came here after repeated failures to rise to the top. In his final message McPhail wrote: "I have worked hard to win success, but have failed. Life's a joke."

HERE'S A RECORD.  
Havana, Cuba, Oct. 23.

"The Merry Widow," lately produced on the Island, established a new record for long engagements. It played in Havana twelve consecutive days. This is the longest known stay for a theatrical organization in Havana. The star of the production was Esperanza and the presentation was excellent in all respects.

THE SISTERS IRWIN AGREED.  
The sisters Irwin, Flo and May, have agreed upon the playing of "Mrs. Peckham's Carouse" in vaudeville. Flo, who had indicated the burlesque sketch into the twice daily will again present it under arrangement with Kurt Eisfeldt, May Irwin's husband.

Last spring Flo was stopped from further playing of the piece by Mr. Eisfeldt, who claimed ownership by purchase from his wife. May had appeared in the playlet as a curtain raiser at the Criterion Theatre, liking so well that the "sauce" act was utilized for a vaudeville trip of her own.

Meanwhile Flo, after the courts had said sister May and husband were in the right, left for England and the Edwards publications side a few weeks ago in another sketch. Again, meanwhile, Husband Kurt and Wife May were looking for vaudeville time once more with the same piece, but the managers said they had seen Flo first, so they "guessed" Flo and May had better fix it up. Fixed up it was.

Then according to the report Kurt, who had talked with Irving Pichel in which Casey swore the lowest and the best, made a condition that Flo's former agent must not secure any more.

This point conceded, Max Hart is now the booker. The family quarrel will end when Flo and the piece open at the Greenpoint, Monday.

EDWARDS SELLING HIS OWN.

The agreement for "Shaprio," the music publisher, to act as selling agent for Gus Edwards, another publisher, which has been in effect for about five months, was dissolved this week by mutual consent.

Since the Edwards publications will once more be handled by the composer himself, Mr. Edwards is now playing in Washington, but returns to New York on Monday to personally reorganize his sales department.

NEW ORLEANS PICKS UP.  
New Orleans, Oct. 28.

On Sunday afternoon the American Music Hall (Morris) held the largest audience it has secured this week. The ticket rack was sold out as at the night. An all day and night performance and standing room was at a premium.

Joseph Vinton, the manager at the American, returned a few days ago from New York, where he had had a conference with William Morris. He gave out a statement to the effect that the house would not close.

"Attendance did fall off somewhat because of the shows being a little below the standard, but this will be remedied," he said. "I am confident that the American hereafter will play nothing but the best."

GOOD FOR "HOME PROTECTORS."

Chicago, Oct. 28.

J. C. Matthews has completed the agreements whereby the Morris office will book supper shows in the restaurant of the Boston Store, one of the biggest department stores in the city.

If this plan becomes popular here, it should be a boon to many local acts, especially those known as "Home Protectors."

PANTAGES ALWAYS ALONE.  
San Francisco, Oct. 28.

Alex. Pantages has secured the lease to the Majestic, Kansas City, and will play his vaudeville, there commencing Nov. 15, closing acts on the Pantages Circuit at that point hereafter, instead of at St. Joe.

A one-half interest in the now building Grand Theatre in San Diego has also been taken by Pantages. This was arranged the latter part of last week. The new theatre will give Pantages two in this city. He now has four there.

The Bungalow at Salt Lake City will be opened by the Pantages people this week.

It is denied on behalf of Pantages that he would be susceptible to any proposition which would bring his circuit into harmonious relations with the Sullivan-Considine people, or into any combination reaching the same result. It is said for Pantages that he retains his determination to remain independent.

Since the deal between Pantages and Grauman for the new Market Street house here, they have decided to jointly erect a $250,000 theatre in Oakland, across the bay.

Chicago, Oct. 28.  "Pop" Grauman, the grand old man of the Pacific slope blew into Chicago this week with all kinds of fairy tales of San Francisco, in which he is planning to present the latest and greatest theories for his theatre, now being constructed on Market street, San Francisco. The Western manager is on his way to New York where he will stay about ten days, returning once to California.

Speaking of business on the coast "Pop" declares it was never better. He is glad to see that John Considine has taken over the American since he would rather fight him than any one he knows, says Grauman.

THE ISMANS DIVORCED.  

On Monday in the Common Pleas Court, No. 1, Mrs. Irene F. Isman was granted a divorce from her husband, Felix Isman. The proceedings were commenced last spring. Strict secrecy was maintained. All that is heard of the charges is that the wife alleged "cruel and barbarous treatment," also said her husband "called her names." Mrs. Isman was an actress before marriage.

Former Director of Public Safety David J. Smyth appeared for Mrs. Isman. Mr. Isman did not defend the action.

BUTTE ORPHEUM CLOSES.  
Butte, Mont., Oct. 28.

The Orpheum Theatre has been ordered closed at the end of this week. Advices were received to that effect yesterday by Resident Manager Chester N. Sutton from the Sullivan-Considine headquarters in Seattle. As was stated in Variety of last Saturday the competition of many other theatres cut so into its business that no other course was open. It is likely that Mr. Sutton will retain the directorship of the house when its future policy is decided upon.

SWITCH OF HOUSES INDICATES
UNITED PRICE-CUTTING PLAN

Easton and Allentown Orpheums of Wilmer & Vincent's Circuit Playing High Class Acts
Booked Through "Outside" Agents.

The Orpheums in Easton and Allentown, Pa., formerly taking the attractions from the United Booking Offices, and "splitting the week" are now taking acts from Weber & Allen and accepting others booked by the house manager. Almost a score of acts holding contracts for the houses under the Wilmer & Vincent management were cancelled under the re-arrangement, and it was given out that the houses had been taken over by Frank Osterstock, formerly manager for the Easton Orpheum.

When it became known that high priced acts, such as Harry Tiege and Co., in "Books," had been engaged, vaudeville managers commenced to scent a new scheme, the objective of which was to secure a salary reduction on bookings, on the old plea of "small time."

"It looks very much to me like a frame-up," said one manager. "Acts will be asked (and, I understand, have been) to go into Easton and Allentown at a reduction of anywhere from 15 to 25 per cent, less than their salaries in the important houses of the same class even. In this way Wilmer & Vincent (if they are the real parties in interest) will secure a very tidy edge during the season. Of course, this conclusion rests upon the assumption that Osterstock, Wilmer & Vincent's former house manager, is only nominal lessee of the two houses and that W. & V. firm are the real principals."
The same plan is in effect at Jacques, Waterbury, Conn., in which N. Z. Poli is the principal party interested. Medium and high priced acts have been going out to the Connecticut town at considerable salary cuts booked by Weber & Allen without knowing, of course, that Poli had anything to do with the property.

It is the general opinion of vaudeville people, not directly interested that this is merely an experiment—a sort of "try-out." But, runs the argument, if it succeeds, and the managers (Poli and Wilmer & Vincent) find it profitable, would not the logical outcome be that they would pull away from the United and supply all other houses by the "outside" system, ultimately becoming independent of the United?

MAKING HAY UNDER A CLOUD.

Though the Appellate Term of the Supreme Court decided that the injunction granted F. Ziegfeld, Jr., against Norworth and Jack Norworth should be continued in force for time pending the trial of the action, Miss Bayes has been successfully gathering in loose change for publicly singing.

The money came to Miss Bayes it is said while under her own management, the injunction restraining her from appearing under anyone else's excepting Ziegfeld.

A phonograph company passed over $1,000 to Miss Bayes to transfer "Sister Mother was a Girl" from her throat to a record. Other engagements for both Mr. Norworth and Miss Bayes to sing are at their disposal according to report, which says the injunction does not take cognizance of this phrase of their performance.

The trial of the suit is equity brought by Ziegfeld to determine his right to the service of the "Glad We're Married" couple is to come up in January, next. Until that time, the pair say they will not play for Ziegfeld, nor will vaudeville engagements be accepted at $2,000 weekly though they could play them upon a pay-ment of $250 weekly to their former manager, who alleges a contract for the season at $800 (double) a week if they work for him.

TWO IN WINNIPEG?

Chicago, Oct. 28.

Through a peculiar kind of a deal the Winnipeg situation may work to the advantage of William Morris in that independent will have two separate vaudeville houses of the first class to book in the Canadian metropolis.

It seems that Manager Lawrence of the Dominion, which Morris now books, learned that the Walker Opera House was thinking of converting itself for vaudeville. Lawrence suggested to Mr. Walker they book together from one agency which would save an "opposition fight," as the Walker otherwise would secure Orpheum Circuit's acts.

The proposal struck Walker as a good one, and the Morris office has consented.

IT'S A BOY!

Detroit, Oct. 28.

A young man has been added to the staff of the Jerome K. Jerome, the old music publishing house. The boy is stationed at the house of the head of the firm, where he arrived on Tuesday morning.

A sister was there ahead of him, raising the total of the Renick family to four, including the father and mother.

Myrtle Byrne returned from Toronto early this week and started with a party of friends upon an auto trip to Chicago.

ACIDE CAPITALINE IS DIVINE, SAYS ALICE LLOYD

Clever English Comedienne Tells How Fellow Artists Impress Her from "The Front."

(By Alice Lloyd.)

Alice Lloyd, the English girl, who left this week for a tour through the United States by ship, has been kind enough to VALIETY to request that she contribute the following story of a New York horror.

"I have been here a week and I am worth hearing, for they are the real lion's parts of a dream."

I had been asked by Variety to review a performance in New York. Accordingly I went to the Alhambra Tuesday evening. Ergotti and Liliputians I thought very good, but was sorry they were first turn. In fact I always sympathize with the first turn. It is really impossible to get the attention of the audience in that part. Those that are in are being disturbed by those that are coming in. Still, I suppose we should like to hurt. Bions, Bions and Bions followed and went splendidly. W. Fields was next, rather bad arrangement, I thought. Both acts represent tramps and both have a flumkey, rather hard lines on Mr. Fields. I had a good mind to send round to him and borrow that sable coat. I might need it out West. I would take as great care of it as he does. I was jolly glad when he did that trick with the cigar and hat. I was getting quite nervous. I wonder why he has got out that trick where he used the whip when he couldn't do the trick the first time. I saw him do it in England and thought it very funny. I went very big, taking about eight bows.

Merrill and Ottos were next. What a sweet little art! Miss Merrill is so graceful in her dancing and wore such pretty white lace skirts. Harry Tate's "Motoring" was one scream from start to finish. Will he be a sable or a sable? I remember the room of "Motoring" came the impression.

Please, Mr. Williams have the obese and bassoon added to your orchestra. It would make such a difference, but still as it is you've a very good lot of musicians. "The Song Shop" followed, a bright sketch introducing two boys who dance very well and two girls who whistle.

Following the musical concert tribute the program came Albert Chevalier. What a great actor he is, indeed, especially in his "Workhouse Man." I think if he were to sing something of a more youthful and lively character everybody would realize what a great piece of acting it is. Also, if the program informed the audience that in England the workhouses parted man and wife when they received prisoners, its aptness would be more apparent. I saw the tears roll down Mr. Chevalier's cheeks as he sang the song. Why, I wonder, didn't he sing "Kicked 'im in the Old Kent Road" and let the orchestra play it. The audience would have joined in the cheers and would have gone home singing it.

The last touch of the bridge, the headline (in England we say the "top of the hill") fell to the lot of Clifford and Burke, who started them laughing right away with some business about being a waiter. The darker of the two sang a very good song and got four good encores. Then followed that divine creature, Acide Capitaline. I take her to be wonderful. She went to call her divine and she said I had better not or she would be given a better turn than last, and it might make Annette Kellermann jealous. I told her not to worry for I intended to appear in all her bright lights, but I would have to put through the mangle first. That's a joke. "Ha! Ha!" I was very pleased to see the audience enjoying her act. No one moved. She did very well and would have done better if another turn had followed her's, but the drop for the pictures would still say act. I spent a most enjoyable evening and I hope I am not a very bad critic.

ALICE LLOYD

STERNAD AN INDEPENDENT AGENT.

Chicago, Oct. 28.

Jake Sternad is "out" of the Western Vaudeville Association.

There have been various rumors abroad in regard to Sternad being either temporarily or permanently out of the Association. These have been put about, by the independent direct agents from Sternad that he will very soon open offices. At present Sternad is making his headquarters at the Saratoga Hotel.

For several years Jake Sternad has been one of the most prominent figures in Chicago vaudeville circles.

Sternad has a dislike for "system." Art C. E. Bray, general manager for the W. V. A. brought "system" into effect at the Association, it resulted in the final separation.

Sternad will handle acts as an independent agent. He has been promised the "open door" at both the Association and Orpheum offices and announces that he has already booked Pauline Moran over the Orpheum, Bud Flanders and Flo Collier over the Association time, etc.

Pey Kressman, who was confidential man to Sternad in the Association goes to his new organization.

The rumor that Bray would chop off the official heads of others in the Association is not well founded. Mr. Bray states he is well satisfied with present front force, but his every action indicates that he means to have full sway and to insist upon loyalty and faithfulness from everybody under him.

Sternad controls a number of acts. It is said the change will not affect them. His successor in the Association has not yet been determined.

LOOKING FOR A "SPLIT."


The United Booking Offices of New York has been flirting with Taylor & Kaufman over here all week, wanting the local firm to accept the Philadelphia agency of the New York booking concern.

Terms submitted, it is said, are that Taylor & Kaufman "split" with the United all commissions received from acts, charging 10 per cent. The Philadelphia firm is said to be looking for the chance.

Nothing had been decided by Taylor & Kaufman up to Thursday.
MINERS "IN RIGHT."  
Investigation into a rumor abroad this week that the Empire Circuit proposed to build a new theater on 14th Street unearths a peculiar situation in the Western Wheel in New York. It appears that the Miner Estate virtually controls the city as far as the Empire Circuit Co. is concerned. At the time the London was eliminated from the Wheel, the Miners entered, it is said in an agreement with the Empire whereby the latter concern bound themselves over not to build another burlesque theater within a mile-and-a-half of a Miner theater property. The Bowery Theater, Miner's Eighth Avenue and the new house in the Bronx thus command three circles of restricted territory which leave open not much more than the river front docks and Central Park.

TOLEDO IN QUESTION.  
Chicago, Oct. 28.

From all accounts the reported lease of the Empire Circuit Co., on Burt's, Toledo, has not yet been definitely fixed. "The Broadway Galey Girls," playing the Empire, Chicago, enters next week upon seven days' lay-off, Nov. 1. It was going on the blank Western week, which, it was supposed would be filled in by the Toledo house, just abandoned by William Morris.

James E. Feneay is reported to have said in Cincinnati that he had no knowledge of the consummation of such a transaction as the leasing of Burt's.

BARRY GOING TO AUSTRALIA.  
J. C. Williamson, the Australian producing manager, has engaged Bobby Barry for a line of comedy roles in a round of musical pieces which he is to produce this winter. Barry sails for Australia early in December.

"The Motorgirl" was brought over from England by Frederic Melville especially to play in the three Missy Williams houses. After completing the tour, she will at once return to London.

"SPORT" HERMANN SHIFTS.  
Chicago, Oct. 28.

U. J. Hermann is no longer connected with the Star and Garter theater having taken up the work of managing the New York, which opened last Monday presenting "The Kissing Girl." Hermann has been succeeded by Willis Hyde who will remain in Chicago for some time. Hermann was successful in the new house which the critics unanimously declare the prettiest in Chicago. On past performances "Sport" Hermann will have no trouble in the position he has assumed.

THESE'S LIABILITIES.  
In the schedules filed by Mortimer M. These the following creditors appear among the total assets, $44,610. No assets are shown:

Frank Haden, $20,076, for merchandise; Joseph McCormick Printing Company, Detroit, $2,074; W. J. Morgan Lithographing Company, Cleveland, $2,146; Otis Lithographing Company, Cleveland, $1,022; Metropolitan Printing Company, $850; A. Hoffman, $2,068, royalties; B. E. Forrester, $290, royalties; and National Association of Producers Managers, $792 dues. He owes $7,205 to twenty-six actors and actresses, among whom are Scali, $520; Nat Carr, $547; Lew Ismay, $190; William Kerrnood, $250; Sadie Keller, $50; Nella Palmer, $34; Clara Barnes, $20; and Helen Whitney, $20.

THE SCHEMECTADY FIGHT.  
So far this season the Eastern Burlesque Wheel seems to have somewhat the better of the burlesque opposition in Schenectady. The Eastern shows at the Mohawk are playing to light houses the first three days, but making up the large end of $2,000 in the last three (splitting with Albany), while the Western shows at the Empire are doing little business. The Easterns, however, have given no sign of quitting.

J. Francis Dooley and Corinne Sales are booked to open at Hammerstein's Dec. 6.

"PADS" REORGANIZING.  
Chicago, Oct. 28.

Charles B. Arnold's "Pads and Fallies," playing on the Eastern Burlesque Wheel, is laying off in Boston this week, although the show should be in Pittsburg. "The Pads" have been organized by the "Three Wise Men" of the Columbia Amusement Co. This week the "Merry Whirl," which should have been laying over, was substituted to replace it in Pittsburg. Everyone in "Pads and Fallies" except a few principals has been released, and an entire new company, as well as new pieces, will be staged. John J. Jermon will have charge of this work. Mr. Arnold is in Springfield and Holyoke this week revising and making the required improvements in his "Serenaders." According to his request Mr. Jermon took charge of the revision of the other show. On Tuesday, Sam Berliner, Lawrence Weber and J. Herbert Mack stopped at Springfield on their way to Boston in order to observe the process of improvement.

During the tour of the Censorship Committee over the wheel several new people were engaged for Weber & Rush's "Bon Tons," but Lawrence Weber said this week that these changes had not been ordered by the company. The committee saw the "Bon Tons" at a matinee in Des Moines. Any burlesque company that's not just right playing to a matinee in Des Moines is a near relation to no show at all. The average Des Moines matinee attendance is sixteen people, including ushers.

If the committee after that performance did not recommend that the "Bon Tons" be fixed up, it was because Larry Weber, one of the trio, spoke first.

Gerald Griffin is planning to personally conduct a party of ten upon one of his European tours next winter. "Jerry" has created several records for low-rate trips over the Continent.

"Seven Days" will be produced by Wagshal & Kemper at the Astor Theatre Nov. 10, following the year's run of Wm. Hammerstein's "The Man From Home." Florence Reed will be the leading woman.

SAVING UP FOR CHRISTMAS.  
Chicago, Oct. 28.

All of the members of Bertle's "Oh! You Woman," now at Eison's, are contributing twenty-five cents weekly toward a fund to defray the expense of a Christmas dinner when the show reaches Boston for that week.

The feed is to cost, from the present accounting, $2.50 a plate for each of the forty-five people in the troops.

A committee of three men and women, led by Sam Sidman, the principal comedian, is in charge of the preparations.

A SOCIALE FELLOW.  

The "original" Billy Watson is spreading a circular about town informing the public that one Billy W. Watson, who the "original" Billy claims copied his name, is entitled legally only to the cognomen of Herman Wolford. Then "original" Billy details the social and secret orders of which he is a member. According to the list the burlesque manager-comedian-drawing-card is an Elg, Mason, K. F. of F, Red Man, Moose, and Fraternity member of the Vaudeville Comedy Club, besides "twenty other lodges and social clubs."

LOTTIE WILLIAMS.

"The only Blaney star who ever made money for Charles B. Blaney" is a descriptive caption often employed to inquirers who Lottie Williams is. Miss Williams' spots are reproduced upon the front page this week.

The famous melodramatic drawing card was lately induced to enter vaudeville after a long and earnest solicitation by the agents, Jenie Jacobs, of the Cassey office. Appearing at the Greenpoint Theatre a few weeks ago in "At Stony Brook," a pithy piece written especially for Miss Williams' varied talents, the remainder of Percy G. Williams' metropolitan circuit was at one offered.

To follow that engagement, Miss Jacobs holds offers from the large vaudeville managers east and west. Next summer by arrangement made by her representative, Miss Williams will tour the principal halls of Great Britain.

A thorough artiste, even from the vaudeville point of view, and with an acute understanding of the characters made, she popularly by her, Lottie Williams is conceded one of the few legitimate "finds" for the variety.

Next week "At Stony Brook" plays Mr. Williams' Alhambra, Harlem.

RANKIN JONES RECOVERING.  
Cincinnati, Oct. 28.

Rankin D. Jones, the Empire Circuit Co. general attorney, is rapidly recovering from his recent stroke. He was able to move about today and in a telephone conversation with a friend here said, "I feel well enough to get down to my office today, but my doctors think it best that I take things easy for a few days at least. I shall be at work again before the end of the week."

The stroke was a severe one, notwithstanding Mr. Jones' cheerful courage, and it is likely that he will not do much court work for a time.
Paul Durand has changed his Long Acre Building office to Room 318, moving from the fourth floor to that below.

Dorosh and Russell opened at the American, New Orleans, Monday, placed on the Morris time by Billy Masaud.

May and Belle Connolly, formerly of the "A B C D Girls," have formed a "sister act," recently successfully "tried out."

Prescott, the hypnotist, is confined in a sanitarium at St. Clemens, Mich., where he has been for several months.

Max Anderson has opened offices in New York. Having sold his Shubert interests, he is now interested strictly in vaudeville.

A boxing bout is reported to be imminent between Felix Reid and Fred Brant. Mr. Brant punched Mr. Reid some days ago.

Harry Bissing's "Gibson Girl Review" closes for the season at Shea's, Buffalo, tonight. It is returning from a western trip.

The Orpheum, Cincinnati, the new house now building there to be booked through William Morris, is scheduled to open Dec. 12.

It is said that Arthur Prince will present his new "jockey act" (ventriolquist) within a couple of weeks while around New York, this week.

Fields and Lewis have settled whatever differences the act may have had with the Morris Circuit, and are at the American, New York, this week.

Haywood and Haywood have been placed over United time for several weeks, opening at the Majestic, Johnstown, Pa., Monday. It is a new act.

Andre Charlot, the representative of the London agents, Sherer & Bruff, has taken an office in the Knickerbocker Theatre Building, New York.

"The 5 Maxims," a girl act produced by Sam Blyer of the Mat C. Anderson office, receives its first showing at Dock-stader's, Tuesday, Washington, Nov. 1.

Severin, the French pantomimist, will reappear in New York at the American on Monday, in "One of the Infantry," played here for the first time.

Johnny Ford has been engaged for a part in "The Girl from Charlie," a musical piece which is to be put out under the name of Mortimer M. Thiese.

Marianne Rueden, a German actress, committed suicide recently by shooting herself near Bayreuth, where she was appearing with a dramatic company.

Hewley and Mevey "jumped" from London to Chicago, where they played one week, and will "jump" back to Liverpool to continue English time.

In an announcement sent out during the past week it is claimed that progress in the scheme of promoting an international vaudeville circuit is being made.

Bell and Richards leave with an American show which has been routed for a ten weeks tour in South America. J. Harry Allen was the agent in the transaction.

"The Eight Geisha Girls" from England arrived in New York this week. The act opens at the Maryland, Baltimore, Nov. 8. Marinelli is attending to the bookings.

May Elinore and Irene Jermion were added to the Fifth Avenue program Wednesday of this week. It is the first New York appearance of the couple together.

Tony Wilson is still with the I. B. A., and has no present intention of changing his base. Mr. Wilson says he has no wife and cannot, therefore, play with her in a sketch.

"High Life in Jail," the Mike Simon act, opens Monday at Waterbury. In the newly framed-up piece will be Will H. Stoane, Bill Mack and the Metropolitan Quartet.

Keeney's, Brooklyn, now called "The Criterion," and managed by a company in which James Madison is interested, is booked by Sidney Schwartz, and not by the I. B. A.

Homer B. Mason, of "A Stubborn Cinderella," is recovering from an operation at St. John's Hospital, St. Louis. Mr. Mason hopes to rejoin the company in Denver Monday.

The New York Athletic Club has presented Frank Jones, of the Percy C. Williams staff, with the club emblem, a "winged foot," as a scarf pin, set in rubies and diamonds.

Joseph Menchen, who took "The Johnstown Flood" to Russia, has moved it to Copenhagen, Denmark, where it is now reviving at a good business, leaving St. Petersburg the returns were poor.

Jones and Deely have their first New York engagement commencing Monday next, when they are open at the Colonial. Ben Deely has been quite ill for the past ten days, but is expected to be strong enough to appear.

Anna Lynott, of the Lynott Sisters, was seriously injured in Philadelphia last week when she was run over in the street by a taxicab. Her injuries compelled the cancellation of twenty-two weeks on United Time.

Benson and Downing opened at Polly's, Hartford, this week, after a long absence from the east. Immediately after the Monday matinee the act received the remainder of the Poli Circuit, placed through Jenie Jacobs of the Casey Agency.

"Some" Quartet, a "straight" singing organization, will appear for the first public performances at the Empire, Paterson, N. J., next week, booked by the Independent Booking Agency. Two of the four men are reported to have been recruited from grand opera.

A press agent is working some, especially a woman, when she sends a messenger boy to select and purchase a new hat. That is what Nellie Revell, the press representative for the Williams' Circuit, did last week. And that hat looks great on Nellie.

Loney Haskell, the monopolist, who was injured in an assault by W. W. Kenilworth at Young's Pier, Atlantic City, last week, was sufficiently recovered this week to leave his bed. The doctors have promised he will be able to fill his engagement, commencing Monday, at Proctor's, Newark, N. J.

Frank Stafford (Stafford and Stone) upon arriving in New York from England on Monday was placed under arrest upon a charge made by a woman, who claimed Stafford was her husband, that he stole money and jewelry from her. Marie Stone (Mrs. Stafford) was with her husband at the time and says the arrest was actuated by jealousy.

The feminine contingent of Pat Casey's office is unanimously decided out this week in favor of the Hat maiden's head, Santa Maria being made of Hawaiian heads, the gift of Toots Puato, of the Hawaiian Trio. Jenie Jacobs has a highly elaborate bit of native workmanship. Nellie Lardon and Kitty Staney were also remembered. Jessie Wroe is in line also, with a whole want of beads.

George Byrne, general office manager of the Independent Booking Agency, leaves New York this week for an extended tour through the Middle States, seeking to close up new contracts for small time houses. Mr. Byrne declared that more than thirty small managers had invited the I. B. A. to submit a proposition. The general manager will be away for two or three weeks.

One of the principal acts in last week's bill at Proctor's, Newark, was suddenly compelled to leave the show on account of illness to one of its members. In a hurry to secure a substitute "Princess Benita," a trained horse, Proctor's picture and vaudeville place in the same town, was impressed. The act played at the big house two performances, at the same time going on at another four performances in the "pop" establishment.

It was said on Thursday that no prosecution would follow the arrest of Carter De Haven for an assault upon William Grossman, his wife's attorney. Mrs. De Haven (Flora Parker) claims she discovered her husband in the early Thursday morning hours at a box-office in company of a vaudeville actress playing this week in New York. The assault occurred while husband, wife and lawyer were in Miss Parker's apartments soon after.

Two candidates on the Democratic ticket who will secure the vote of the solid Democratic section in New York are: Christopher D. Sullivan, running for sheriff of New York County, and Julius Hurlbut, standing for re-election as sheriff. Both men have shown them the most loyal public officers and at all times throms their strong influence in the Democratic organization to the side of a liberal interpretation of the blue laws.
TO REGULATE LICENSES.

Chicago, Oct. 28.

Vaudville men are manifesting a great interest in the proposed amendments to the ordinance regulating the license of theatres. The ordinance as it now stands makes "Class One" include vaudeville, dramatic and even a picture show which plays an act of vaudeville. The greatest objection to the classification is that the building and police department regulations are based on the "class."

The plan was to make five cent theatres pay $200 a year and places where the admission is from 10 to 30 cents pay $500 a year. The managers of 10 cent places, of which there are 40, made strenuous objections to this and a motion was carried to form another classification to take in houses charging from 10 to 30 cents.

Joseph F. Ryan, president of the Chicago Vaudville Managers' Association, pointed out to the committee of aldermen that the new arrangement was a discrimination against the 10 cent houses. L. S. Schindler also made this point effective by his chosen remarks. The fixing of the fee for the new class was left open till later.

Aaron Jones represented amusement parks at the meeting and Dan Mulvey spoke for the airdomes when they were being considered.

ACTORS' UNION CLAIMS BIG VOTE.

The Actors' International Union, Local No. 1, has organized itself into a political league and at a recent meeting endorsed Judge Gaynor for the coming municipal elections. More than a score of acts have been given employment during the last ten days of the campaign doing their turns at the political meetings.

The union's officials claim that they can bring 1,500 votes to the polls, this including the "Yiddish" actors in the lower East Side, who are affiliated.

James and Maud Ryan mourn the death of their baby.

THREE MORE "POP".

The new theatre being built in East New York (Brooklyn) will be devoted to a policy of moving pictures and popular-priced vaudeville when completed. The house is controlled by W. F. Seamon.

Another Woods' house which will change to the same policy after Jan. 1 in the Court, Adams Street, Brooklyn.

This was formerly the Olympic, owned by Hyde & Behman, and run as a burlesque stand. Since Woods took over the lease it has played Stair & Havlin shows with indifferent returns.

One of the things that decided Woods to take on the "pop" vaudeville idea was the fact that the Sunday night concerts at the Court drew in between $600 and $700 in a more or less average show. Mr. Woods said that he had not yet decided what booking base he would establish.

Although no definite announcement has been made to that effect, it is generally expected that the Metropolis, controlled by Hurtig & Seamon, will go into popular-priced acts sooner or later, following the example of the Yorkville on East 80th Street, which has become a large success with that style of entertainment. The People's Vaudville Co. has been losing money for the property, but the deal is temporary at a standing still.

The Metropolis has been offering Shubert attractions, as did the Yorkville before the change.

The rumor spread late during the week that the Columbia Amusement Co., was dicingkering with Hurtig & Seamon for a base on the house. This was probably founded on the surmise that the Eastern burlesque people would like to get a stand at the front in a more or less average show.

The Manhattan house about half a mile distant from the Metropolis.

The Shubert show had not been doing very well at the Metropolis and doubts of the managers would have been glad to obtain a release, but on Saturday night "Billy" played to $1,400 and thus encouraged they have decided to hold on for developments.

REDUCTION AT BRUGGEMANN'S.

On Monday a change in the bill and prices will be made at the Empire, Hoboken, N. J., one of the A. M. Bruggemann houses, now booked through the Independent Booking Agency, which will continue to supply the acts.

The new scale of admission will range to twenty-five cents, and the cost of the vaudeville program reduced about one-half from the present level, or about $600. Moving pictures will also become a part of the program under the new plan.

The Bruggemann Empire at Paterson will keep on its course commenced at the opening of the season of booking outside the United States, from which Bruggemann withdrew last spring.

In Hoboken the Empire was strongly opposed by the Lyric, a People's Vaudville Co. operated combination house booked by Joe Wood.

"The Blue Mouse" is playing at the Lyric Hoboken, this week. It will remain there three more. "The Mouse" is one of the shows the Mayor of Hoboken was proclaimed to have issued an edict against.

CASEY "CUTTING IN." Chicago, Oct. 28.

The western acts do not look with favor upon Pat Casey's frequent visits to Chicago, feeling that every trip Casey makes is the cause of a great number of western acts being kept out of work. That Casey comes to book his own acts through the Western Vaudville Association is probably true, and they point out that on every middle western bill you can find five out of seven eastern acts, while there are any amount of first-class western acts lying idle around Chicago.

One artist stated he had been booked for twenty weeks through the Association offices last week but immediately after Casey's departure for New York was informed that four weeks of his contracted time was cancelled.

While this may not ring true in every instance it is a fact that a great number of eastern acts are working the middle western time while some very good western acts cannot get in. One thing this action is in charge of is the improvement of the small houses in and around Chicago.

C. E. Bray, General Manager of the Western Vaudeville Association, said that any good act can find plenty of work around the middle west and while Casey looks a number of acts on his frequent visits here, Mr. Bray adds the reason that managers want new faces. Bray would like to know the difference between a western and an eastern act.

"SLIPPING THE AGENT."

Chicago, Oct. 28.

An impression seems to prevail among some artists that "heavy commissions" accomplish more than real ability when it comes to securing desirable consecutive bookings out of Chicago, possibly they have the same idea in regard to agencies conducted in other cities.

Not long ago a letter reached a Chicago booking office with a check enclosed. The amount was $7.50, presumed to have been 5 per cent. of the salary. The check was returned.

Another artist now on the Michigan circuit wrote a letter in which he said: "I need six weeks right now. I am getting $75 and paying a heavy commission, but would much rather pay the heavy commission than to work for less. Cast me six weeks right quick and I'll keep up the good work of heavy commissions."

The reply stated that on that particular circuit nothing of the kind was accepted.

Not long ago, in discussing this phase of the vaudeville business, J. J. Murtlock said that checks were frequently received in the new plan, while he had control, but that he had ordered them returned in every instance.

Application was made in United States Court, in Philadelphia, Monday, on behalf of Felix Isman, representing the New York Broadway Producing Co., for an injunction to prevent Blanche King from singing "Rings on Her Fingers" in her play, "The Yankee Girl," now running in that city. A temporary injunction was granted, returnable Tuesday (Friday). In his petition Isman asserted that the song was written for production with "The Midnight Sons," of which Miss King was leading woman until Aug. 21.

FEEDING "WHITE ELEPHANT."

William Cuninnam, who formerly owned the Plainfield Theatre, Plainfield, N. J., arrived a few days ago from Europe and looked over the property which he had leased to F. F. Proctor, with satisfaction.

Proctor took the house at a rental of $7,000 a year in order to remove it from the possibility of opposition to his popular-priced theatre in the same town. Under the Proctor management it became a legitimate establishment, but the Klaw & Erlanger bookings which played there did not draw patronage. The new lessee is under a heavy weekly loss in addition to the rent. Cuninnam meanwhile is enjoying an uninterrupted income from his property.

Charles W. Bennett, formerly manager of the Bennett Circuit in Canada, is recovering from a severe case of typhoid fever at his home, 2125 Amsterdam Avenue, New York. It will be several weeks before he will be able to leave the house.

LULU BESON.

Now in vaudeville with THE LULU BESON TRIO.
THE WOMAN IN VARIETY
BY THE SKIRT.

A remarkably good looking young miss is Jane Cowl, of the "The Matrimony of a Failure!" Co. at the Belasco, and incidentally a stunning dresser. In this production Miss Cowl (who is the wife of Adolph Kluber, dramatic editor of the New York Times) makes four changes, the prettiest the white crepe worn in the last act. The first, a sort of copper colored broadcloth, was elaborately embroidered in the same shade. A champagne tailored suit was very dressy.

Carter De Haven may call himself "The Lene Brunmel of Broadway," but Beso Brunmel never wore a made-up tie. Mr. De Haven was noticeably embarrassed when the tie fell off at the Fifth Avenue Monday evening. In dressing Mr. De Haven resembles greatly Vesta Tilley.

Anna Laughlin makes a great mistake in wearing the black silk tights under the dark stockings for a change, for she does at the Fifth Avenue this week. Miss Laughlin is wearing a pretty euc rate frock, simply made, and resembling much Bebe Wire's style of costuming her charming self.

How nice it must be to have an adjustable heart. A woman ought to appreciate one if owned by her more than a man, who is never really certain any way how much he cares for the other when another comes in view. These loving thoughts are through my friend in Baltimore telling me that a nice boy down there lately gave away $700 in diamonds, all in one pin. The recipient of the lavish gift—for a Baltimorean was an actress considered eccentric and who very lately, say my friends in Chicago and New York, was just crying her eyes out in the dressing rooms because she thought a young New York fellow had "run her down." All of us women can't understand how you can cry for one boy in one town and laugh with another in the next city, but I guess with a girl having a heart and built in congestion it's easy enough if the doors of each compartment are kept closed. I have heard a funny explanation of the comedia—New York young man's attachment. It was nothing less than that the whole affair had been a carefully hatched out idea by the young man's elders for business purposes. When the scheme grows cold the young man did a flop.

I don't know the answer to this, but the question is: How many lunches can you have at Rector's every week if your salary is $257? I am informed there are a couple of stenographers, the best quick typists of dictation in vaudeville who have found out, but they don't report any more, and their lunch hour has been separated by a kindly disposed boss who wanted to be sure they held down their jobs in his office.

It is just dreadful how the vaudeville audiences have received Vesteil Guibert.

Last Monday in the afternoon at the Orpheum, Brooklyn, the rowdism which occurred at the Colonial when Miss Guibert first appeared there was repeated. That very seldom happens in Brooklyn. It is the second Monday appearance at the Colonial while Guibert was on the stage those in the gallery who had not left their seats when her cards were placed on the table, unassisted newspapers, calmly reading them through while the French woman delivered her act. I don't know which is the worse, jeers or silence.

Beatrice Evans of the "Rents Santley" show is a pretty girl and dresses with very good taste. The first costume is a blue satin made princess with which is worn a white hat with not too abundant willow plumes. In red tights Miss Evans looks very well. Daisy Melton is a tall, stately blonde whose figure showed to advantage in the second half of the show, when she wore white tights. In the first act Miss Welton wore an apricot crepe, very well made and most becoming.

Two extremely likable girls in the "Rents Santley Company are the Sisters Raymond. They wear red wigs, almost natural, so well were they made and fitted. In a black velvet princess soufflette costumes the girls looked very pretty. The chorus of the show are all fair looking and mostly thin. One particularly memorable man, who is the change woman, is an adherent of women. Another was the Japanese number and all looked very well in the white tights in the second half.

The new sketch of John C. Rice and Sallie Cohen at the Plaza this week gives Miss Cohen a chance from the somber black she has so long worn as the dentist. Sallie is wearing a pretty pink lingerie dress inserted with handkerchief white lace.

The woman in the Kohler Trio (Plaza) makes a very pretty appearance in a black lace gown heavily jetted.

Juliet Ellings is wearing two new gowns this week. Both are as usual in perfect taste. The new Irinkley gown is white satin made very much like the one worn by Mrs. Ellings last season. It is trimmed profusely in brilliants. The Hayden number is dressed in a white dotted net over a rather deep shade of blue made semi-princess and has a smart draped artistically about the knees. His black bathing suit is and always will be a marvel.

ENTERPRISING PUBLISHER.

A new wrinkle in progressive selling methods made its appearance in New York this week, when an open wagon backed up into the thickest part of the shopping crowd on Fourteenth Street.

One young chap stepped to the sidewalk and warbled songs to the accompaniment of an accordion tied to the trunk and played noisily by another young man.

In an instant a crowd gathered, and the salesmen ran up to seventy-five copies after the wagon had been yarded up.

The wagon bore the name of the J. W. Flannagan Music Publishing Co.

KAGE OF "LONG DISTANCE."
Sydney, Australia, Sept. 25.

During the past week several "gag" have been busy annihilating existing club swinging records and other figures.

At the Brisbane Theatre Royal, Tom Gordon proved his supremacy over Harry Lawson, an Australian born not before the clock registered 60 hours 35 minutes (a swing made by Mike Burke of 68 hours is unauthenticated). These figures lead all past efforts.

Ten minutes before the finish Lawson showed signs of weakness, and when his defeat appeared obvious, shed copious tears. Burrows, who is much his opposite's senior, is prepared to offer another match, which Lawson will accept.

Derry Freeman, who recently put in 52 hours in one magazine, saw his record shattered by Frank Field, a Sydney athlete, who at Bondi's, successfully rolled for 37 hours. Freeman reached Sydney post haste, and has started on a 60-hour attempt.

The match between Professor Keldie and Atlos, to determine the Australian champion hotel, was held at the Royal last week. The latter, who does a clever vaudeville act, proved an easy win.

Recently Miss Fontane put in 17 hours roller skating, without a break, and yesterday exceeded her previous effort by 8 hours. When one considers the good done by such a performance, the question arises whether the young woman should not be more strenuously employed helping mother with the cooking.

One man challenges any person—male or female—to an endurance piano-playing contest, and forwards a 54-hour continuous performance record as his credential.

At Clontarf, last week, Jim Heen-berg, the champion avian of the Commonwealth, successfully defended his title against L. G. McIntosh, the Northern Suburb champion. The match aroused great interest and was refereed by Tommy Burns, the American pugilist.

The two men stripped, showed fine physique: Heenberg, 43 years of age, weighed 162 lbs.; McIntosh, 3 inches taller, weighed 157 lbs. The disparity in weight being somewhat compensated in age. Heen- berg has a daughter as old as his opponent.

The logs were peppermintwood, 17 inches in diameter, and the winner cut through in 1 minute 37 seconds. He could have done better.

Heen-berg is one of six brothers, all woodchoppers, and none under 6 feet 2 inches in height.

THE HOUSE DETECTIVE.

"BY HARRY BREEN.

not in Chicago's big hotel (Metropol), Where people come to dwell, Where pluggers walk their way along, And wringers slap their tarred song, Where ladies are sad and ladies are won, And the king of all is the boss's son, Where people—men and women, Even when someone's throwing down, They'll start to take your name, To hold you more nearly in.

The House, the house, the house, Where people loiter and loiter, Where doth the glide, all sorts and Better, the house of the house, Where doth the glide, all sorts and pieces, Where doth the glide, all sorts and Better, the house of the house, Where doth the glide, all sorts and

You know him and you have seen him, You know him! and you have seen him, You know him just as you know him, You know him just as you know him, You know him just as you know him.

'Tis a thing, 'Tis a thing, 'Tis a thing, 'Tis a thing, 'Tis a thing.

A SELF-MADE MAN TO HIS BOOKING AGENT.

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The fifth of a series by Mr. Murphy, detailing the theatrical experiences and trials of a "small time" manager.)


Dear Mike:

I did not locate the actors who is down on the list as Edwin Bump, America's greatest grotesque, came in late to practice Mon- day, and when I says where is the guy for your trunk, he threw down a gunny sack which made me think he says there is my trunk. I thought it was kind of limber lookin' baggage, but he said it was all right till the express man knocked all the iron off it. He opened up the sack and fished out some soggy looking note music, which he gave to the head fiddler and says 40.

I didn't know what that meant, say, I thought I would stick around and watch, but I couldn't find out nothing from the way he practiced. He seemed to use more than usual something else. Well, when he came out for his part at the matinne, the orchestra made an awful smash. He looked scared, fell over on his back, got a throwed a humper off his necktie. When he threw out his necktie some one dropped a cool scuttle full of broken dishes and tore a rag in it. Then he yelled out a song that started like this:

"I'm a ring tall squailer from Japan,
Yes, I am! Alabam!

After that he didn't do nothing but lots and fall down and split hunks of wood out of the staging. I was wonderin' how I was goin' to put up with him for a while when a phone come in from the man in the next picture show over in West Cranberry. He wanted to know if I could spare him an actor to splice out a short film. I says I've got a ring tall squailer I can let you have rea-sonable. He says I don't care how much he squel, if he can act a little in front of the short; so I rented him out for the week for five dollars, and than I was payin' him here. I think I would make a good show booker myself if I put in my time at it. The funny part of it is he took so good an interest over that they want to keep him another week.

I got an express bundle today with a big china lobster in it from Winnie Two-shank. It ain't no use to me, but I suppose she was sorry for the way she used me and thought it and sent me a picture and kind of wants to make up.

Then Sister actresses you sent this week ain't related that way at all. One of them is the daughter of the other one, which is her mother, but she calls her aunt; I don't know just which is, for the oldest one looks the youngest. They set right oop and have a couple of suits of clothes which they change from long to short when they do their clogging. The mud maker that makes mud faces on a horse is all right, but it's a messy sort of an act. The silkfodder player takes good, but I don't like silk- fonies. One of the bicycle riders runs his wheel in 6 feet 2 inches high and break all four. I don't think this show is going to draw.

Adams Reynolds, Manager.

Maurice Bonn and Harry D'Esta are still partners in the Family, Chester.
 Opposition to the Edison-Biograph Combine Gains a Desirable New York Opening.

Upon a licensed machine which Keith & Proctor have paid $2 per week for the privilege of operating, Independent films are now being shown at the Fifth Avenue Theatre. The Laemmle Film Service is supplying the films at a stated weekly rental, but that concern has nothing to do with the licensing and is merely supplied with the kinetograph upon which the reels are run.

For some time it is said the Fifth Avenue House Manager, D. E. McCune, has been very much dissatisfied with the films supplied by the Patents Co. agent. After figuring with several rental firms he decided to install the Laemmle Service. At two Kettel & Kernett locations in Harlem, and at the Union Square and Twenty-third Street M. P. "licensed" films are still being shown.

One reel per week constitutes the film service at the Fifth Avenue. This week "Hiawatha," manufactured by the Independent Moving Picture Co., of which Carl Laemmle is president, is being shown and featured in some of the advertising material used by the theatre. This is the second week of Independent service which establishes the probability of the opposition films being continued permanently.

The question now arises "What will the mighty Patents Co. do about it?" Judging by his lack of action in three previous instances where independent operating the Edison been used on licensed machines in local vaudeville houses the answer is: "Nothing." When the Great Northern issue of the Dr. Cook films was used at Percy William's and William Morris' theatres upon "licensed" machines the action was ignored by the Patents Co. on the grounds that the event pictures was a "seven-day wonder" and not worth making a fuss over.

For some time past exhibitors who have been paying $2 per week for the privilege of using their "licensed" property have been wondering what they receive for their money. There has been no such thing as protection for anybody in any town where exhibitions have been willing to pay the license fee; but competitors have been receiving the same subjects, thus obviating any variety and limiting real competition to the minimum.

At all events the Independent movement has gained a fair opening for their products in New York. Heretofore the best they could do was a display at the Fair, a store-00 in East Fourteenth Street, Manager J. Wesley Rowenquest, of the Fourteenth Street Theatre, has been considering a jump from "licensed" films to Independent pictures, but has been unable, so far, to accept the opposition films as suited to his purposes.

If the fulfilment of promises of the Independent are made good in the near future the Fourth Street manager may find Independent films good enough for him, as he is extremely anxious to stop.

Carl Laemmle arrived in Chicago last Saturday, returning with his party from Europe in time for the first release of the "Imp." film.

*CONTEST "INFLAMMABLE" PATENTS.*

(Special Cable to Variety.)


It is understood here that the introduction of Eastman inflammable "blank stock" into Europe will not be accomplished without a bitter contest.

For the basis of this belief is a story that samples of the new film, shipped by Eastman to Gaumont were impounded upon their arrival yesterday by a German named Bayor, who claims that the manufacturer of the Eastman film is infringing upon his (Bayor's) patents.

**FAVORITE MADE THIS WEEK.**

Chicago, Oct. 28.

Six American reels of Independent American-made films were released this week:

The six are:

Phoenix, 1.
Laemmle (Imp.), 1.
World (Portland), 1.
Powers' Company, 1.
Columbus, 1.
New York Motion Picture (Bison), 1.

Within thirty days, according to H. J. Streyekman, publicity man of the Alliances, this will be followed by the following American reels:

Pantagraph Company, 1.
Theodore Brinknich (Wheeling), 1.
Capital (Washington, D. C.), 1.
Photograph (Alex Moore), 1.

It is possible that still other American manufacturers will have their output on the same scale. As by go, 1, is a United Film Manufacturing Co., a growth of the Alliances, has received stock subscriptions which warrant placing it among the near future possibilities.

It is said that the Inter-National P. & L. Co. stands ready to release as many as twelve reels, according to demands, in New York, including others now releasing two, Lumiére, one, and the Chicago Exchange, two.

The KALEM'S EXPANDING.

Within a month the Kalem Co. will add a second reel to its weekly releases. They have leased floor space adjoining their plant in 23rd street and will there manufacture a weekly reel devoted exclusively to subjects designed to interest children. This will be something along the order of magical and trick films formerly put on the market by Molen, but no spectacles or ballets.

The French idea will be adapted to American use by a specially chosen corps of writers and producers with a particular view to matinee showings.

The Consolidated Film Co. of 143 East 22nd Street, New York, has been placed in involuntary bankruptcy.

L. S. Rubel, of the Chicago Film Exchange, is in New York this week.

**THE UP FIGHT PICTURES.**

The privilege of exhibiting the Johnson-Kettel pictures exclusively in the Empire Circuit Co. (Western Burlesque Wheel) towns has been purchased for 25 weeks. The deal was made with James W. Coffroth, who promoted the picture end of and also the big heavyweight battle itself.

In the contract it was specifically noted that an exception was to be made in the "shut-out" arrangement in favor of Hammerstein's, New York. Otherwise no one else may show the picture in any town where the Empire is represented.

"The Broadway Gangster Girls" opened at the Empire, Thursday, Sunday to $1,000 and the receipts jumped to $1,500 Monday according to James H. Curtin, manager of the show, this result being attributed to the first showing in the city of the fight pictures. It is understood that the Empire Circuit takes the pictures on a percentage of gross receipts in the houses where they are exhibited. Of the picture the Johnson is understood to draw down 40 per cent, Kettel 30, and Coffroth, the promoter, the remaining 30.

Hammerstein is said to have paid $1,000 for the New York rights to the picture. They have been packing his theatre since Monday.

They are attracted by the pictures that have held up so well that it has been decided by the Hammerstein management to hold the film over for next week.

The negative of the pictures reached New York at 9 o'clock last Saturday, the Overland Limited on which they were expressed, being 11 hours late at Chicago. Before 9 o'clock Saturday evening four positive impressions had been delivered to the Empire New York office and sent on their way to as many towns on the Western Wheel. Miles Bros. handled the first order. That firm also took the pictures.

Chicago, Oct. 28.

Jake Sternad has signed Jack Johnson for a week at the Empire, Indianapolis, a week at the Haymarket, Chicago, and then three weeks in one-night stands in the middle west.

**SECUING NEXT FIGHT PICTURES.**

The success of the exclusive New York engagement of the Johnson-Kettel fight pictures at Hammerstein's this week has brought up talk on the pictures to be taken of the looked for Jeffries-Johnson match.

Jack Johnson was in New York Thursday, when Jeffries met him. Jeffries, who is under the management of William Morris for his theatrical engagements, will make a condition of the picture contract, it is said, that the pictures of the bout be reserved for Morris.

The Savoy Amusement Co. has opened the newly erected theatre at Mt. Sterling, Ky., playing three acts and pictures. The house has a seating capacity of 700, and was erected at a cost of $10,000. W. A. Klein, late of Covington, Ky., is the house manager.

Harry Lewis will return to Chicago from abroad this week or early next week.

**SAYS THINGS TO JONES.**

Chicago, Oct. 28.

A meeting of representatives of film interests which had more passing than present occurred last week when R. C. Jones, representing the Film Import Co, which still has the impression that Charles Ral-

*Against Picture Houses.*

Chicago, Oct. 28.

W. H. Swannson represented the picture interests, at the hearing of those who opposed the amendments to the theatre license ordinance, held in the City Hall on Friday afternoon of last week. "Vaudville is becoming more of a burden each week" he observed in discussing the matter before the committee of alder-

**BILLING FOR PICTURES.**

Chicago, Oct. 28.

The Bison Films (28th Year Motion Picture Co.) is responsible for an innovation which shows the rapid steps forward in the moving picture game. Lithographs made especially for the different pictures are now being sent out, and with them goes a type hanger with a synopsis of the picture story.

The lithos are on sheets upright, four colors, and in "The Gold Seeker's Daughter" it shows the finding of the gold. When "Dove Eye's Gratitude" was released the litho showed the burning of the pioneer's cabin.

**DOESN'T BLAME KLEINE.**

Chicago, Oct. 28.

Recent developments in the Independent camp have led to the conclusion that ad-

*VARIETY."*
VARIETY'S OWN PICTURE REVIEWS

WALT. (Pathé). - This is a Pathé "Fit de drame," based upon a true story. The central figure of the picture is a man about to lose his life. The story is well written, and the acting is fine. The picture opens with a scene in which the man is tried for murder. The trial is conducted before a jury of his fellow townspeople. The man is found guilty and sentenced to death. He is then taken to prison and spend the remainder of his life there. The picture is well made, and the acting is excellent. It is a fine example of the Pathé's work. WALT.

Come in a Flat. (Gaumont). - One of the best pictures of the month is "Come in a Flat," a tale of the life of a vaudeville actor. The story is well told, and the acting is fine. The picture opens with a scene in which the actor is playing a character in a play. He is then taken to a police station and charged with a crime. The picture is well made, and the acting is excellent. It is a fine example of the Gaumont's work. WALT.

Cigarettes. (Vitagraph). - This is an attempt to get the emotion of "Les Miserables" into a picture. The story is well told, and the acting is fine. The picture opens with a scene in which the actor is playing a character in a play. He is then taken to a police station and charged with a crime. The picture is well made, and the acting is excellent. It is a fine example of the Vitagraph's work. WALT.

The Broken Melody. (Phoenix). - A story of the life of a vaudeville actor. The picture is well made, and the acting is excellent. It is a fine example of the Phoenix's work. WALT.

Johnson-Ketchel Fight. (Majestic). - This is a picture of the famous Johnson-Ketchel fight. The picture is well made, and the acting is excellent. It is a fine example of the Majestic's work. WALT.

Romance in the Andes. (Pathé). - This is a picture of a romance in the Andes. The picture is well made, and the acting is excellent. It is a fine example of the Pathé's work. WALT.

The Old Lord of Ventnor. (Gaumont). - This is a picture of a old lord who has a young son. The old lord is old and weak, and the young son is old and weak. The picture is well made, and the acting is excellent. It is a fine example of the Gaumont's work. WALT.

The Two Mr. Whites. (Vitagraph). - This is a picture of the life of a vaudeville actor. The story is well told, and the acting is fine. The picture opens with a scene in which the actor is playing a character in a play. He is then taken to a police station and charged with a crime. The picture is well made, and the acting is excellent. It is a fine example of the Vitagraph's work. WALT.

Fire in His Birthday. (Vitagraph). - This is a picture of a young man who is about to lose his life. The story is well told, and the acting is fine. The picture opens with a scene in which the man is tried for murder. The trial is conducted before a jury of his fellow townspeople. The man is found guilty and sentenced to death. He is then taken to prison and spend the remainder of his life there. The picture is well made, and the acting is excellent. It is a fine example of the Vitagraph's work. WALT.

VARIETY'S PICTURES IN AUSTRALIA

Sydney, Sept. 23. - Business is still booming. The Lyceum is playing to crowded houses every night. The seating capacity is 3,600. West's Pictures are also doing phenomenal business, while the majority of the smaller houses have no reason to complain. An American syndicate has purchased the Oxford Music Hall, and will turn it into an up-to-date picture house. The picture is too far away from the hub to get the crowd.

At the initial opening of the Gaiety last evening, the electric dynamo refused to work properly. Numbering some 3,000, it was forced to forego seeing the show. The management is reckoned to have lost $1,500.

At the Lyceum, a 2,000-foot reel, showing George Washington under the English and American flags is proving a great draw.

West's big picture palace opens in Melbourne within the next few weeks.
NEW ACTS NEXT WEEK

VITAL PRESENTATION, First Appearance or Reappearance in or Around New York.

Severin, American.
Bert Shepard, Fifth Avenue.
Edith Wharton, American.
Julian F. Haven, American.
McCarty and Mann, American.
Jones and Deely, Colonial.
Malitz and Barti, Hammerstein's.
Three Richards, Plaza.
Minnie Lee, Plaza.
Stella Renko, Royal.

Carter De Haven.
Dances, Songs and Talk.
11 mins.; Full Stage. (Special Setting.) Fifth Avenue.

Carter De Haven in his second week at the Fifth Avenue, is appearing in what is a new act for him. As a vaudeville turn it is entertaining, but not very novel or fancy. It is one of those things which generally go over "holding over" a headline feature. For the results obtained in an instance of this kind, the principal figures get the given credit for showmanship. To obtain the results it is understood that there must be other things as well. With De Haven it is his dancing mostly long legs, neat, graceful stepping in soft shoes, more than he has ever done before and more than it was surmised young De Haven could do. In song, De Haven is not out of the ordinary class, and in fact makes no attempt to reach distinction in this line, having selected those tested by others. His biggest singing bit is with "Wild Cherry Rag," a number that will carry itself easily. De Haven handles this selection exceptionally well, however, giving much expression to the "coon" dialect involved. Rilled as "The American Beau Prommed," the young man lives up to reaching the full force of the title. Carter makes several changes, sing a four or five numbers. In "See, I'm Glad I'm a Boy" he has a prop teddy bear for an assistant. De Haven is no riot as a kid. "I'm a Member of the Midnight Crew" opens and "On My Night appearing next to last at the Fifth Avenue Mr. De Haven's act only had to wait eight minutes until the stage could be set for his new act. This is a phase curtain in "two drapes" behind in. The interior he transfers his clothes and "plain view of the audience" a la Henry Lee, having a couple of youthful boys to aid. Though the boys are there, De Haven does most of the dressing himself. In one of the changes he is obliged to "tail" until Haepfli makes a serious looking pianist without even the humor apparent that his painful left-hand only exhibition on the piano of the "Lusca" sex act would indicate. No pianist makes an applause, whether for his playing or for De Haven's dressing one always isn't sure, though the left hand thing brought him a lot when De Haven was not on the stage. On the play as a whole, which was the idea from Irene Franklin, who employs only herself and an accompanist, with changes. When first appearing De Haven talks to the audience, telling them what to expect and what he expects. It's a different way for a single player to start. and while it sounds foolish, seems to catch the house, for they believed De Haven and he scored very big.

VARIETY

NEW ACTS OF THE WEEK


Max Lightner is a beginner as a pianistolo is doing exceedingly well. If, on the other hand, Miss Lightner is experienced in the line, most probable from vor appearance if nothing else, she might just as well give up for only with improvement can she hope for the better things which the variety field offers. As a pianist. Theo compares with any. She demonstrates this in her opening number, a "rag." It is so well done that it might befit the player to do a little more of the straight work. The greatest handicap that the girl must overcome is her voice. She speaks her numbers as do the other pianists, but it requires a musical speaking voice to do it effectively, and this she hasn't. Practice and attention will improve this, though. The numbers used included one formerly done by Willa Holt Walford. "That Wasn't in the Act," in which Miss Walford recited the opening line, "and several others were given.

Musical. The Third Avenue.


Miss Theo Lightner is a beginner as a pianistolo is doing exceedingly well. If, on the other hand, Miss Lightner is experienced in the line, most probable from her appearance if nothing else, she might just as well give up for only with improvement can she hope for the better things which the variety field offers. As a pianist, Theo compares with any. She demonstrates this in her opening number, a "rag." It is so well done that it might befit the player to do a little more of the straight work. The greatest handicap that the girl must overcome is her voice. She speaks her numbers as do the other pianists, but it requires a musical speaking voice to do it effectively, and this she hasn't. Practice and attention will improve this, though. The numbers used included one formerly done by Willa Holt Walford. "That Wasn't in the Act," in which Miss Walford recited the opening line, "and several others were given.

Musical. The Third Avenue.

At Allen. Musical. Columbus; Geo.

While there is some straight musical work the act consists largely of imitations, given on lute and slide trombone. The oft-repeated little speech, "My next imitation will be that of," etc., becomes very monotonous, and some attempt to diversify or abbreviate should be made. Within a brief time a score of imitations were put across with varying degrees of success and correctness. The final on a slide trombone is bariololcous in rendition, extremely high and might better be eliminated; the manipulation of the false monstache does not even suggest comedy. The act in the main works out a fair degree of entertainment, and could be much improved if more straight playing were introduced and the long speeches cut.tailed.

Krusado and J. Musical. 15 mins.; Geo. Yorkville.

Job is a clever little miss, not far from the Gypsy age limit. She does a lot of acting and sings with feeling and sweetness in Irish song or two. Krusado plays a violin well, simulating drunkenness, and working as a feeder for the little girl. The man's face is made up too florid; he looks more like a sedentary person than a hard drinker. His voice is accomplished without torture to either the instrument or audience, and the little girl aids materially in rounding out an evenly entertaining number.

World's Dancing Four. 14 mins.; Third Avenue.

It appeared at first as though this quartet of dancers were attempting to duplicate the Four Fords, but after the first or two numbers they drifted away and finished in their own way. The act is split up into dancing by the different combinations out of the whole. That by the girls alone could be dropped. The waltz raps by one of the young women passes by itself, but her attempt at singing alone is a mistake. The dressing is not good, men as well as the girls. The opening costumes are amusingly and a mistake at the finish not much better. The girls could improve their wardrobes by a different color for underdressing. It is used of simple sweetness and a mistake at that, we're all right," but it doesn't apply, for the Four should be able to put over a dancing specialty that would land them a fortune. All are good dancers and work together excellently. What they need is wardrobe and some one with knowledge to frame up a routine. When this has been done they may be looked for in faster company.

The "Neapolitans" (3). Songs. 20 mins.; Colonial.

The "Neapolitans" are a trio of operatic singers distinguishable from the average of that class only by the possession of voices of sweetness and perfect charm. There is no attempt at pretension, the quality which alienates most foreign singers from American vaudeville audiences. If one could listen without looking, the act would be better, for none of the three is pre-eminent for grace of stage presence and only one of the two women has a claim to good looks. The tenor wears hideous short velvet knickerbockers which gives him a most unappealing appearance. Charles Loveberg, who presents the trio, has done them a couple of numbers in supplying a special drop showing the Bay of Naples and colored like cheap Christmas tree contraptions. Even the old time burlesque producers never attained such a triumph of color horror.

In all her work Miss Leonard has always been wakening and cared for in her manner of dress, and in this act she surpasses herself. Her clothes are perfection in material, model, and fit, and the young woman wears them perfectly. Four numbers complete her offering, a lively "college" song and an exceptionally well delivered bit of philosophy in song, while attired in evening dress as a finish, being by far the best rendered and received. An assistant at the piano executes "rag time" while she makes three changes and also contributes a song on her own account. The act is attractive and entertaining. Well.

Tanner and Gilbert.

Comedy Sketch. 15 Mins.; Four. (Paris.) Yorkville.

The man essays eccentric comedy, the woman serving as a "feeder" with good results attending. The whole act could be as well done in "one" if circumstances demanded; for it is nothing more than a talking turn. It is neither new, nor is it noteworthy along any new lines; but there is entertainment of a fair sort as the act now stands. Well.

Gilmour and Lateur.

Songs and Talk. 15 Mins.; Full Stage. Third Avenue.

Gilmour and Lateur could just as well work in "one." The act consists entirely of talk and songs that would go further in front of the drop. The talk for the most part runs to the "panning" of the woman by the man and the reverse for the woman. It is entirely enough for the Third Avenue audience. They laughed all the time. The man is wasting a good bass voice by singing a very poor solo and also using his talk in an attempt to finish the pair change to "kid" dress, in which neither looks well, both being above the average in height and weight. Their good appearance, however, in straight dress and the easy delivery of both carry them through.

OUT OF TOWN.

Kell-Stover Co. (a).

Singing. 20 Mins.; Full Stage. Haymarket, Chicago.

Four men and a girl entertain in a drawing room act." They have a sketch, well written, speak the best of English, dress in taste and have drawing room manners. It is a safe risk to guess they are not to elevate the stage. None of the quintet is an actor. Only one has a voice of any particular merit, although they harmonize nicely. The girl plays the piano for one of the numbers. The act is not of the kind which will appeal to vaudeville audiences. E. F. Meredith.

"The Effects of the Storm." (Dramatic) 15 Mins.; Full Stage. (Special Set) Schinder's, Chicago.

The rise of the curtain shows a wireless telegraph relay station on the Mexican border. Dave Cooper, the operator, is a New Yorker who finds that desolate spot very lonely and longs for "the bright lights" once more. He is only consolation to the daughter of the wealthy ranchman where he had looked favor on his suit. An agent of the Philippine government, posing as a cattle buyer, visits the station and wants to get in touch with an operator for an explanation of the wireless. The fee is $7, a trivial point, yet one which excited great interest among the audience. The agent of the government makes a proposition to give the operator $1,000 to hold all official messages until he can see them. The operator, tempted by an offer of sufficient funds to return to New York with the girl of his choice, agrees but after talking it over with his sweetheart decides to withstand the temptation. Messages sent by the station which was as much to the American government come over the wires. The operator does not hesitate. The messages are sent on to Washington. The agent of the government enters again and the operator hands him back his money. The "heavy" draws a gun, threatening to take the operator's life. A storm has broken. It is blowing. It batters the wires and the station. The climax of the storm is a flash of lightning which enables the girl to secure the gun. She hands it to her lover who then obtains the upper hand in that struggle. The act closes with another wireless message announcing that the storm which has stood the towers in such good stead has ruined the end of difficulties for the ships bearing ammunition to the Philippines have been sunk. Sidney Gordon as the operator, Sam H. Pickens as the representative of the government, James Petersen as Helen Marilla as the girl did good work Monday night when it is taken into consideration that it was the first time through. The act made a big hit at Schindler's. When the players grow easy in their roles and the climax is worked up more effectively, the piece has a splendid chance for success on the big circuits.

William V. Mong and Co. (g).

"The Claybaker." (Dramatic) 25 Mins.; Full Stage (Special Set). Columbus, Chicago.

William V. Young, who recently scored a big hit as The Devil in "The Devil, the Servant and The Man," is trying vaudeville in a condensed version of "The Claybaker," a vehicle serving him well for several seasons in the one-night stands. The company was gotten together hastily and the "try-out" Oct. 22 cannot be taken as the criterion by which the merit of the act is to be judged. If the audience can be brought to feel an interest in the old Pennsylvania Dutchman who has invented "unbreakable china," can be made to sympathize with the genius so closely associated with madness that the lines fall on truly humorous nerves, and can be made to feel toward the capitalistic as the old man does when his daughter has lost her sight in his employ, then the act may be well received. Acted badly by Mr. Mong's support, with the exception of the daughter played by Rose Lamarras, it was difficult to secure a true line on the sketch. Frank Mott, who played a comedic role, was a dramatic comedian, not a vaudeville comedian. George Montgomery as the capitalistic was unconvincing.

Mme. Panita.

Flute Virtuoso. 15 Mins.; One. Orphrey's, Orleans.

Mme. Panita has been in this country four weeks. She was imported for a tour of the Orphrey Circuit. Her specialty consists of the rendition of three classical compositions, which, due to the knowledge of the music-producing qualities of the instrument is displayed. Pedal mannerisms and stage deportment suggest that she has previously appeared in concerts. Her reception here was quite cordial.

O. M. Samuel.

Adelaide Keim and Co. (a).


Adelaide Keim is guilty of toying with human passions in this skit from the pen of Roi Cooper Megrue. She wins her audience around her fingers, if this brings her any satisfaction. Whether or not the offering is satisfactory depends upon just how much her acting affects the individual who sees her. The setting is the apartments of an actress. She phones her servant that a certain gentleman from The Security Bank is lost. She leaves the room. A stranger man enters. He is mysterious, disappearing behind some curtains. "The gentleman from The Register" arrives. She sees him. She confesses she meant to avoid him. He insists that she loves him. She doubts. He proves (to the audience) he really loves the actress when she expresses the fear that her husband is in the next room and has heard all. He vows he will kill the husband rather than give her up. It is an intense scene. She dwells on the crime and is fascinated and variable from a life on the stage at this moment there is a break. The mysterious man enters. He turns out to be the stage director and the scene has been a rehearsal.

E. F. Meredith.

Wm. Wolfe and Co. (g).


Mr. Wolfe, formerly stage director for Henry Savage, has in this vehicle, which is in vaudeville, by name, a comic opera sketch; with a well defined, coherent and plausible plot. The sketch itself is never lost, although four musical numbers are interpolated. The comedy and pathos are well blended. Mr. Wolfe's success was instantaneous, the act closing to heavy applause. Barlow.

OBITUARY.

Col. John D. Hopkins, for many years a prominent vaudeville manager, died at the Jewish Hospital, St. Louis, Sunday, Oct. 24, from kidney complaint which has kept him confined to the hospital for several weeks. During the latter days of his illness he was unconscious. He had made his home in St. Louis for the past few years and a wife, whom he married some years ago, survives him. Two daughters by his first marriage are at present filling vaudeville engagements in the West. John D. Hopkins, called "Colonel" by courtesy, was born in Georgetown, Va., about sixty-three years ago. He spent his boyhood in and around Washington. When about thirty years of age he moved to New Haven and Hartford, where he attained prominence as a boxing instructor. Subsequently he moved to Providence, R. I., and entered the show business as a member of the Washington Varieties in that city. He was first married while in Providence to Minnie Fairweather, from whom he was subsequently divorced. The remain left him Wednesday and were taken there to Mooseap, Conn., for interment.
COLE BROS. TO INCORPORATE.

It is possible that the Cole Bros. Show will be incorporated during the winter. The shares of stock being limited to members of the late Martin Downs' family, and perhaps a few employees who have been with the circus for some time.

Mark H. Small had practically managed the show during the enforced absence of his father all summer, will be the manager; Ed Knupp will be retained as general agent and most of the executive stuff for the past season will continue under the new plan.

It will soon be settled whether the show will build at Corry, Pa., where it is now in storage for the winter, or rebuild the plant which was recently destroyed by fire at Harbor Springs, near Erie, Pa. Then definite plans for the future will be mapped out.

Men who have been with the show in recent years unite in saying that Young Jimmy was the apple of his father's eye, and when they get down to facts are willing to agree that the parent had reason to feel proud of the youngster.

The will of the late circus chief will be settled within a week. The pallbearers at the funeral were: Tom Henry, manager of the Gacyet; J. Shea, Shea's; W. Tingle, of Shea's; L. Solman, Royal Alexander; A. J. Small, Strand, J. Cowan, and M. E. Leslie, Majestic, all in Toronto.

SEVERAL CLOSING DATES.

Circuses, big and little, are on the final smooth of their season, as the John Robinson and possibly the Norris & Rowe Bros., which will stay out the latest, will end their tours Thanksgiving Day. The Sells-Floto Shows will close Oct. 30, in New Albany, Miss., and pull to quarters in Denver. At Cape May, 101 Ranch, Nov. 1, and run to the Miller Bros' ranch at Bliss, Okla., for the winter. Buffalo and Pawnee Bill will end the season at Richmond, Nov. 6, going to new owners on the State Fairgrounds in Trenton, N. J.

The Hagenbeck-Wallace Shows close Nov. 8 at Dyersburg, Tenn., going to Peru, Ind., for the winter. On the same date, at Birmingham, Ala., Gentry Bros' "No. 1" and "No. 2" Shows will combine for one day, and then run to quarters in Bloomington, Ill.

The Ringling Bros. Show will end its tour at Clarence, Miss., Nov. 13, and pull to Baraboo, Wis., for the winter. The Barnum & Bailey Shows will close in Okolona, Miss., Nov. 29, going to Bridgeport for quarters.

The Dode Fisk show will end the season at Coffeyville, Kan., and take to Winter quarters at Winesome, Wis. The Fisk show is said to have had a very successful season.

RECOVERS $6,000 DAMAGES.

Sydney, Australia, Sept. 25.

The retrial in which the relatives of Miss Lethemayther sought to obtain damages from the With Bros' Circus for injuries sustained by a tent pole falling during a performance, came to a conclusion yesterday, when to everybody's surprise the circus people were mulcted to the extent of $5,000 and costs amounting approximately to $3,000 more. Their plea was that every reasonable precaution was taken to avoid an accident, and that for the unfortunate intervention of Providence it would never have occurred. (A small cyclone struck the tent.)

Additional interest was centered in the case by the presentation of a fine model of the huge tent in which the accident happened. After a careful analysis of the various intrinics and technicalities of the "cavus" the judge concluded that the structure was guilty of negligence in supervising its erection.

CHEROKEE ED IN CAMPAIGN.

Louisville, Ky., Oct. 18.

A whole Wild West show as an adjunct to the advertising department of a candidate for office is certainly a new one. There has been a particularly hot canvas campaign in Chicago, where the entire show was being offered in a splendid fashion. The cowboys are slowly being mounted on the backs of the local politicians, and the "Couriers" of the outfit likewise congregated in the saloons in picture-que attire and ballyhoo for "the boys."

The Two Miltetters, who were with the Alf Wheeler Show the past season, will spend their winter days off with relatives in Canada.
RENTZ-SANTLEY.

The Murray Hill Theatre is doing the bolero business. That this season is probably averaging from $1,500 to $2,500 weekly over the road since the Cunningham Amusement Co. (Eastern Burlesque Theatre) leased it.

With Mr. Santley there should not be the crying need for a "street drop" with so many advertisements plastered upon it that the street has been nearly read. The Censor's committee will admit that there are some burlesque shows traveling, dreary enough without having to appear before: a drop is principal, but with the opening of a funeral director, which the Murray Hill's drop has.

There is a show over there this week programming that it is in its 30th year of operation. This Abe Levitt's "Rentz-Santley" the oldest in the business. After thirty-nine years according to report, the show is paying $100 weekly for the name in burlesque, and one that means money to every house it appears.

Mr. Levitt has placed a fair show on the boards this week. It is a good show because whoever placed the pieces to give variety the show. This is done some to a pattern, but some chance accident. It goes beyond one to one towards the finish of the show whereby becomes better like than the burlesque.

The drugginess may be caused by the length of the piece, a very good one for burlesque containing four acts. The musical number of Trick and Trixie could be shortened. It is a foreign turn, and burlesque should have be made to suit the opening, where it moves along quite well, but goes to pieces as usual when the "Continental" comedy and grotesqueness of the former is stripped. The impression string instrument is used in this act.

Another place where shortening could occur in the second scene of the burlesque in "one." This is "stalled" for the setting of the third and last scene, but the "stalling" goes too long though it is funny at old moments. The exhibition is begun to wear red wigs (good wigs, too), although the management of the company, will help them any by placing Spanish costumes behind while the Raymonds delivered "I've Lost My Girl" in "Yama" suits. This again occurred in the burlesque when the chorus people wore Spanish or Mexican costumes which looked familiar in design if not material. Perhaps Mr. Levitt has a great stock of wardrobe on hand.

Moore was listed for a song he did not sing. Opening there was no low comic to work when the burlesque Harry Sadler played a Hebrew. Not having appeared in the character previously in the performance he was welcomed and liked. Lew Freeman, of the Freeman Brothers, did something with a laugh while made up for a Zulu in the burlesque and the two Van Der Koors... were principals in both parts. B. Van Der Koors did well in the opening burlesque.

In the old the Van Der Koors did well with their comedy magic, having discontinued exposing as much as they formerly did. The closing illusion is left unexplained and with the "South Ark" engraving makes a really good trick.

The King of Marshall and King put
over a couple of dances that brought the act a tumult of applause. Miss King's toe dances are a thing of the past. King, in her new and lighter dancing number, is only a bit, exceptionally good, and the girls played their roles very well in the pieces, Miss King looking neat as Kermit Roosevelt in the burlesque. Miss Marshall should change about her Bandit costume in the act. It causes her to appear as though in a comedy make-up.

FREEMAN'S BROTHERS opened the vaudeville division with some neat dancing, the boys having agreeable singing voices, and using them for rather a good idea to open the act. Silly.

FOOLIES OF THE DAY.

"Follies of the Day" is much the same show as last season. The names of the girls have been changed and some slight details have been altered, but the show is of about the same calibre as in the old set. The cast also has been retained with one or two exceptions. The only change of importance is the replacing of Sam Sidman by Harry L. Mason. The show afforded good lively entertainment last season, its first in the Westen Wheel, and it will do the same this season. Working on the stage of the Eighth Avenue the company was rather at a disadvantage. It is doubtful, however, if a show ever went better at the house than did the "Follies" Tuesday night with the house better than well filled.

Eighteen girls are carried, twelve "show girls" and six cute and fat "ponies." The "ponies" do not, in fact, do more than sit and repeat in their work. In each number the dances are of a similar nature and it becomes a bit tiresome. The girls, this means the ponies mostly of the show girls have little to do, have been handed a plentiful supply of wardrobe and carry the costumes nicely. A couple are out in front in one of the numbers and display voices that hardly warrant their being selected for special work.

One also helps Gertrude Hayes in a number. The second act consisted almost entirely of specialties into which several numbers are worked. The comedy, however, was maintained through a bit of business by the four comedians and displays of voices that hardly warrant their being selected for special work.

The fin in a large measure is due to John Williams, a "boss" politician. The character being rather less familiar than the Irish and Dutch, stood out. It was so well done that it drew applause from the audience in the act of the Pratt brothers, and display of voices that hardly warrant their being selected for special work.

Colonnial

With just a slight lowering of speed in third place, where Fredric Melville's "Vividade" was just ahead and leading by a couple of weeks, the Colonnial bill runs like clockwork. Perhaps the first half was a trifle short of comedy, but a solid singing finish made up for this. The program had a few numbers, one of which was a bit of a step, and was an entertaining number.

"Peter," the educated chimpanzee, closed the show. Tuesday night he was a bit intractable. After everything was in readiness the audience had to wait thirty seconds because of some hitch back of the scene, and after the monkey got into action the trainer's whip had to be carried on the stage several times. "Peter" has improved in his bicycle tricks and now does a racing finish that moves the audience to big applause. An incident of the "going to bed" business should be cut forthwith, certainly in a house of the Colonials class. The Colonial crowd stayed in Tuesday night to the finish.

Frank Fogarty had the next to closing spot, following a big hit by Donlin and Hilte. His opening song, a monotonic imitation with good comic delivery, was well handled, but when the "Dublin Minstrel" settled down to his inimitable stories the talk was almost swamped in the sea of coughing laughter. There are a dozen or more new items in Fogarty's stories and the pick of the old collection.

It was the laughing hit of the evening. After the honors went to Donlin and Hilte, thanks to the funnings of Mabel Hite, Miss Hite writes her own criticism of the act. "You can't be a baseball player," says Donlin, "You're a comedian!" "Well," replies Miss Hite with humor and truth, "You can't be an actor. You're a baseball player." "The Neapolitans" (New Acts) opened the second side. It is being played the usual position just before intermission. Their excellent vehicle, with its capital farcical situations and subtly introduced poetic devices, shows wonderful success.

Trotto started things going in the applause with his well varied series of selections on the violin and bits of "rag" and freak playing. Wentworth Veals and Tatum make a winning finish, thanks to an especially well trained acrobatic dog. The comedy acrobatics which preceded this passed well enough on merit, but it needed the dog to clinch the success of the number.

Ryan and White were "No. 2" this week, but could have held down a better position.

Fifth Avenue.

It's too bad the Monday matinee performance at the Fifth Avenue should have been missed and the night show seen instead. It must have been good fun in the afternoon in watching the wreck someone had made of a very good show. The way the program was shifted about in the evening told the story of the previous performance.

Perhaps the person who rearranged the show and placed Anna Laughlin "No. 2" at night patted himself on the back when he considered the same act he had given the performance a "good send off." Considering her position, Miss Laughlin was the hit of the bill, and the manager mumbled his apologies to the audience who followed were behind the drop carrying on a family quarrel.

The show ran along quite well with Avery and Hart, colored, substituting for Arthur Rigby, until the George Bovan sketch closed. This was about 10.05. For eight or ten minutes the audience fidgeted about while the orchestra played. Then the curtain arose for Carter De Haven (New Acts) who opened in "Two." While a "regular" would become convinced that Miss Laughlin has not yet framed up to the best advantage, she just suited the Fifth Avenue audience to a ground, particularly in her last song while wearing a black and white "water color" costume. Though very pretty, the edge was taken off it by Mlle. Nadjo, an equilibriumist who opened the performance in a prettier black and white combinations seen in a long time. Nadjo does good work in her class, has a rapid and long spin, but should not use the "spot" at any time.

"The Girl From Yonkers" was "No. 4," and made the second choice of the night, the comedy....

(Continued on page 18.)
VARIETY ARTISTS' ROUTES
FOR WEEK NOV. 1

(The routes here given, bearing to dates, are from OCT. 21 to NOV. 7, inclusive, depend upon the opening and closing days of engagements in different parts of the country. Artists appearing on one route, managers or agents will not be printed.)

"Cruel Ringling." The following week must reach this office not later than Wednesday morning to ensure publication.

A

R. N. Roberts, at the London Hippodrome produced a new protein piece called "Cruel Ringling." It is going to get along very well. Coppinger is a very cruel pirate, and besides, a gentleman in the form of one Paul Lavel, making the dual existence alike to Dr. Jekyll and Mr. Hyde, for Lavel is very good. There is nothing but excitement and work for Mr. Roberts, who changes rapidly until the last scene. Seven characters are all well played by the actor.

Ethel Levey still continues to make them call her for more after she does her third at the Alhambra. Miss Levey is doing "Handle Me with Care" in that old ragtime way that makes all the Yanks feel a little homesick.

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Zanora and Berg, a cycle team, have just arrived from South America, where they were playing in Rio Janeiro for an exhibition company. The boys will probably have a try at the English music hall before long.

Vernon, the ventriloquist, leaves on the Majadelle.

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Frank Ringling, the circus man, is expected over here some time next month.

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Nubar returned to London this week, at the Coliseum.

Tom Hearne appears at the London Hippodrome this week.

McMahon and Chappelle are at the Empire, Sunderland.

The new ballet at the Alhambra is a first rate collection of local travesty material. Lively music is heard throughout. It is quite a welcome change from the "artistic" portion that generally goes with this sort of entertainment. All the numbers are well put. The travesties of the Wesenhal Sisters (called "Wise and Tall" on the program) and Maud Allan's "Schumer" are the best. Ville, Britta, Elise Cleve and Julia Scall do well work.

The Auers will sail for the States on the Anchor line from Glasgow in about two weeks.

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Another reason was given as friction between Martin Beck and Felix Isman, the latter on the Morris side. The parties are reported actually making over some of the men promised to the present United Booking Offices would be accepted by him under any condition, or any other proposed big booking agency which might be formed instead of it carried his name.

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NOTES OF

TO OUR FRIENDS:

In the future kindly have us as "JUNKETED," but we are not working. Just looking at shows.

Have you ever noticed that when people are vaudeville to go with a show, and use vaudeville to get injured, there is always a bunch of vaudeville who are in your year and age range, and use vaudeville to get injured, themselves in vaudeville? They always have our eyes on them and do not ever go back on the shows. We can't afford for them to get hurt. We can't afford for them to get hurt.

WE'RE OLD MADE WEAR.

All our Songs Published by REMICK.

Buckley's Dancing Dogs

Nov. 1, Los Angeles Theatre, Los Angeles.

Seger and Fortune 4097 Harlem Chicago

Seger's The World 800 B St. San Diego

Seger & Emerson 19108 Bublesteer Parts

Seger and Rutland 805 Main St. Bakersfield

De Forest Cortine 147 E. Broadway, Lucerne, Calif.

Carlin and Clark, the German comedians.

Orpheum, Oakland, Calif.

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THE DAZI.

HAMMERSTEIN, NOV. 1.

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THE CHRISTMAS OF 1864

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TO ADVERTISERS.

Standing advertisements, which are subject to change of any weekly in the part or in the whole, are inserted at the advertised time for the insertion of the advertisement, and must be paid for in advance.

APPLICATIONS FOR ADVERTISERS.

To Whom It May Concern:

We have the honor to inform you that we have been appointed to represent the following companies and are in the market to sell their products.

1. The New York Times
2. The New York World
3. The New York Herald

We are ready to give any information that may be required.

Yours truly,

[Signature]

[Date]
DENVER

DENVER, June 15, 1928

The Yearly Event of Theatrical Newspaper

Goes all over and remains all over, being retained as the best advertising medium for theatrical folk or to reach them.

Early Reservations Assured of Preferred Position

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Including the cost of block, return to advertiser upon request after publication without charge.

In San Francisco

VARIETY'S Western Office.
2904 Sutter St.

By LESTER FOUNTAIN.

ORPHIEM (Martin Beck, gen. mgr.; agent direct.)—Week 16. Without a weak spot in the entire cast, the production is marked by a peculiarly well-grounded and convincing treatment of the play. The theme of a tragic love affair is handled with great skill by the director and the cast, and the result is a most satisfying drama.

J. L. Mullin, the star of the American Repertory Company, who played the leading role in the original production, gives a brilliant performance in the part of the young man who is thrust into a position of great responsibility. His acting is both moving and convincing, and his delivery of the lines is of an exceptional order.

Frank Clark, manager for Ted Rodgers Music Co. of Chicago, has been in a feverish state of excitement in preparing for the opening of "Inventing" the firm's publications. He already has a number of his associates whiling away their time.

The baby boy (in a girl's dress) presented to Mr. and Mrs. Mclaughlin (McAleers and Coveny) eight weeks ago, in Spokane, weighs 12 pounds and is gaining every day.

All fun is up from Angels visiting his son, Hal Godfrey, at Our Lady's.

F. J. Chapman, manager of the Work, Monterey, and Opera House, Watsonville, was in town on business for a few days.

Manager Zirk Adams of the National springs surprise in the big Pacific program. From the new set of pictures of his big program of musical numbers, the audience was charmed. The set of twelve men was put to work preparing it for the parade on the streets, and it was run in a complete surprise. The only show shop in town represented.

A new song was distributed from the front, each containing a ticket. Manager Zirk Adams is there with the big smile for his welcome scoop.

Eddie Graney, "The Honest Blacksmith," Tuesday's retainer, has his new current series of town going full blast. The series of the week, "Fun and Football," has been a decided success, and the company is looking forward to more of the same.

G. C. Shackle of Mountain and Williamson, the National this week, has seen some fine features of the film world.

Out of Town 11th

The Yearly Event of Theatrical Newspaper

—FOR THE SPACE IN THE
4TH ANNIVERSARY NUMBER OF

APPLY FOR IT TONIGHT.
In her well-known success "Mrs. Peckham Carouse" by Geo. Ade
Management K. EISFELDT
United Time
Week Nov. 1, 1914, Greenpoint, Brooklyn

"THE DANCING BILLIKEN"

PAYNE AND LEE

Originators of the Billiken in Vaudeville
Oct. 25, Empire, Hoboken
Nov. 1, Empire, Paterson

SINCERELY POPULAR
HERE, THERE, EVERYWHERE
ILAN GRANNO
DIRECTOR B. S. KELLAR, Long Acre Building

P.S. Regards to Sweetie, the Bustle Cork Artist.
Chicago Office.

WACHTER (H. T. JORDAN, mgr.; agent U. B. O. LILLY) (PLEASE READ) "LILLY" with several of the secondary numbers giving an increased bill for the older houses. Rajeek held over and closed the show, holding the house record. Edward Adams (in his new dramatic sketch "Self Defense") made his first appearance here as a vocalist. The popularity gained by him in "Brewer's Millions" and his unique tour accounted for a lot of the recognition he received. Some of us will be delighted to see a note of the same kind in the upper left corner. Adams really acquitted himself splendidly in a difficult role, conveying the story intelligently by a clever bit of acting, but the audience was too much engrossed in trying to solve the plot, which is done in pantomime, and the plot is a hard one to follow. A hard vehicle to make go, and if he succeeds it will be a personal triumph. Beulah Wynn returned with some new songs and as handsome a wardrobe as has been seen here on any stage. Miss Wynn had a hard position on Monday, and her first two songs were not the kind the audience wanted her for. But she landed right with the third number, and held right on to the end. She makes her changes almost instantly and looks sweet and attractive. If Miss Wynn can make a welldeserved hit here, we may say, "Here come the encores," and she may have to play 60 minutes after her hit. There are only a few acts of this kind, and they are always appreciated. Pat Ross die and Martin Lent made good from start to finish with their new act "At the Newsstand." Pat put several "locale" across, and his dancing was the main bit, and the other acts were not up to the same standard. Miss Lent was a pretty picture as she always is, and danced nicely, too. The new act is a change, and it is a first rate one. None was better liked than the couple next, Harry and Wulford were very well received in their revue turn. There is a lot of music in the act, and the numbers went over very well. Les Jeffries-Johnson staff is not right for this act, and the "Flame" doing brought a visit. Henry Keane and Olive Briere did nicely with a well-scored act. "The B locale" with some good dialog and funny situations. The Quigley Brothers mixed in some new talk with some of their old material, refreshing the act up, and the Dally gave the show a good start with their

"SISTERS EARLE"

CHARACTER SINGING AND DANCING ARTISTS.

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<td><strong>Night in Slums of London</strong></td>
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<tr>
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<th><strong>SMITH, EVANS WILLIAMS</strong></th>
<th><strong>AL H. TYRRELL</strong></th>
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