THE REAL SONG HIT  
READ WHAT THESE ARTISTS SAY ABOUT  
PUT YOUR ARMS AROUND ME, HONEY  
THE MOST TALKED OF SONG IN THE COUNTRY  
Words by JUNE McCREE 
And the POPULAR SONG HIT OF WOODS, FRAZEE and LEDERER’S WONDERFUL SUCCESS  
“MADAME SHERRY”  

THE WESTERN UNION TELEGRAPH COMPANY  
INcorporated  
26,000 OFFICES IN AMERICA. CABLE SERVICE TO ALL THE WORLD  

Received at 1208 Broadway, Oct. 30th and 39th Sts., New York Always Open  

A 5 B El..... January 7th, 1911.  
"RA" 1911 BROADWAY, New York, Jan. 7th. —  
Mr. Albert Von Tilzer,  
Music Publisher.  
Broadway and 37th. St. New York  
Put your arms around me honey, one of the biggest hits I have ever had. Now singing it in Madame Sherry.  
Elisabeth M. Murray.  

LYCHBURG VA.....8—  
Mr. Albert Von Tilzer,  
the York Music Co., 1867 Broadway New York.  
My success with your song "Put Your Arms Around Me Honey" far beyond my fondest hopes. Receiving four and five encores at each performance. Hurry copies with my pictures as it is selling immensely.  
Sincerely yours  
Alta Virginia Houston.  

q72CH WI 40  
Clinton, Iowa, Dec. 31st, 1910.  
Albert Von Tilzer,  
Anna Boyd sang "Put your arms around me honey" last night first time terrific hit. Took four encores almost stopped show. Whole house whistling refrain. Ship at once music to dealers in St. Louis. There for two weeks. Merry Christmas.  
Hans S. Binne.  
1249A  
THE ABOVE TELEGRAM WAS RECEIVED FROM THE MUSIC DIRECTOR OF THE WESTERN CO.  

THE YORK MUSIC CO.  
ALBERT VON TILZER, Mgr.  
1367 BROADWAY, NEW YORK  

When answering advertisements kindly mention VARIETY.
F. F. PROCTOR DISAGREEING
WITH KEITH, HIS PARTNER

Report Says Proctor Believes $150,000 Profit in Three
Years From K-P Not Enough. Affidavits Being
Sought. Expected Court Proceedings

All is not serenity within the Keith-
Proctor corporation, according to well
grounded information. The signs are
that the differences between F. F.
Proctor and B. F. Keith may shortly
find their way into the courts.

Representatives for Messrs. Keith and
Proctor within the week have been
skulking around New York City in
quest of affidavits, bearing upon the
past and present relations and busi-
ness of Keith & Proctor as a firm and
individually.

The complainant appears to be F. F.
Proctor, who three years ago threw
his New York theatres in with B. F.
Keith. Six houses in New York and
one in Jersey City were merged.

It is reported that Mr. Proctor al-
leges that since the formation of
the corporation or the partnership, he has
received but $150,000 as his share
of the profits. Mr. Proctor, from re-
ports, seems to believe that he should
have had more.

Well known theatrical men have
been approached this week on behalf
of Mr. Keith for affidavits bearing
upon the reputation of B. F. Keith as
having held in the community for integ-
ity and honest dealing. One affidavit
was wanted for information to be supplied
regarding the condition of business
at the Fifth Avenue and the theatre's
money making capacity, before it be-
came a joint K-P property.

The theatres operated by Keith &
Proctor are the Fifth Avenue, 23rd
Street, 43rd Street, 125th Street, Har-
lem Opera House, Union Square and a
theatre in Jersey City. Since the
formation of the firm, all the houses
which were playing vaudeville or stock
have been converted into the moving
picture policy, excepting the Fifth

Avenue, which has clung to vaude-
ville. It is alleged, for the purpose of
permitting B. F. Keith to head his list of
bookings with at least one New York
theatre. Following the change to pic-
tures, the K-P theatres gradually evol-
ved into a "pop" policy of combi-
nation vaudeville and pictures. All
the "picture houses" on the K-P cir-
cuit have been looked upon as mone-
year, especially the Harlem Opera
House, which is said by boxmen who
are up in the picture end of the busi-
ness, to have made at least

$40,000 and $60,000 annually since
embarking upon that policy.

Messrs. Proctor and Keith have
other theatres of their own, each man-
grader playing vaudeville, pictures, or
vaudeville and pictures in his several
houses. Mr. Proctor has been re-
ported as markedly successful in his
"small time" enterprises, and is now
reputed to be in receipt of a very big
income, much larger it is said than
he enjoyed as a vaudeville manager
only. Upon joining forces with Keith
three years ago, it was rumored that
the juncture relieved Mr. Proctor con-
siderably at that time.

One story is that Mr. Proctor may
go into court and ask for an ac-
counting; another is the dissolution of
the corporation may be applied for, al-
though Keith is supposed to have "tied
up" Proctor very strongly.

VAUDEVILLE ONLY AT OLYMPIA


After Feb. 14 vaudeville only, for
at least a month, will be the program
at the Olympia. Whether another
revue will be staged upon the expira-
tion of the month has not been settled
upon.

A SOAK BY PROXY

Boston, Feb. 1.

The conservative Keith theatre pro-
gram became the medium of a "soak"
against William Morris, Inc., this
week.

Under the caption of "When Vaude-
ville is a Losing Game," the program
was reported to be printed in a
New York weekly dealing with the
closing of the American, New Orleans.
The article quoted attacked the Morris
Circuit and its management of the
New Orleans theatre. It is widely
employed by the Keith house here in
an effort to produce what effect it can
against any future invasion of Boston
that William Morris or any other "op-
position" may attempt through en-
gaging local capital.


In the "B. F. Keith Theatre News," the
house press sheet, appears this
week a complete extract from a New
York weekly, which assailed William
Morris, Inc., at the closing of the
American, New Orleans.

ASKING FOR RENT DUE

Des Moines, la., Feb. 1.

Suit for $2,000, alleged to be for
unpaid rent, has been entered against
the Shubert Theatrical Co. and the
Shubert Booking Agency by the Audito-
rion Co. of this city. The rent is
alleged to have been due Jan. 1.

The papers relate that the Auditor-
rion was rented to the Shuberts at $4-
000 yearly, payable semi-annually.

GERMAN "SINGLE" COMING

Berlin, Jan. 23.

Jean Paul, one of our best comedi-
ans, sits on the Kronprinz Wil-
helm to open in America on the Orp-

MINTYOE AND HEATH "TRYOUT.

Norfolk, Va., Feb. 1.

Mintyoe and Heath will "try out"
a new act at the Colonial, Friday
night, with a view to presenting it on
the Orpheum Circuit next season. It
is entitled "Waiting at the Church."

They propose to play three acts a
week over the entire western circuit
next year and to that end expect to
have nine different turns in readiness.

ADMISSION UP FOR BIG ACT.
(Special Cable to VARIETY.)

"Sumurin," produced at the Col-
seum Monday, is an ambitious at-
tempt. The production is great, al-
though running too long. Success will
depend largely upon the publicity
given it. Business up to now has been
good, but not capacity. Prices have been
raised for the run of the production up
to $2.

HUNLEY HAS A DANDY.
(Special Cable to VARIETY.)

G. P. Hunley, the popular musical
comedy star, opened at the Tivoli
Monday in a dandy comedy sketch,
"Buying a Gun," and scored heavily.

EVEN EXCHANGE IN PARIS.

It appears there will be an even
exchange of houses between agencies
over in Paris very soon. The report
is that when the contemplated change
of management occurs at the Olympia,
Paris, that house will thereafter be
booked through Sherek & Braft. In
exchange Sherek & Braft will lose the
bookings for the Folies Bergeres, which
H. B. Marinel will then take hold of.

It is rumored that even now the
Marinelli agency is looking for turns
for the Bergeres, although the deal
through which M. Charles was to have
been taken up the lease of the Olympia
has not yet been finally closed.

H. B. Marinelli does not surrender
the Olympia until the summer.

SIGNS ADELAIDE FOR PARIS.
(Special Cable to VARIETY.)

Adelaide, the American toe dancer,
has been engaged to appear at one
of the Parisian halls in the near fu-
ture. It will be her first appearance
here. Time or name of theatre not
stated.

The engagement of Adelaide for
Paris will include her dancing part-
er, J. J. Hughes. It is understood
she will be for two months at a very large
salary. Adelaide and Mr. Hughes are
now in Paris, having arrived on the "Kend" ship.
ELECTIONS IN CHICAGO.

Chicago, Feb. 1.

At the meeting here Monday of the organizations the late Charles E. Kohl was interested in, elections of officers were held.

Martin Beck, who attended in person, was elected president of the Western Vaudeville Managers Association, and vice-president of the other organizations, with Geo. C. Castle the president.

March 6 (not March 13) is the date set for the opening of the new Orpheum at Winnipeg. Charles E. Bray, vaudeville manager at the Orpheum there, will be present. Herman Febi, of Milwaukee, who represents the Kohl Estate and is also interested in the new Orpheum, will be there. It is expected that Mr. Beck leaves for Europe today, and today will return from Europe to meet Mr. Meyerfield there, as at first plans Mr. Beck leaves for Europe today, to attend the Mauretania from New York.

ACCOUSED OF BLACKMAIL.

Chicago, Feb. 2.

Secret Service detectives last Tuesday arrested Joseph Hadley, an actor, accused of attempted blackmail. Hadley was a member of Up and Down Broadway and with Little Hazel left the organization when it played the Lyric, here, recently.

The girl was so deeply fixed in Hadley’s affections that when he was unable to provide money to maintain her, by honest means, he wrote threatening letters to Chas. A. Brown, an attorney demanding $200 forthwith. Brown turned the letter over to the authorities. Now Hadley languishes in jail, while the girl has gone hence to the old folks at home.

MR. KELCEY SAYS SOMETHING.

Herbert Kelcey and Elsie Shannon have abandoned their attempts to remain in vaudeville.

Mr. Kelcey says it is altogether too uncertain in the matter of consecutive bookings.

GOING BACK HOME.

Seattle, Feb. 1.

It was settled by cable this week that Daphne Pollard will return to her native land, Australia, for a tour of the Harry Rickards theatres, opening April 17 at Melbourne. Miss Pollard sails Feb. 24 from here on the Zealandia.

KESSLER-PUCK ENGAGEMENT.

While Mrs. Puck, Harry and Eva Puck and Aaron Kessler were having lunch at Rector’s the other noontime, Mr. Kessler announced to the family the marriage of Eva and Harry, which is to be held on the early in the summer. Miss Eva agreed with him. Aaron denies that he and Eva “framed up” the announcement on the facts in the manner in which it happened.

Mr. Kessler is the booking representative for the Hammerstein houses. Miss Puck is of the Two Pucks, who will dissolve upon the wedding day. Harry may secure a partner to replace his sister, continuing with her to play outstanding contracts between now and June 1.

NOTIFICATION ON G. O. H.

The opening of vaudeville by John H. Springer at the Grand Opera House, Brooklyn, Monday, brought the usual notification to Klaw & Erlanger, that Mr. Springer was violating the terms of the United Booking Offices—K. & E. “Advanced Vaudeville” settlement agreement, by playing a variety show in the theatre.

Mr. Springer leased the house from Klaw & Erlanger; it is understood. “The Syndicate” secured it upon the dissolution of the United States Amusement Co., the corporate title under which “Advanced Vaudeville” was operated.

The agreement provided that none of its “opposition” singers should permit vaudeville to be played in any territory in which Mr. Springer operated for Klaw & Erlanger directly or indirectly, for ten years.

The story is that Mr. Springer had tired of the Grand, and has the opinion that by perhaps installing vaudeville in opposition to Percy G. Williams’ Orpheum, nearby, Klaw & Erlanger may call upon him to retire from possession of the theatre.

That it is, is said, is why Mr. Springer opened his vaudeville season last Monday, a few days before the first of the month. Clarice Vance is the headliner of this week’s bill, booked through Sears & Shays.

ACTOR TAKES THEATRE.

Louisville, Feb. 1.

The management of the Walnut Street Theatre will change. The new manager will be Edwards Davis, who, with his wife, Adele Blood, is at the Mary Anderson this week.

It is expected that Mr. Davis will merely operate the house, placing his own staff to run it, while he continues his vaudeville engagements.

GETTING BACK AT DOC.


Mrs. Doc Munyon and “Her Four Beau Brummeis from New York” are at the Bijou this week, a “small time” theatre. Mrs. Doc and the boys are booked for Erie next week, with Toledo the week after.

Somehow Old Doctor Munyon managers to keep tab on the wife he is separated from. To those who first thought that the frame up for vaudeville was a plan to plug the Doc’s patent medicines will find some grounds for the belief in that simultaneously with the booking of Mrs. Doc for these towns, there has been opened in each a branch office of Dr. Munyon’s cure-all remedies, with Munyon’s Liver Restorer featured.

There may have been a slip somewhere for communicating with next week Mrs. Doc will bill herself as Pauline Louise Neff, sending the Mrs. Dr. Munyon down to the second row and have it set up in atable type. It may be that if Old Doc wants his wife to slip him any more free advertising on his name, he will have to come across...

DIVES INTO MARRIAGE.

Charles A. Eitgey, the high diver, took the plunge into matrimony Wednesday of last week. The bride is Cecelia H. Buck, of Jersey City, who has been assisting Bigney in his under-water act.

PRESS AGENT HELD UP.

Seattle, Feb. 1.

Two men last Sunday held up A. Shortell, press agent for Mary Manan. He was left unconscious upon the street. Loss, $15 in cash and a stick pin valued at $70.

SAVAGE SLEPS BACK.

Owing to the inability of George M. Cohan to complete his new piece in time for the dedication of his new George M. Cohan theatre at Broad- way and Third street, Messrs. Cohan & Harris, in a natural desire to present something from the pen of this prolific playwright, have decided to open the new playhouse with a re- turn engagement of "Get-Rich-Quick-Wallingford," which has been at the Gaiety theatre for five months. The premiere is scheduled for Feb. 13 (Lincoln’s Birthday). "Wallingford" will be succeeded at the Gaiety by Henry W. Savage’s production of Rupert Hughes’ newest comedy “Excuse Me.” An elaborate scenic investiture is promised for the new play. The company will include Ann Murdock, John Wesley, Willis G. Sweatman, James Lackey, Scott Cooper, John Findlay, Henry Hyde, Harry Carter, Harry Kendall, Thomas H. Walsh, Alonzo Price, Edward O’Connor, Miss K. M. Lorraine France, Frank Dee, Edward Fournier, G. A. Chaste, Fred. Norwood, Rita Stanwood, Grace Fisher, Lottie Alter, Ouida Bergere, Isabel Richards, Marguerita Matt.

The opening of a Savage show at the Gaiety (a Klaw & Erlanger house) ostensibly carries with it a resumption of friendly relations. When Henry W. Savage announced two months ago that his attractions were absolutely independent and would be played in all theatres throughout the country as he deemed best, playing the Klaw & Erlanger theatres in New York City, there arose a hue and cry among the producers who had remained loyal to Klaw & Erlanger. As a result it was said that an ultimatum was delivered to Mr. Savage that he must play only in K. & E. theatres or not at all.

At that time Mr. Savage chose the latter alternative and the proposed opening at the Gaiety with a new production augurs an important rearrangement of the theatrical map.

BIG BALL APRIL 5.

The Vaudeville Comedy Club is preparing to hold a big ball April 5 at Terrace Garden.

ETHEL GREEN.

Ethel Green made her debut as a single entertainer week of August 1. 1910. Success was instantaneous, from the opening to the present week, when she is duplicating her successes of the past six months at the Colonial Theatre, New York City. Miss Green has not lost a week. She is singing exclusive songs entirely, her numbers all being restricted.

Monday matinee at the Colonial this week after the lights were turned up the audience insisted that Miss Green come back and were not satisfied until a speech was forthcoming. Several musical comedy offers for next season are under consideration by Miss Green.

E. W. S. Keller is directing her vaudeville tour.

Dolans and Lenharr are due back from Europe to-day. They went over to London a couple of months ago.
JOHN CORT READY TO LEASE ALL OF HIS 'DOLLAR HOUSES' says S. MORTON COHN MAY HAVE THEM FOR 'POP' Vaudeville by Paying a Year's Rent in Advance. Suspcion that Cort is in on the Deal.

San Francisco, Feb. 1. It is admitted by John Cort, who is in town, that S. Morton Cohn is negotiating with him for all of the houses on the Cort circuit for a proposed "dollor attraction." Mr. Cort says the Cohn crowd may have the houses upon payment of a year's rent in advance, but that he will not be interested with Cohn in the proposed ten-cent vaudeville chain that Cohn is forming. Mr. Cohn is expected to reach here to-night.

A report that Cort is after the Morris American is denied by him.

It is very probable that if the Cort and Cohn forces get together on a "pop" vaudeville basis for the Cort "dollor houses," Mr. Cort will have a finger in the pie. It is the fulfillment of the plan first devised by Pat Casey for the employment of the Cort theatre last summer. At that time S. Morton Cohn came to New York and interviewed Casey, wanted a "piece" of the proposition and retired westward when the deal died out through Cort leaving Klaw & Erlanger for the "Open Door" of the Shuberts.

T. B. C. TAKES ON WINNIPEG.

Chicago, Feb. 1. W. B. Lawrence, of Winnipeg, has become director of the Theatrical Booking Corporation, and will book his vaudeville theatre through that agency, starting Feb. 13. The Dominion, Winnipeg, is now being remodeled and improved, to place six-act bills, under a three-deal policy. A stock company which has been playing at the Dominion will remove to Winnipeg Theatre, and legitimate attractions will hereafter appear in the Walker, where vaudeville has been booked by William Morris' Chicago office.

E. P. Churchill, who was prominent in the Theatrical Booking Corporation, withdrew when he sold the Temple, Grand Rapids, to E. M. Loew. Churchill's Main Street, Peoria, remains with the T. B. C.

The Washington, Bay City, opened this week with ten vaudeville acts, booked by the T. B. C. Two shows daily are given. The Bay City house first had its bookings credited to the local Morris office.

CIRCUS MAN AROUND THE WORLD.

On a trip around the world. Geo. A. West, an enterprising booker of Wirth Brothers, is stopping off in New York for two weeks.

Monday Mr. Wirth called at the New York Marionelli agency in quest of some local clowns for a Marionelli show which plays the year around. It is his first visit to New York. From here Mr. Wirth moves on to London. He entered the circus business when three years old.

COMMISSION SUIT DISMISSED.

The case of B. A. Myers against Charley Grapewin was dismissed by consent of counsel when it was called for hearing in the 55th Street Court, Monday. A complaint in a new action was filed in the same court immediately after the first action was closed. The new case will come up for hearing Feb. 19.

GOVERNMENT ADVERTISES SHOW.

Chicago, Feb. 2. Behind all the public bars in Windy-town has been placed, by a deputy United States marshal, a placard signed by United States Attorney Simmons, to warn those keepers against selling intoxicants to the Indians now appearing with the Hippodrome show at the Auditorium. The penalty is given, and keepers of "pubs" are required to keep the card conspicuously placed.

This is the first time this sort of advertising has been done hereabouts, regardless of the fact that "Buffalo Bill" and "101 Ranch Wild West" shows have been here for weeks at a time, for several years, with more Indians than the Shuberts carry.

POOR FACE AT THE BOUFFEES.

Paris, Jan. 23. When it was announced that Cora Laparcerie was producing a three-act play by Antony Mars and H. Lyon at the Bouffes Parisiens, a Gallic face of the Palais Royal style, was anticipated, but not such insipid stuff as that produced in "Madame L'Amirale." It is the external subject of a wife's infidelity, with complicacions devout of real fun.

Cladine, the young wife of an old admiral, thinks she will surprise her absent husband by adopting a son born to him before their marriage. She imagines it to be a child, but when the son arrives she finds him to be a well developed country yokel of twenty-four. The toys and sailor suit are superflous. The young man makes rapid progress under the influence of his step-mother and Parisian life. They fall in love with each other.

When the admiral returns from the North Pole he declares he has never had a son, but takes an interest also in the foundling and retains him as his adopted son.

The second act is the best of the three, and has the original situation of the peasant's first appearance before the stupified patron, but this is not sufficient to make the piece a success. The performers, headed by the manageresses as Cladine, vastly did their utmost to make the thing go.

THEATRE TRANSFER UNVERIFIED.

San Francisco, Feb. 1.

The reported transfer of the lease of the old Bijou to Morris Blackwood Theatre Company cannot be confirmed. Manager Davis of the Alcazar declines any knowledge of it. At the advertising office of William Morris, Western, Inc., there are some papers which show the transfer of the lease of the Los Angeles house to William G. Kertloff of the Pacific Light and Power Co.

Another report is that the Belasco-Blackwood Co. has taken the Salt Lake City ate upon which the Morris Blackwood Company is supposed to have a house of its own.

There is nothing in the story that the American, here, has been disposed of; Walter Hoff Seeley for the Morris company claims it will be operated by them.

Another report was that W. H. Leach is after the American for opera. Leahy intends building a new theatre, to be called the Tivoli.

DELMAR THINKS HE IS.

Jules Delmar stood in the lobby of the Longacre Building Tuesday afternoon, waiting for the elevator. He was one of the house operators of the edifice. Jules had lunched well and proceeded to spring a few "wheezes," supplemented by the suggestion of one of the party that Delmar was (as one of the comedians in the business).

Before the elevator reached the sixth floor two wagers were made—one that Delmar couldn't make good his appearance, and another that he hadn't nerve enough to make his appearance. Delmar accepted both wagers and the big "try out" will be pulled off in the near future.

WINTER GARDEN ACTIVITY.

Honest to goodness, that Winter Garden so much talked about will open "some of these days." Last week the News was called in on a "spy" of the building that seems to offer a start in the future. Just how far in the future no one says.

Since the front of the old Horse Environmental was demolished and a coat of white paint applied, the 50th street end of the structure has still been left in its coat of shabby red until last week, when as many as half a dozen reporters appeared on the scene, and after removing their fur-lined overcoats, set about reordering that end of the building. An electric carriage call has also been put in this week, which has hitherto been missing.

And—well if all the actors who say they have been engaged for the company really go to work there, a stage larger than twice that of the Hippodrome will be required.

And—somewhere in this town there are 80 little brokers who are and have been rehearsing for the past two months for the latest palate of pleasure seekers, with a week start for the date.

MAY STRENGTHEN BURLESQUE.

Negotiations are underway to secure the Four Montons and Pauline, the hypotlat, as "strengtheners" with Eastern Wheel attractions. Both acts are booked for a tour of the Panatges Circuit.

NAT WILLS ENJOINED.

An adjustment may be reached in the injunction proceedings now instituted by Lederer, Fraze & Woods. Mr. Wills was served with a temporary writ of injunction late last week, restraining the monologist from employing any version of "Every Little Movement Has a Meaning of Its Own" upon the stage. The firm is the proprietor of "Mme. Sherry," where the original song is sung.

Monday Franklin Bleden, attorney for Lederer, Fraze & Woods, and William Grossman, of house, Vorhaus & Grossman, acting for Mr. Wills, consulted. It was finally agreed that for a weekly royalty Mr. Wills should be given the sole parody singing rights to the number, with the temporary injunction to become a permanent one, the privilege of using a parodied verse to be granted under separate agreement. Mr. Wills has consented to the stipulation between attorneys.

"AND COMPANY" NOW AN ACT.

Jas. Leonard has notified all the vaudeville managers that he is the exclusive owner of the act in which he has played for years, known as "White Face." The act has been billed for years as James and Sadie Leonard, and Mr. Leon-ard claims that his former employee, heretofore known as "and company," has attempted to use the property rights of the others. Mr. Leonard has placed the matter in the hands of his attorney.

The "and company" is Richard Anderson, who has formed an alliance with a Mr. Evans, and they are offering an act called "When Casey Meets Caesar."

PICKS UNGLE JOE'S HOME.

Danville, Ill., Feb. 1.

Just what this house will do with a vaudeville agent remains to be seen, but Mrs. Geo. De Onzo is going to try it out. She has opened offices in conjunction with her share in developing the Olympic as a family theatre, and expects to book parks, fairs and family theatres.

If Mrs. De Onzo can get "Uncle Joe" Cannon to take to vaudeville as a headliner her efforts to become a booking agent in Danville will not have been in vain.

RAY BALLEY HAS PTOMAINE.

For the past two weeks Ray Ballely, of General Management, has been confined to her apartment with a severe attack of ptomaine poisoning. For a time her life was despaired of. At present Miss Ballely is recovering, although it will be several weeks before she will be able to resume work.

SINGER SIGNS BEN WELCH.

Cincinnati, Feb. 1.

Last week Jack Singer, the Eastern Burlesque Wheel manager, and Ben Welch, the monologist, entered into an agreement whereby the Welch will appear with one of the Singer shows next season, receiving $250 weekly and 12% of the net profits of the company.

"One Foot Six" KIRKWITH SISTERS.
BINDING ARTISTS’ ASS’N
BY RULES AND REGULATIONS

New Actors’ Society to Guarantee Managers Against
Breach of Contract. Penalty for Members Breaking
Agreement or Ungentlemanly Conduct

The organization of the newly proposed American Vaudeville Artists is rapidly making headway, and its rules and regulations are being formulated accordingly. It is said the movement is not relished by some of the present actors’ societies, a feeling having arisen that the new organization is forming with a view of disrupting older orders.

"That is distinctly not so," said one of the promoters of the A. V. A. in discussing the project with a Variety representative the other day. The announcement that we shall limit our membership of artists to 100 should be enough to settle that. We want just a society for ourselves, social enough in its aims to admit the layman, which means the managers, and agencies to order an orderliness that will insure us protection in reasonable ways, particularly the ways we must need it.

With the past few days there was talk of ten actors, mostly monologist, coming together for a small protective union, each subscribing $500 for the purpose of engaging a lawyer to prosecute any one using or publishing their material without permission. The attorney was to copyright all the monolog or other material.

The promoter of the A. V. A. evidently knew of this, for he mentioned it while speaking of the A. V. A. will cover the idea of ten people getting together to engage an attorney. Each of the ten proposed will be in the new society. One of its obligations will be to this very end.

"Our idea is not to invite the layman in immediately. We first want to shape ourselves, which we shall do by ourselves. We must be an artists’ society, and be ready to open the club in with us on an equal social club footing when our club is perfected, not before."

It is understood that the A. V. A. has a plan to hold members through an assessment or a monthly fee, to be placed into a fund, as a reserve or otherwise, and in which each professional member will have an equal share. This fund will be through an act being obliged to forward a percentage of its earnings each week, or to avoid all questions, a certain amount weekly or monthly may be agreed upon, to be assessed the many weeks during the year or each month. The monthly plan is said to be preferred.

The object of the fund is to protect members and the artists, and serve as a reserve for the club in case of illness, to pay its members to obey all its rules and regulations. Also another object will be that the club will use the fund to indemnify any manager securing a judgment against an A. V. A. for breach of contract.

The A. V. A. will ask managers to issue an equitable contract to its members. As the order will be concerned about no others, only A. V. A.’s will be included in the request. It is understood that in any program of the actor, while he is responsible, the actor is not and can not be collected from, the A. V. A. will agree to deposit a bond to the managers of the amount of the liquidated damage clause that may be inserted in the contract, with the managers agreed that in the event of judgment being obtained after a hearing in court, that the society will pay any amount recovered.

The security of a judgment by a manager or agent against a member of the A. V. A. will automatically expire, that member from the society, and cost him his interest in the fund.

A written statement for expulsion will be a complaint lodged against a member for unprofessional conduct, or conduct unbecoming an artist and a gentleman. In the latter cases, the files will be open for club members, and the accused permitted counsel from among members of the club. The chair will appoint the prosecution attorney. On a recommendation of expulsion and the recommendation carried out, it is expected the member may be likewise los all benefits he may have been entitled to in the sinking fund. The fund is also to be used for loans or other cases of emergency on a plan of scale. A member, according to the length a member has been subscribing to it. There will be a maximum amount for the fund to reach, with the interest of any member absolutely negotiable.

It is expected that very shortly after the club has opened its doors, there will be a waiting list of professionals, who must take their turn. With the A. V. A. organization must be obtained through application, proposed by a member and seconded by another. There will be no secret ballot. A secret investigating committee of three will be appointed upon each application. The names of the members of the committee will not be divulged. Their report will be made in writing, and if all are favorably, it will be so stated at open meeting. An unfavorable report will be read, at open meeting, without the name of the committee men making the report mentioned. Any member may submit his reason for believing an applicant is disqualified for membership, and that will also be read in confidence. The status of the applicant will remain unchanged for the time being. It is understood his proposer to offer testimony that may be brought to bear to refute any charge made.

This process of electing members, it is said, will have for its object the prevention of one actor being put up for a petty, private or immaterial grievance against another from venting his spite at the cost of a membership.

FILLING IN "OPEN WEEK.


An announcement has been made by F. S. Spiegel to commission on February 13 the Eastern Burlesque Wheel attractions to play Bridgeport (Park) and Springfield (Gilmore) for a "split week," thereby filling up the open weeks only slightly affected by the withdrawal of the Metropolis, New York, from the Wheel.

For the first four weeks the Eastern shows will fill the "split" with Bridgeport, Ct., and Springfield, playing Bridgeport for four weeks. After the month, Worcester will replace the Connecticut town.

The "split" will take up the week between the Murray Hill, New York, and Providence.

Springfield and Worcester were abandoned by the Eastern Wheel a couple of seasons ago. The towns were linked in a "split" with the Gilmore, Springfield, and the Empire, Worcester. The reconsideration to again play the towns is for this season only, and may be due to the vacating of an Eastern Wheel member by the Springfield wire, and also to ease up the objections that would have followed had the new show proposed when the Columbia, Chicago, opened, been permitted to travel over the Wheel, with an open week in the east for managers who have completed the western trip.

The Metropolitan in the Bronx (New York) for the last year discontinued Eastern Wheel burlesque last week, will revert to its owner, Henry Rosenberg, Feb. 27, surrendered on that date by Hurltis & Seamon. While there is talk that the Metropolis will then be turned over to Charles E. Blaney for a stock company, there has been no definite announcement as to the future policy of the theatre.

"DELECTFUL DOLLY" OPENS.

Toledo, O., Feb. 1.

Della Fox is to make her debut in "Delectful Dolly" here to-morrow night. Wallace & Perkins are the sponsors for the opening, under the direction of John Osborne while on tour.

In addition to the cast, the star includes Fannie Midget, Bertha Julian, Carlotta Williams, Helena Hamilton, William Pinkham, Bobby Newcomb, Boyd Marshall, Joseph B. Dunn and Edward Newell.

"SWEET 16" A COIN GETTER.

Reports that have come Into New York from the Canadian wilds would seem to indicate that the Victor Herbert operetta "Sweet Sixteen" is quite "some" of a money getter. In London, O.”Sweet 16” last Saturday the show managed to draw $1,400 to the box office for two performances.

There have been several changes made in the cast, the most important of which are the musical numbers. Blake by Eva Fallon. There has also been a general restaging of the piece which has been accomplished under the direction of Jack Mason.

The opera house at Kellogg, Ia., burned down last week.

"SHERRY" ENDING RUN.

The run of "Mme. Sherry" at the New Amsterdam, New York, will end March 5, according to the card and the show will move to Philadelphia. Replacing it on the Amsterdam stage March 6, will be the new Klaw & Erlanger production, "The Pink Tea."

The Lederer, Pfanze & Woods show has become count-well with the audience and is said that the four companies now playing "Sherry" are returning a net weekly profit to the three owners of $15,000.

COMBINATION FOR VAUDEVILLE.

Boston, Feb. 1.

Two of the best known stars in burlesque have formed a team for a vaudeville splurge after the ending of the burlesque season. Mollie Williams and Andy Lewis are the couple. Each is with a different company this season. Both are very popular along the line of the Wheel houses.

SECURES THE COUNTRY.

South Amoston, Feb. 1.

"The Girls of 1910" which billed itself as a "New York production," but which many citizens of Anamosa could not believe, were the cause of Jonathan Akers nearly sleeping himself to death when the troupe appeared at the local "opera."

Akers watched the show as long as he could, then fell into a dose, which passed him into a state of paralysis. After the performance at night employees commenced to clean up the theatre, finding Mr. Akers just in time.

COMPLAINS TOO THE RATS.

A hearing was down for Tuesday evening before the Board of Directors of the White Hats, on a complaint lodged with that body against Albini, the magician, on behalf of Anna Eva Fay. Last week at the American Albini announced he would expose "mind readers," "telepathists" and "spiritualists," including in his list Mrs. Fay. Friday night Mr. Albin gave his exposure, holding the stage until 11:45.

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The Claque" is new form of vaudeville busco. It’s not new, but it’s "getting over" now, and why it is getting over seems to be a little problem. The "claque" has not solved. "The claque" could not survive without the knowledge if not the connivance of the manager. When tickets for a vaudeville theatre are offered to strangers on the street with the only condition that they "see the show and plug for ———", that is quite apt to reach the ears of the managers. (Others hear of it.) That is perhaps one reason the manager does not mind the claque. It brings a part if not all of more of the salary back into the box office for "pluggers."

"The Claque" is not new over here. In the legitimate it has been a nuisance for some years at premieres of musical productions, with hand-clappers supplied by music publishing firms. In several years past musical publishers have tried the claque as a means of "pushing" a song. They met with indifferent success. The managers frowned upon it.

Now, while the claque has become somewhat more systematized, there is little difference in result. The music publisher as an economical measure lined up his forces behind the railing, they entering upon admission tickets. The present day claque is more modern. It is distributed throughout the theatre. The "wise" man has his hand-clappers up stairs, in the balcony and in the orchestra. He knows concentration of sound may be detected. Perhaps the purchase of from twenty to fifty corner seats at every performance has been the item to lead the New York manager to overlook the claque. The total of that is much more than ten admission tickets for each night show.

For a couple of seasons the claque thing died away. In the meantime theatrical weeklies, other weeklies and daily newspapers commenced a mad racket. They put out of business the simplest form of advertising. "Advertising" did not always mean display type. There were — and are — promises of "reading notices guarantees of "good reviews" for taxes and on or before said advertising. One until the publicity promoters, like some agents, commenced to spree for the money there seemed to be in condoning the artist. Seldom a real vaudeville critic that "fell for the claque" was newcomers and climbers; those who longed to be away up, but had little confidence in their ability to get them there.

Managers got the advertising bug. They were not promised "good reviews," but just told that if they advertised, their houses would have to be enlarged to hold the crowds. One daily newspaper in New York selected a certain vaudeville theatre as the shining mark. First securing a contract for $30,000 worth of advertising the second, the manager got to the theater and watch and sent for the police to keep the crowds in order and we'll do the rest. They changed the advertisement every day, the paper printed the piece of the theatre, wrote editorial above it, and its manager: told the people to patronize the house; that vaudeville was a healthful enjoyment — and the man next to the outside of the newspaper had been told him that what a great manager he was and informing the public what a great vaudeville theatre he had, the advertisement contract was over. That theatre had lost $65,000. $30,000 of it went to the daily newspaper, and of that $30,000 in advertising, not one-half had been returned over the average receipts the theatre played to before the advertising campaign was commenced. The theatre is still playing vaudeville, but refused to accept an advertisement proposition. That for the manager’s side of that.

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The advertising men found another way to increase their revenues. They called upon the actor, told him that he or she was great, so great in fact it was a shame that so and so with but one half if even that much talent should be getting twice as much money. Was it not a pity, if not a shame and some other things. It was, Everybody said. Then an advertising. To advertise is the way to show your drawing powers. We'll make 'em sit up. Send for the police reserves seats and call your friends to buy their tickets early. What matter a little ad. If your salary goes hitting to the skies?

Sometimes it is the weather that kept away the people, again the show that was put around the advertised one wouldn't draw "paper," or it rained. Somehow something always happened. One one-time advertiser managed to play the very poorest week's house the over had. Within two weeks another one-time advertiser created a new record for the theatre he appeared in. Another one paper was less than the Monday before. Another, with the "paper" out of the house Monday night, was not playing to $500 cash in a theatre that could hold $1,800.

"Advertising" commenced to stop over. Facts are facts, and no one can get away from them. The advertising men needed to bolster up their propositions. Ah, the claque! Their services will do the business. We will make them believe it. Like all human nature, when a claque is working steadily, the subject forgets the mechanical and the claque party and acknowledges the noise is normal, arriving in a natural way. Manufactured applause! The idea!

But the manager. "Tis not a bad little scheme, says the manager. Let them all advertise, for they must mention that they will appear at my theatre. How much did you say you wanted?" Oh, the claque! That will do the business. We will make them believe it. Like all human nature, when a claque is working steadily, the subject forgets the mechanical and the claque party and acknowledges the noise is normal, arriving in a natural way. Manufactured applause! The idea!

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The claque doesn't get over. After being in vaudeville for a time, an act is better or worse. If it is an act is good or bad, comes to you by instinct — if you have any instinct. The applause of an audience may influence, but it does not deceive. The vaudeville manager watches the act. He may wear ear muffs. When that act is through if he is a manager with the powers of observation that his training has taught him, he can tell within $50 of what the act is worth. Forty-nine out of fifty experts will not be $50 away on the figure set. The act may ask a little more and get it. If it asks too much more, it will not.

And the sentence, when punctuated, reads: "That is that, is; that that is not, is not."

We think the claque is an improper thing in vaudeville. It is not good for vaudeville, for a disguise. A vaudeville theatre, like any other business, makes them tired of watching a show the same as first nighters at a production his those who make boards out of their hands. It is not good for vaudeville, for it fools you, the people, by accepting those who like to be fooled through vanity or those who are making money out of the foolish.

As regards the advertising to those who believe that a criticism of value, get the very best you can for your money. There are all kinds on sale. Be self-made, in the show business as elsewhere. The manager knows his business: the actor understands his.

Not in the past ten years has the vaudeville business been as poor as this season.

As the claque is here, and the manager has new ideas, we are going to offer a little advice to the actor. Don’t believe anyone who tells you he can increase your salary, unless it is an act. Even he can’t help you. The claque will help you, that advertising will help you, that a good notice will help you or bad notices harm you if you haven’t got "the act."
VARITY

STOCK WITH PICTURES.

Starting Monday the Bijou theatre of Feiber & Shea, New York, will give a stock play with a company of nine people, also moving pictures and illustrated songs, for an admission of 10-20. The stock piece will be condensations of the better known comedies, to run about seventy-five minutes.

It is an experiment. This town has 30,000 population.

The Keith & Proctor vaudeville stock company at the East 125th St. house, comprising four people, closes its season tomorrow, and the scheme will be abandoned.

GOING WITH THE OTHERS.
Chicago, Feb. 1.

Starting Feb. 20, the Star will join in the other Jones, Linnick & Schaeffer houses in the Frank Q. Doyle booking agency. The Star has been receiving its bills through the Western Vaudeville Association since the firm took the house over, the Association having previously booked it when a Kibb property.

The Columbia and Empire, Milwaukee, which have been entertaining dramatic stock, are returning to vaudeville, and will be Doyle-booked.

CONEY HOMES IN "ASS'N."
Chicago, Feb. 2.

Walter De Oria, who has been booking several small time theatres as an employee of the W. V. M. A., was unfortunate enough to have a letter which he had written to John J. Murdock come back to the "Eleventh Floor" because the postage stamp had fallen off.

In the regular order of business the letter reached Cha. E. Bray's desk, and the investigation which Mr. Bray started forthwith ended in De Oria being given an opportunity to mail the letter all over again, as an independent individual in search of work.

Coney Holmes, who has for a long time been booking theatres from offices in the Chicago Opera House Building, succeeded Mr. De Oria at the Association Monday morning.

SOUTHERN AIRIOMIC CIRCUIT.
New Orleans, Feb. 1.

The coming summer will see a circuit of airidomes in the south, projected by D. J. Williams, of Mobile; Jack Tartace and B. Leopold, of this city.

Sites have been secured in Scranton, Biloxi, Gulfport, Hattiesburg, Lowell, McComb City, and Mobile.

SHEDDY AIDS TO STRING.
The Shedy Agency has added three new houses to the string of theatres that are booking through that office. The new additions are the Empire, Lewiston, at Mass., the Colonial, Portland, and the Colonial, Newport, R. I.

The Colonial is a new theatre and will be dedicated to vaudeville, opening next Monday.

The house in Lewiston was opened this week playing five acts three shows daily. The Jefferson, Portland, will swing into line Feb. 13, with the same policy.

CUTTING OUT STANDEES.
Since Monday when a meeting between managers and the fire commissioner occurred, there have been no standeess in New York City theatres during performances. Late last week the commissioner issued an order prohibiting admission, without a seat coupon being sold. It was not accepted seriously for the first two days, a similar order given out through the department some time ago having quickly become a dead letter. At the Monday conclave, however, the commissioner declared himself.

The effect will fall somewhat heavily upon the "small time" theatres, although in the larger vaudeville theatres there is a big drawing attraction, the loss will be considerable. It may, in houses where the order is felt by reason of the attraction, amount to between $1,200 and $1,500 a week.

The ruling was brought about by the Appellate Division declaring that the "lobby behind the railing" or the "standing room" was an aisle in law, and as such by virtue of the fire regulations, must be kept clear. The decision was handed down in the case of the City against the Dewey theatre. William Fox appealed from a fine of $50 for a "violation." Other managers when charged with violations obtruded that they were "violating" or balancing the $50 for the once-in-a-while violation as a cheap offset to the extra revenue derived from the standees, especially upon holidays, Saturdays and Sundays. Mr. Fox's appeal may prove a very expensive one for him, as well as for the other New York managers affected by it.

FORM BOOKING THIO.
Boston, Feb. 1.

A trio of booking agencies have been formed by the merging of the Sheaey agency in New York with the Flynn Circuit of New England, the firm of the Jeffc Davis agency in Boston.

There will be a mutual exchange of bookings allowed each agent to play the city the year around.

It was rumored this week that the Shedy agency, New York, was also in communication with Philadelphia which would give it a connection, if consummated, from New England through to the Middle West and the south.

BIOU, KINGSTON, SWITCHES.

The Bijou has switched bookings to the Family Department of the United Booking Office. The change in bookings took effect last Monday.

LOEW GETS ONE IN CAMBRIDGE.
The new "pop" house of large seating capacity, the Pickwick, in Manfassou, Mass., opens Feb. 6, playing seven acts and pictures, booked by the Loew agency.

Arthur Reece, a foreigner, is due to open at the American, New York, Feb. 17. Clark and Hamilton, the English couple, should arrive on the 11th and present an entertainment program to commence a return trip over the Morrisa time. There is a new woman in the latter turn.

GERTRUD HOMES
Mia Holmes is of Holmea and Merchans, who are playing "A Woodland Wolf" at M. Vernon and Tonkies (N. Y.) this week.

Mr. Byers, of Byers and Herman, feels aggrieved. Years ago he was a wire walker with a circus, carrying on his back Miss Billie Burke, now an established star in the legitimate under the direction of Charles Frohman. He met Miss Burke on the street the other day and attempted to greet her, but she did not recall him.

ONE TOWN SETTLED.
Youngstown, O., Feb. 1.

The vaudeville opposition in this town has been removed through the pooling of the Park and Princess. In the arrangement as reached between the managers, it is understood that Feiber & Shea, of New York (Park) have the sole direction of both theatres. Fitch & Hanitch are managers of the Princess, who commenced playing pictures, only, Monday. The Park continues with vaudeville.

H. H. Feiber was in Youngstown a couple of weeks ago, when the understanding must have been started or reached.

PARTNERS SPLIT.
Beginning with this week the firm of Hennessey & Bostock in the Putnam Building is no more. "Young" Hennessey will continue in the agency business. Bostock is to take a long deferred "honeymoon" with his wife, professionally known as Irene Dillon, after March 24, on which date he will give up his desk in the Hennessey office.

Another agency separation announced for this week was that of Wilham & Sanders.

ANOTHER FOR GLENS FALLS.
Glen Falls, N. Y., Feb. 1.

Plans have been filed here for a combination vaudeville and picture house with a seating capacity of 1,000 to be built on Park avenue. The house is to be a two-story brick and stone structure, costing in the neighborhood of $22,000. William Scales is the architect.

"Skigie" Drops in at the Plaza
The "Kid Critic" Says Charles Richman's New Sketch is Funny, and that Cliff Gordon is the Best German He Ever Saw

Wilton Bros. are fair. They do a bunch of stunts on the bar. Once in a while they do a good trick. The comedy is the best fellow in the act. They went fair. Edde Foley sings a couple of songs about home. I don't think so much of him as a comedian. His songs are not very good. He took one bow and then came back and sang a song that saved him.

Bert Leslie's Players, I saw them at the Lincoln Square, about three weeks ago. The act is very funny and he gets off a lot of good stuff. The act went very well. Violet MacMillan has a very good act. She sings some very good songs. She also uses the spot-light. She does some changes and acts them very quick. She went very big.

The Roberty Dancers are fair. The little fellow in white does some good dancing. I don't think so much of the others as dancers. They do all this fancy stuff and it takes too long to do it. The little kid can certainly do some dancing, and if it wasn't for him the act wouldn't be any good. They went very well.

Cliff Gordon is certainly funny. He is the best German I ever saw. He says some great stuff. He went very big.

Gennaro has almost got a band. He has got the Stars and Stripes holding up for him at the end of the act. Dill and Ward certainly can dance. The girl makes five changes. She does some good dancing. They went very well.

Chas. Richman has a very funny act. The kid in the act is very good. The girl is also very good. There is a lot of good laughs in it. It went very well. Arthur Aldridge is very good. All of his songs are sad, but he can sing them. He went very well. The "Pullman Porter Mails" are very good. They sing some good songs. They went very well. Daly Harcourt is very good. She sings some good songs. She went very big.

"Three Mails From Sais." The act is like shadows. They do all kinds of dances.

Kitty Gordon has not yet signed with William Morris. It looked that way Saturday, but she arrived at an understanding with the United Booking Office and will play Buffalo next week, with perhaps other weeks to follow.
**LONDON NOTES**

VARiety'S LONDON OFFICE

418 STRAND, W. C.

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

London, Jan. 25.

Frank Damir, stage manager at the Palace, London, broke his collar-bone last week in the stage elevator at the theatre.

Josefa and Rosa, the twins who made like Rose famous, were exhibited for the press and the doctors of London Friday last week at the Trocadero restaurant. Joe baby was also seen. It was a big success. The papas will do the trick for England if Manager Rose decides to show them. Charlie O'Connor, formerly of the Palace, is doing the press work, and has put up some good stuff in the dailies.

Victoria Monks will next year run a pantomime to travel around the larger towns in the provinces. It will probably be the highest priced travelling pantom ever put over.

"A Night in a Harem," a continental scene with dancing, will play the Oxford next June. The act is booked for the States, to play for Morris in October.

Eldie Terry, who has an act with songs, sung while on horseback, will shortly appear in England, with American time to follow, according to Bert Howell.

Peggy Monks, a sister of Victoria Monks, will open as a single at the Canterbury, Feb. 13.

Dave Samuels is booked for Australia to play the Harry Richards time in June of this year.

Ennis Warner, formerly with Somers & Warner, is with the Will Collins agency.

George Ricketts and Joe Peterman will produce a new spectacular comedy sketch at the Oxford, Feb. 13.

Ben Nathan, lately returned from America, is with the Somers & Warner agency.


The Palladium, with its two headline names costing over $2,000 per week, is doing big business in the evenings, the matinees falling below the mark. Next Lewis Waller will play the Forum scene from "Julius Caesar" and Edith Walker, the prima donna, will remain on the bill for another week.

The report that the Pavilion, London, will pass its dividend this year has caused considerable talk among people interested in the financial end of music hall affairs. There seems to be a lot of suggestions as to how to make the place pay, but the fact that a sketch that was half top of the bill at the Holborn Empire is now the Pav's chief attraction ought to explain something.

Hal Pevere, a comedian somewhat of the Lashwood type, will siph for America in a week and will probably try out his act there.

This week at the Empire is a patriotic scene in which a boy scout song is the feature. Paul Rubens wrote the song, at the request of Baden-Powell, the head of the boy scout movement in England.

Harry Thurston appeared in court to fight the Era, a theatrical journal, for insinuating he should be called the "Blue boy of the family" instead of the "Bad boy of the family," as he is. The judge said he could not see that criticism could be drawn to so fine a point, and also if the critic spoke his own mind without any prejudice, the critic was perfectly within the law. Victoria Monks was called by the plaintiff to testify what the word "Blue" meant. Vic said that in her opinion "blue" meant vulgar, but other expert opinions stated that "blue material" was the kind with the double meaning, and the latter correct idea was evidently accepted by the jury. This settles a very important point here on just how far a critic may go within the law. Thurston has appealed the case.

John E. Fowle, Marriott's accountant in London for the past six years, was arrested last week for drawing on the funds of the London office to the extent of $500. Fowle was sentenced to five months in prison. It seems that Fowle owed the firm a great deal more than appeared in the charge.

Carl Hertz appeared at the Holborn this week with a new illusion. What looks like a tent is placed on the stage, the top of the tent being a circle of cloth about three feet in diameter. After the tent is shown empty, the sides fall off, and woman wearing the top of the tent for a Merry Widow hat steps out.

Ada Reeves and her company will appear in Johannesburg in a legitimate there around Feb. 1. The Hyman's have put up a very strong bill at the Empire for this time, the bill being headed by Marie Lloyd and R. G. Knowles. This is the first real vaudeville opposition for South Africa in some years.

The Empire management announce that in about three weeks there will be produced at that house a new review.

**PARIS NOTES**

BY EDMOND G. KENDREW

Paris, Jan. 23.

M. Combes and his right-hand man, G. Pasquier, have a great program this week at the Etolie Palace, where straight vaudeville is always found. This popular hall is considered as a "must" establishment, but the house number at present is by no means fresh. This consists of Colette Willy, assisted by Christine Kerf and Georges Wague, in a pantomime, "The Flesh," presented at the Apollo about five years ago. It is somewhat risque, on a par with the "Salome" danced by Sahary Djell, and not too well acted at that. Colette Willy is an author of talent, and in her latest successful novel, "La Vagabonde," she portrays professional life with much realism. It is a pity she has not the same ability on the stage, and if all her acts are similar to "La Chair" she will do well to cling to her pen. Among other numbers is Lucy Dereymond in Old French songs, and I venture to say she is quite as good, and perhaps more appreciated than Yvette Guilbert in a somewhat similar repertoire at the Alhambra. The Sisters Geretti are the brightest female double act in Paris as a long while. They should disappear as "small-time" in America. There are many excellent turns, but the Chlest troupe of acro-bats, which closes the show, is commonplace. The Sisters Surger, English dancers for over a year. It seems that some of others of their kind, very good indeed at the Etolie Palace. Many of the new acts Pasquier brings into Paris are suitable for "small-time" anywhere.

It is whispered that a new music hall, to hold about 3,000, is to be constructed in the near future within the limits of the Etolie Palace. It will be an English company (to permit the issue of $5 shares, not permitted by French law—minimum 100 frs.), but the capital will be found in Paris. A new hall is also to be constructed near the Alhambra, Place de la Republique. It will be called the Prado, and managed by M. Berard, who now runs a small cafe concert known as the Casino de Montmartre. An establishment is being built at Orleans to bear the name of the Apollo, under the direction of A. Crochard.

Leopold Wenzel, who was negotiating to go to America, after he terminated at the Olympics, has been engaged by George Edwards, conductor for the new musical comedy by Leslie Stuart to the Gaity, London. Wenzel was formerly conductor, for many years, at the London Empire.

The ballroom of the Moulin Rouge has reopened, the difficulties with the musicians, who struck because their envelopes were not forthcoming, having been settled. The Moulin Rouge Theatre remains open, although a liquidator has been appointed under the French law. Business has been indifferent at this hall for some time. The skating rink in the Rive Amsterdam is still open under similar conditions. It is common for a liquidator and attorney to suddenly become theatrical manager in this day. Some prove more apt than the seasoned director.

The Casino de Paris, to the surprise of many, remains open. It is true that last week the artists did not get their envelopes, but this was due to the resident manager's appeal for funds after the banks had closed, and the payments were made on Monday. The program is excellent, yet business is poor, the actual receipts being $150. The Casino de Paris is one of the best halls in Paris for vaudeville, and yet the most unfortunate, being only equalled by the famous Moulin Rouge and the uniquely built Apollo. Now that the latter theatre plays operetta, the place alone cost a small fortune, is never used.

The Brussels police are getting to work, and will have the approval of all clean-minded people. Dubec, a comic singer in a small cafe chantant, was signalled to the authorities last week for obscene songs and indecent gestures. He has been fined $100 and sentenced to five months' imprisonment and $100 fine. What is considered naughty in London passes unperceived in Paris and Brussels, so what must Dubec's doings here be? The places of entertainment here are now fairly straight, but some of the minor establishments have scenes in revues and subjects for some that are decidedly pornographic. Yet the authorities watch the morals of the people. Senator Beranger recently signalled Regina Badet's act at the Theatre-Apollo. She dances almost nude in a Spanish scene. The police however report that there are no complaints and that it is more artistic than improper, so nothing has been done.
YOUR IDEAL VAUDEVILLE BILL
$200 IN PRIZES

$100 for the best bill submitted; $50 second prize; $25 third prize.

$15 fourth and $10 fifth.

SELECT YOUR OWN JUDGE

William Morris jumps into the lead this week for Judge of the Ideal Bill competition. Only those with 80 or more votes are included. Geo. P. Driscoll among the list is the manager of the Orpheum, Montreal.

In one consignment of votes received for Pat Casey, quite a number being in the lot, appeared on each blank bill above the roles the name of "Daisy," only, without the bill having been filled out. The votes for Mr. Casey counted alone.

Another phrase of the Judging has come up this week through the following letter, which presents a point that can not be taken into consideration:

"Reading Variety review this week on Mr. and Mrs. Jack McGreavy, suggested that many an

MY IDEAL BILL IS

Write in name only of act.
Mail to Ideal Bill, VARIETY, New York.

VOTE FOR YOUR OWN JUDGE

The blank space may be filled in with the name of any manager or agent preferred.

Any regular manager or agent in the United States and Canada eligible, including resident managers in theatres. (Any agent, male or female, connected with an agency may be voted for.)

(Na vote for a professional or newspaper man will be counted.)

ideal bill submitted may suffer at the hands of the judge, from having really fine acts enumerated which have, as yet, not appeared in New York.

"The enclosed bill contains the name of a young woman who has not had a New York showing, but in my mind has the makings of any imported feminine star we had."

"In this connection, am I out of order, in suggesting it might not be a bad idea to have a man familiar with Western acts as an advisory commit-

tee of one to "report" on such acts, if necessary.

"For instance, the judge might say, but the judge of acts if it wasn't for one act, I don't know it. Then without comment he could ask the merit of such an act from this Committee of One.

When William Morris, who has jumped into the lead in the voting for Judge, was asked by a Variety representative what he considered would compose an ideal vaudeville bill, Mr. Morris replied, 'one that might give the greatest quantity of entertainment, and still be sufficiently varied to avoid becoming boresome through repetition.'

"If he added any opinion regarding the cost of the Ideal Bill, Mr. Morris replied he did not see how that could enter, since the public had no technical knowledge of the showman's side of vaudeville, did not know prices and did not care about it.

The conclusions of Mr. Morris, somewhat opposed to those expressed by Percy G. Williams covering the same points, seem to be in line with the admission by Variety in the first issue of the Ideal Bill competition. Then it was suggested to the layman to sensibly make up what he believed would be an ideal vaudeville program. That suggestion still holds good.

That a program should be composed of "stars" would not make it the ideal one. In one bill submitted where the cost would have amounted up to $10,000, a confession in the first acts mentioned could have been played at one performance without the others conflicting with them.

"Skigie," Variety's young boy critic submitted his Ideal Bill. "Skigie" had been reading of the matter of cost, and was a little worried over how much his program footed up, asking the salary received for each act after his bill was finished. Upon figuring and obtaining the total, "Skigie" said he thought his bill could be played at any of the New York houses, and then wanted to know how much was paid for a show at Gus Sun's, Flora, G., which a correspondent had mentioned last week.

"Skigie"'s selections for an Ideal Bill are Chas. Ahearn Troupe, Cooper and Robinson, "Dinkelspiel's Christmas," Geo. Austin Moore, Jane Court- hoppe and Co., Interlusion, Rinaldo, Four Morts, Alice Lloyd, Four Morts. His vote for Judge goes to Jenie Jacobs.

As of 4014 Ellis avenue, Chicago, in submitting his idea of an Ideal Bill, listed the prices opposite each name. His bill is Russian Dancers, Joe Welch and Boys, William Court- hoppe and Co., Jenie Jacobs, Interlusion, Annette Kellermann, Harry Lauder, Four Morts, Pauline. The total cost of Mr. Mather's figures was $9,050. That is about $4,000 below the actual amount such a show would cost. Only in three of the acts did Mr. Mather name the approximate salary.

Another bill was received from H. J. Lee, of Denver. Mr. Lee said he had submitted a list of stars which would cost a manager less than $5,000 a week. As showing the futility of the layman attempting to adjust bills according to the salaries he guesses at, Mr. Lee's program would run over $8,000 in salary, which is made up of Four Bards, Nat Wills, Nana, Lily Lena, Geo. Beban and Co., Interlusion, Four Morts, Eltinge, Rice and Cohn, Annette Kellermann.

It is entirely unnecessary for the person making up a program to consider the money question. There is a difference without a doubt as to the practicability and Ideal bill. Common Sense will tell anyone that if the Ideal bill is the practicable one, there is no reason why managers should not be playing ideal bills around their circuits. Pat Casey, when giving his impression of the Ideal Bill, stated it should be one that would entertain in any section of the country, as far as the judge could determine. And also as far as the Judge could determine the Ideal Bill should be the one to contain the most entertainment possible among those submitted. While the talk of cost, salary and money is very good for the pur- pose of discussion, is ridiculous to connect either with an Ideal Bill. And still the Ideal Bill might be decided upon and come within the reach of any big time manager, as a weekly attraction for his theatre.

Edwin Hyman, of Providence, inquires if the publication of a bill in Variety is any indication of its merit. It is not. There are no conditions to the contest, which will end with the issue of Variety, Feb. 25. The prize bills selected will be published March 15, or shortly after, while the name of the judge selected will be printed March 11.

THAT'S GETTING 'EM OVER, KID.

Charles Frohman's press department has sent broadcast an announcement that the company presenting "Em Away of the Wells" with Ethel Barrymore as matron, has parted with its leading players in order to make moving pictures with phonograph records of the speeches, the same to be preserved for future generations to hear and this glorious performance.

The newspapers throughout the country have devoted considerable space to the proposition.

Juliet appears at the Plaza Monday in a new specialty.

HERE'S BILLY GOULD

Took in the Old Guard ball last Thursday night. It was a wine agents' fight. The only vaudeville actor there was Corse Fayton, now playing a "condemned" version of "Lend me a dollar and a quarter."

Complainant—We were walking along the sand and he called me little witch.
Judge—I see. You were his little sand witch. (Dedicated to Child's).

It looks as if Fletcher Norton married himself out of a job.

If vaudeville is lowered from a profession to a trade and a foreign artist signs an American contract on the other hand, doesn't that bring him under the Contract Labor Law? This is a vital point that may hurt some one. (Boomerang number.)

Most people in sending out pictures of their wives would not do, generally go to a photographer for the necessary article. Not so with Julian Rose, who is now in Australia. He cut his affiancé's mug from a soap wrapper and sent it to a very near and dear friend.

I thought I'd change my hour of arising, from noon to 8 a.m. I did so for three months but four days. I didn't know a soul that had any business to be up so early. I felt like a stranger in a strange land. Even the waiters in my usual haunts were strangers. I should be one at a "popular" hour and will so continue.

One good thing, everybody. Everybody now knows that I am not married but I'll listen to reason. Going, going—

Hattie Lorraine looks to me like the season's find and remember I'm very conservative and not given to bragging—but—

What is Broadway? A pavement of broken hearts.

There hasn't been a new Rath- skeller Trio in New York this week. All the rathskellers must be opening up again.

To the ladies desiring of doing a single specialty, that will please, my presentation is: Two "coon" numbers, one Italian number, one Hebrew number—then get an opening. They are all doing it.

Al. B. White wishes a certain party—a hurry home from Kansas City.

BETH TATE MARRIED

Utica, N. Y., Feb. 1.

William Harling, a Montreal busi- ness man, was married here last week to Beth Tate, who is appearing at Hammerstein's, New York, this week.

Laura Burt in a playlet by Strind- berg which she played at the Twelfth Night Club, is out for vaudeville time in the piece. There are two parts, one silent. Miss Burt is not yet sure which part she will play.
May All the New and Interesting Events of the Week

Jack Norworth calls it a mustache.

Lulu Vali left for England on the Mauretanias Wednesday.

Al Davis left the press department of the Morris Office last week.

Mildred Gilmore joined the "Rollikkers" last week in Cleveland.

Elizabeth Mayne has joined the "No. 2" company of "The Midnight Sons.

William Gould and Hattie Loraine open at Jacob's, Waterbury, Ct., Monday.

Harry Taft is to play Poll's, Waterbury, next week, booked by Jenie Jacobs.

A boy was delivered to McLeIlan and Carson (Mrs. McLeIlan) at Chicago Tuesday.

Harry Weber, of Albee, Weber & Evans, has been in Chicago this week taking a peek at a few acts hereabouts.

"The Hold Up" opened on the Pantages Circuit Monday at Calgary. B. A. Myers, booker.

The Academy of Music, New York, will resume stock performances Feb. 20, with "The Warrens of Virginia."

The Grand, which had been playing vaudeville in opposition to the Majestic at Madison, Wl., is now dark.

Harry Arner has replaced Lew Spooler as orchestra leader at the Star and Garter.

Earl Henham and Elphy Snowden are endeavoring to book a tour of the European music halls.

Frank Keenan opens at the Fifth Avenue theatre Feb. 13, with his new act, entitled "Man to Man."

Edwin Holt will put into rehearsal shortly a new sketch by Edgar Allan Woolf entitled "The Palmy Days."

Mrs. Edwin Ford has rejoined "Fads and Follies," having fully recovered from a recent operation.

La Tittcomb is reappearing in her turn this week at Yonkers, where her husband, Nat Willis, is also playing.

Al Thorsen, of the "Three Singing Comiques" and Blanch Parrish, non-professional, swore off being single Jan. 6.

Fred Duprez opens his eastern time at the Alhambra, New York Monday. A new monolog by James Madison will be tried.

The Blank Family, five foreign jugglers (German) will appear for their first American showing Feb. 20 at the Colonial, New York.

All Rajaft, the mind reader, was presented with a girl by his wife while the act was playing in Amsterdam, N. Y., a week ago Friday.

VARIETY

NOTES

STRANDED

BY DHAL MAC BOYLE.

Stranded in a one horse tank!
Haven't got a single cent,
I have but myself to thank.
When upon the stage I went;
Things like this in fancy's sway,
Never did my eye discern.
How the dreams of yesterday
Fade, as we life's lessons learn
Every leering "Reuben" knows
Who I am and why I'm here.
How I long for words of cheer!
Tainting gibe add to my woes!
Trunk in seek for two week's board.
Stomach thinks my jaws on strike.
One pastime I can afford
To indulge in as I hike
Up Main Street and back again.
Doesn't cost a cent to think.
Meditations beggar pen!
Thoughts like mine drive men to drink.
Liquid, consolation's price,
Is beyond my scanty means,
And my art I'd sacrifice
For a feed of pork and beans.

Walsh, Lynch and Co. opened on the United time in Dayton, O., last week. They will play the balance of the season in the east.

Louis Kreig will succeed James J. Clark as manager of the Star, Brooklyn. Mr. Clark retires owing to ill health.

"Those Entertaining Girls" will be the name of the new three-act which John G. Hall will "try-out" at the Victoria Roff starting next Monday.

Mme. Anna Rossina, the European lyric soprano, who is desirous of conquering American vaudeville, is due to arrive in America shortly.

Williams and Schwartz are not playing at Orpheum, Brooklyn, this week, Harry Williams having gone to Lake wood to rid himself of a cold.

"The Imperial Musicians" a "United act," has engaged to open on the Morris Circuit ("Opposition"), Feb. 13, in the American, New York.

Harry Fox and the Millership Sisters received offers from three New York production firms, while at the Hammerstein houses.

Clarence Dean, manager of the Orpheum at St. Paul will have charge of the New Orpheum, Winnipeg. William P. Elliott will go to St. Paul.

Arthur J. Pickens and Co. are actively rehearsing a new act by Searl Allen, entitled "Freddie." The company comprises two girls.

Fanny Rice put on a new number at the Orpheum, Brooklyn, this week it is called "The Suffragette." It will be retained in her repertoire.

Billee Seaton may be a member of Charles B. Dillingham's new spring production. Meantime Billee is staying in town "playing clubs" and looking after the hat.

Lillian Herlein is still confined to her bed at the Gerard Hotel as a result of her recent operation, but expects to be able to resume work in a fortnight.

Louis Simon who left the cast of "Katy Did" to return to vaudeville, is not going to play "The New Coachman" all season, he has something new up his sleeve.

George Leonard has retired from the cast of "The Queen of Bohemia" and returns to vaudeville with Paul Rubens (of Troy), the composer, as a partner.

May De Sousa has gone back to "The Commuters" play she left to join "The Mayoress" which disbanded recently after one week at the Colonial.

Gracie Scott, the new leading lady of the Crescent Stock Company, Brooklyn, was taken ill Wednesday morning. She was replaced at the matinee by Polly Stockwell.

W. C. Fields has informed his agent, M. S. Bentham, to postpone his Orpheum Circuit opening from February until later in the season. Mr. Fields is abroad.

The Six Kirksmith Sisters have been placed by Leo Maase of the Marimell agency for an appearance at Dayton, O., Feb. 13, with the Cleve land Hippodrome commencing Feb. 29, as a start for the act to come east. The young women are sisters of a family of eight girls.

Edith Haney, "The Pocket Edition Comedienne," has been forced to cancel all her booking owing to illness. She has had a nervous collapse and is at her home in Kansas City.

Fred Wright, Jr., the English comedian, is making his initial debut in the Hudson, Union Hill, this week. Mr. Wright was in "Miss Gibs."

Julius Mainer returned to the Orpheum Circuit office Monday morning, retaking charge of the chair which Sylvia Hahlo had occupied since Julius left there a few weeks ago.

James E. Moore arrived in town from Arizona Tuesday after a protracted vacation in the neighborhood of Phoenix, where he devoted himself to the absorbing pursuit of quail. He will remain in New York for a week and then back "for more."

Denis F. O'Brien and M. L. Malevinsky, the attorneys, have removed their offices from the Times Building to Suite 591-599 in the Fitzgerald (George M. Cohan theatre) Building at Broadway and 41st street.

Lillian Kingsbury, for a number of years the leading support of Robert Mantell, has been engaged for the principal role of the forthcoming production of "Mrs. Macbeth," which G. Molaso is to make.

"The Whirlwind" is a thriller produced for H. J. Kilpatrick to appear on the vaudeville stage with. It will have an auto-train race. M. S. Bentham is the agent. Ned Wayburn is staging it.

Margaret Pitt, best known as a stock star, will headline the bill at Dockstader's, Wilmington, where she is a favorite, next week, in a new playlet. She will be supported by a company of two.

Joe Driscoll (Driscoll, Hall and Co.) was shot in the leg during some business which occurs in the sketch. The wound is not serious. After a couple of days Mr. Driscoll continued with the act.

Elizabeth Murray will not return to vaudeville after all. When she intimated such an inclination she was immediately given a raise in salary and will go abroad with the "Madame Sherry" company, which opens in London Coronation Day.

Nena Blake, who lately left the cast of "Sweet Sixteen," is soon to make her appearance in vaudeville in front of a girl act. There will be four young women in the turn in addition to Miss Blake. Jack Mason has been retained to make the production.

"Monmarte," the play which had a successful run at the Theatre Vaudeville, Paris, was acquired by Edne Molton, for its production in England. She will appear in an adaptation, playing the part of Marie Claire. The play is the work of M. Pierre Fromdale.
VARIETY

HOGAN’S SALON
BY HERT LESLIE

Preface.

Although Hogan’s Saloon would never take a ribbon in a gorgo-shop contest, still it was the hideout for the outcast of the gang. The gang, to let you in at the jump, was some gang, and numbered about twenty. You, kind reader, will meet them all if you don’t have to take the count before the first flush.

Round One.

At the gong a young fellow dashed into the arena garbed in a Guttenberg Special. “Hello, Hogan,” says he, “you remember me don’t you? I was in here Tuesday night.” Hogan faltered, and had he never dashed the touch sign. “Don’t you remember the party, there were six of us and we opened all that wine? Tom Hanton and Stanley Corbett were standing near your table. It certainly was a fine night, and you certainly treated us fine. The boys were only talking about it last night.” “Oh, yes, I remember you,” replied Hogan, leading with, “you’re the one that did all the ordering.” “Sure” said the boob, “that was me.” “Who was the guy that did all the paying?” jabbed Hogan. The mope smiled for wind and said, “He was a new-reader from Muscle, Inc. I brought him here because I knew you would treat him alright.” Hogan dodged this swing and stepped in to clinch. In breaking away he said, “You’re a swell fellow. I took this opportunity to tell Hogan that I had heard he had given a poor old man ten dollars the day before and the result of his liberality had won two hundred bucks to the races. Hogan looked at me keeping one eye on his opponent, and said quietly, “Say, your brains would rat-tie around in a peanut like birdseed in a washtub. Away amongst the whippoorwill and chipir to the sky. Me win on a horse race—why, say, if steamboats were selling for a dime a place, I wouldn’t buy the echo of the whistle. You go home, that bull cocky mamma rock you to sleep. You’re up but you need a watcher. Blow your horn, you’ll never sell a clam.” Hogan had left me with a laugh not upon his opponent. He had drawn first blood on the referee. The young man looked us both over and I guess he figured he would have to do some fast talking. Hogan, Bah, said “Mace” line. He then let one drive from the shoulder. “Mr. Hogan,” said he “that night I was in here I was touched for my roll.” “Did they take your pocket watch off you?” I said. “Sure” said he, laughing. “It wasn’t a whole lot,” said Mace; “but I had to wire for money, and it will take a day or two before the check arrives. In the meantime, I would like the loan of five dollars.” Now I could see that Hogan didn’t have any hugs and kisses for “Mace.” He evidently had been through the night in question and had carried a dollar or two to late. He returned, with a cool, “heathen call.” I’ll have mah penunum to-morrow and I’ll be right hear and pay you nuthin.” I knew that Hogan would probably draw the color line so let him have his “heathen call.”

Round Two.

Hogan came back strong, but “Mace” was a bit groggy. “Say,” said Hogan, “you got a Moxie on in your pocket?” “Yes,” said Mace. “You haven’t spent a bean since Lee surrendered. Five iron men to you; shine, you’re ruffly. My dear boy, you’ve pigeons in your belfry. Don’t try to hand me that you used ‘Pero Indiana gab.” “Mace,” sparring for wind, replied: “Why, Mr. Hogan, I thought you would remember that I brought that party here that night.” Hogan smiled and said, “You should have checked you in the cloak room with the rest of the wraps. I remember someone did ask you to come up and comforter and take an introduction. Anyone was troubled and didn’t?” said Mace. “Yes,” said Hogan, “you dug down for your purse, opened it and when we got a ‘flash’ we found two mice had built a nest in it.” Hogan was forcing his man, and had him nearly through the ropes. He kept him after, following up: “You’re not the expert in the country, bring all my rosy apples for the other end of the table. But I’m not a vegetarian. Take the car ahead; this one’s filled ding-ding to get on and ding-ding to get off. I’ll have a big job keeping my jump, jump on a pickel and be a west, try way out. Your Gyp Camp is all smashed up. When you get home try all I’ve told you on your piano and see how it plays.” You’ve got me wrong” said “Mace” feebly trying to counter. “You mean I caught you wrong” said Steve and Mace was forced to take the count. Hogan resumed his ground and returned it to its resting place. “Can you beat that?” I asked. “No,” said Hogan that’s his business—beating.”

Round Three.

“Time” said I to Hogan one day, as I dropped in to referee any bouts that might come off, “this is the same thing every day, Hogan, let us try with pearly tools again” he replied as he offered me a cup of coffee, which he had just made on a small gas range that he kept for his own and then lunches. “Is it good coffee?” I couldn’t help asking rather timidly. “I guess so” said he, “I just took the mop out.” Well, I felt for the coffee and sat down for it was just the time of day to catch all the no-price drinkers. I wasn’t long to wait for a colored soldier soon made his appearance. He was a cousin up to the bar and in a subdued tone, said, “Mis-tah Hogan, I’s very thirsty and I sure need a drink, dah Lawd knows I do sah, ‘cause mah stomach is sightly’ and I don’t want to see no more of this here heathen call.” I’ll have mah penunum to-morrow and I’ll be right hear and pay you nuthin.” I knew that Hogan would probably draw the color line so let him have his “heathen call.”

Round Four.

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YOU TALK AND TALK AND WHEN YOU Have Finished You Ain't Said Nothing. Why Do You Always Know What Ain't In the Race? If You Don't Like It, Why Don't You Scratch It?"

"Oh, Hogan," I replied, "I only came over here to get a laugh but I've been talking too much anyway."

"Well," he said, "I ordered a wagon for you to move your trade."

By the way, Homer was in last night and paid his dues," said Steve. "He's going to give a party up to his house pretty soon to show off his dollar-down furniture, and he told me to ask you to come up and try and get in. Homer is in the music business now, writing notes with notes ever."

He must have thought he hurt my feelings, for he quickly said: "No, I am only kidding about that thing Homer said. He really wants you at the party. He asked if I wouldn't bring you."

I asked. Hogan replied that they wanted something funny there and then my name came up. I was beginning to weaken, when a sad-eyed young man entered for a "Hub's Best.

Hogan looked him over and said to me: "Strayed from his flock."

Taking a good look at our new customer I saw that he had a very pretty package with two strings attached to it. "Take me to the shows and I'll be the best customer you've ever had," he said. I have been having a fine time and I suppose I'll have to get a guide to get me out of this part of town. I've been thinking of going pool."

"I thought you'd like the water," said Hogan. "I'll throw it and tie your boat."

"I'm not for the water," I said. Hogan seemed to know what I was thinking. He was flattered with the cute and cunning ways. I suppose I would have to start in by having my voice tried."

"If you do," said Hogan, "you better have some money in your pocket, so you can buy a lot of the boys." said the Duke. I am well acquainted with Phil Cohen who writes that flag stuff and George Ehringer, why he's the Pomeroy of the Strolling Players. Fred Mantell is a good one but he plays the old stuff. Gus Daniels is alright, too, I know them all."

"Put on your slippers, you're in for the night," said Hogan. "You've been pitching for the sides. Nix that flaccid ball. You must get 'em over. Don't think I am mad because you're spinning your top because you can fly your kite here anymore, but some evening we'll run it over your thinking engine won't put on full steam, come over and play jacks."

I'll have cider and Jack-Pot cigars for you. What are Jack-Pot cigars? and said the Duke, "When you draw you fill," said Hogan. "Oh, I see," said the Duke, "you're handling the merry visitor the Kiddig Deggs."

"Oh, go float a stone. Away to the mountains, you're wild," said Hogan and the Duke beat it. I am forced to hand this round to Hogan on points. I must say I am getting a little tired of being a pinch hitter from out of town."

Kitty Gordon, the English musical comedy woman, is regarded quite earnestly by an Englishman, whom, it is said, Kitty may wed upon the issue, unless it be decreed by herself and Lord Beresford.

Rose Stahl says that when she walked on the stage of the Grand Opera House, New Haven, Monday night, that the lines of her new part in "Maggie Pepper" completely left her and she was once more Patricia O'Brien. The play doesn't give Miss Stahl a chance to display an extensive wardrobe, but her lady three simple dresses are well made and becoming. Two models from the suit department wear evening dresses that caused a stir among the women. One is a green spangled robe and the other, a rose pink chiffon. Two tailored suits covering Beatrice Prentice were models of perfection. A coastal broadcloth trimmed in possum, and a mustard colored, suited her dark complexion.

A female vaudeville star—a singer of character songs—is separated from her husband, but decides to宗旨 that divorce proceedings are pending, or even impending. She has taken a violent liking for a member of a trio, but is not aware that her affection is unrequited. She is completely undercooled by the object of her affections is equally infatuated with another singer of character songs, a woman of equal prominence who boasts of the situation and exhibits to her friends rhetorical letters and telegrams. All parties to the affair are very much "in wrong." The object of the musician's attentions admits to a strong liking for a newspaper man, but he, married, professes only brotherly interest.

Ehelh Green (Colonial) in making her five changes has chosen for the first and last songs, two very handsome, some ankle length dresses. The first is a light blue crepe over a foundation of apricot, and the second is really gorgeous. A heavy silk lace is the material used, made very complicated.

OBTUARY.

Joe Barrett died Jan. 26 at the Islip Sanitarium, Central Islip, L. I. He was 54 years old and had been a patient at the sanitarium for the past three weeks. The funeral took place in Syracuse, N. Y., last Monday.

Mrs. Jess Riddlebough, sister of Wallace and Autie Syth, died at her home Jan. 12. Wallace Syth is requested to communicate with his folks.

The sister of Lionel Swift died in San Francisco last week. Mr. Swift, who was playing in Utah, immediately cancelled his time and went home.

Louis Hiecher died at a sanitarium in Chicago Jan. 29. He was originally a member of Theo. Thomas' Orchestra, which he left to become leader of the Folly theatre orchestra, Chicago.

The employees of the Greenpoint theatre, Brooklyn will hold their annual ball April 19.

Stick a pin here, make a long chalk mark and turn down the corner of a leaf—the "legitimate" has contributed something to vaudeville which is in every particular worth while. Miss Haswell's offering is so very excellent that the scorekeeper may rub out the record of a dozen "slivers" from the dramatic field and even up the deficit—by writing "Percy Haswell." In addition to the above, Miss Haswell has drawn upon the general side of the ledger. Owen Pawcett, the author of the present sketch, has not gone haphazard at his task; he, obviously, has studied the situation and has sensibly turned out a vehicle worthy of the delightful actress who adorns the scene. The program is a bit befogging because of the interpolation of the names of W. L. Grove as manager and J. F. Donovan as business manager of "Master Will's Players," submitting thereunto the names of Cha's, Hammond, Richard Quilter and Miss Haswell as participants in the actual playing. Mr. Grove and Mr. Donovan may be ever so valuable in placing the act on the Orpheum time, or elsewhere, but their names lend no further value to the program than to incite wonderment as to why the rare recital of "Master Will's Players," unrolling the story of Pawcett's dramatic gem. If all the women who have entered vaudeville because they have gone fallow in the "legitimate" could witness Miss Haswell's performance they would know just why they failed in the dramatic field and doubly revet their failure in attempting to fool vaudeville audiences. They would know (though never admitting it) that name is ever portentous as the manager buys, caring little whether the individual makes any other return than to lend a reputation which has no talent to back it. Miss Haswell could be "Jane Jones" and "make good" in any sketch she now offers; for she is an artist, in the fullest sense that much abused term implies. Well...

Stanley W. Wathen will desert the agency field in the near future and join Sam Elton in Australia. Wathen at one time was the comedy waiter for Charles Richman and Co. (2), "The Fire Escape" (Comedy). 10 Mins.; Three Costumes (Special Set). Plaza.

Hypocrisy may come on one's failure to believe in his own convictions, or at an expression of them, or perhaps, better still, a hypocrisy that has been purchased with himself. So it appears vaudeville is developing its hypocritical side. The naked dancer is the essence of Greek poetry, the ribald song is the aim of some savants. Miss MacMillan appears in strip tight without tights is the perfection of physical development, the suggestive story teller is a humorist, the morbid playlet is acting, the comedians are deluding us into undressing ourselves while on trapeze to fall into the arms of West Indian negroes, that must be a box office attraction. One mustn't say anything upon the stage, but addict is issued against the songs which would be nowhere heard outside of a "stag" assemblage. What is the culture of the art as against the culture of the "cooch"? Why should men, women and children subject to amusement when they may be disgust ed by laborious lowness? The "pure" in vaudeville may be as the milkman. Still the lily white with the milkman's stricture upon what is or has been vaudeville.

The manager who believes he understands the box office more thoroughly than anything else has no home in vaudeville. An act must appeal to all. The "clean up" comes regularly after each performance. That is why the theatre always looks so inviting. This comment is brought forth by Charles Richman and Co., while playing their delightful entertaining little comedy, "The Fire Escape," at the Hudson Union Hill, N. J., last week were marked "in bad condition," because during the dress rehearsal appears in his undergarments. Lift your eyes to Heaven and have a little sight of thankfulness for our God fearing, pious and discreet vaudeville management is always clean up and does not wear dear. All well dressed men do. Dust remember "The Naked Truth?" Pretty idea? Each time either of the young couple (he and she) told a story, whilst off went a piece of clothing, Dust recalls others? It's very stickering, this pose of managers or their representatives, especially in Mr. Richman's case, where he is playing a piece, that, with his name for a data of demand, the sales of tickets for the first time, is worth $200 a week more than Mr. Richman asked for it—and is receiving. Mr. Richman is a finished actor. Mabel Frenzey excellently plays a difficult part. Master Charles Silbin is a child prodigy. "The Fire Escape" is of two young people, who meet (with logical reason) in a hotel room, while a fire is raging between the walls. The woman is an heiress. The young man has sent his only suit of clothes to be pressed. He is partly in the bathroom, partly without. To make himself presentable, the rubber covering of the shower bath is used to envelop him. "The Fire Escape" is well written, genuine comedy, and one of the most amusing of pieces.

Gerald Griffin and Co. (3), "Other People's Money." (Comedy). 25 Mins.; Full Stage. Fifth Avenue. Griffin is back home at the Fifth Ave. He held a popularity record there in the stock days. There were some things returned to him Tuesday night. Griffin received a reception and then proceeded to unroll an amusing comedy sketch, a rev. Mr. Griffin is an all-round handy man to have about no matter what kind of a production. He plays the millionaire father in "Other People's Money," just as well as he would an old southern darky. Mr. Griffin made the bright lines and situations fall just right. He has surrounded himself with an able cast. Oliver Fay does very well with the second important role of the secretary. Mrs. Condon and Beatrice Velmont as mother and daughter fill small roles acceptably. The sketch makes good comedy entertainment. A few minutes out wouldn't hurt it.

LE ROY AND PAUL. Comedy Bar Acrobat. 14 Mins.; Four. Victoria. It is difficult to draw laughter and applause in the opening position of a bill at the Victoria is something unusual for any act. But this is exactly what Le Roy and Paul achieved. The turn is quite out of the usual routine of bar tricks, with the comedy playing a prominent part. The "loop-the-loop" whirls at the finish earned the applause.
Charlotte Parry and Co. (3). "Into the Lights" (Dramatic Protein). 12 Mins.; Full Stage (Spectacle).

Continuing her career as one of America's best protein players, Charlotte Parry has stepped beyond the greatest of her contemporaries, through lending a stage novelty to the universal diversification of the protein playlet. "Into the Lights" is perhaps a darkened stage. The customary reflectors on the orchestra racks are employed as blinders, throwing a dull glare into the audience while causing a humorous darkness to the illuminating plays. From within the darkness three male voices issue. It is a court room scene. Judge, prosecuting attorney and lawyer for the defense, takes hold of. As the witnesses are called, they appear in what might be termed a concentrated light. Only the head and bust of the witness may be seen.

From the opening of the sketch, the house is dimmed into inky darkness, and the sudden bright light attracts eager interest at once. This curiosity is intensified when the shadings of the individual witnesses, each bringing a different color or combination of lights.

The small square wherein the witness appears seems to be about two feet wide and three feet deep. It is the farthest up the stage that goes out when the witness is excused, and remains out until the next witness is called. Miss Parry makes her several changes so rapidly the witness’s movements and dialogue covered up by dialogue minutes before the audience commence to take hold of the theme. The mystification of where the light comes from becomes the all-absorbing problem. This is the delicious novelty.

Contrary to established precedents of the stage, it is a "dark act" that grips and holds. Frank Lyman is the announced author of the logical tale, but the real credit goes to Miss Parry’s characterizations, including a colored woman. She makes each character stand out as though presenting it in full figure upon a lighted platform. The change to the "black face" is another item for analysis. The testimony finished, the attorneys sum up and the judge delivers a short charge, while the foreman of the jury states that that body has reached a verdict without leaving their seats. The verdict is "Guilty!" With a shriek the Italian woman, who has just finished a strong pathetic appeal, fainted and the stage is swiftly converted into the full light, and a surprise finish brings the audience back to a sensible appreciation of the excellent playing that made the first act, a pleasant finale.

The surprise of the "close" is a big mark towards the natural success of the playlet, which could be held up by its novelty alone. Never before has a race been utilized as in the vaudeville stage as brilliantly. Miss Parry has Miss Parry previously received a fuller opportunity to display versatile powers, nor the brief moment of emotion at the ending, which she very capably played, is an act in more than one way. It should create talk, and properly billed, the piece might become a big drawing attraction.

Sime.


Frank Milton and De Long Sisters get their first real New York showing this week. Following The McGreeveys into the Fifth Avenue, also landin- gerry and square, it would seem to indicate that all New York is in a session of "rube" comedy. Mr. Milton is the rube station master; also the champion title holder of the world. He’s got everything that has a name, covers Milton, except the hat for his new position. The De Long Sisters, supposedly actor- folks, have a layover at Alfalfa Junction. They run into the rube station master. That’s the act. Milton, a funny, genuinely so and Adam Sower-guy-Murphy, has handed him a neat little package of material which the comedian sends over without losing a beat. His reaction is for the comedy of the rube. The contrast between the bright and tailored sisters and the rube with matrimonial intention, is laughable. The sisters contribute largely to the entertainment. One is doing the grand Boston society thing, with the other handling Bert Leslie a stick to a nice. The slanging sister is one of those energetic for keeping things lively all the time. As a finish the trio go into "one" with saxophone playing. They mix up the playing with a little sing- ing, securing a very good effect. The best big laugh of the piece has six or seven bows and winey contentment themselves with that. It’s a good laughing act for any bill. Dass.

Harry First and Co. (5). "The Strongest Link" (Dramatic). 21 Mins.; Four (Special Set) Interior. Alhambra.

The program gives Herbert Hall Winslow credit for the authorship of Mr. First’s playlet, while the three- sheets outside the theatre state that it is by Arthur Wing Fuuser. Either one is correct, for Fuuser isn’t in any way connected with the authorship of what is an excellent piece of playwriting. "The Strongest Link" is a miniature "Music Master," though the latter is not at all comparable to the field play in anything but the love of a father for his daughter. The similarity is confined to the "If you don’t want her, I want her," situation. The scene is in the library of David Aaron- son, a millionaire Hebrew who has emigrated to America from Russia, leaving behind a young wife and child, for whom he intended to send as soon as prosperity looked in his direction. He has also left behind a band of Russian marauders swoop down on his native village, his wife and other relatives are massacred and there is no definite information as to the fate of his little girl. Free, on the unhappy man. He seeks solace in the arms of a young American so- ciety woman of culture, who marries him solely for his millions. This no wise abates Mr. Aaronson’s persistent search for his daughter. Shortly after the rise of the curtain it is quickly developed that his second wife regards Aaronson as far beneath her in the social scale, and this condition is brought to an end by the middle of the third act. This is the first act. Both of whom tolerate the kindly middle-aged man for the wealth he showers upon them. Word is brought that the Charity Organization Society has discovered the whereabouts of Mrs. Aaronson and that she is on her way to the paternal domicile. Mrs. Aaronson and her brother declare it will be impossible for them to recognize the child. They suggest that Mr. Aaronson’s father, his sister and his wife make up a list of names of different ages. The child appears, poorly dressed, timid and altogether awed by the splendor of her surroundings. A pathetic scene ensues, eventually broken into by the entrance of the girl’s stepmother and the demonstrable brother. They threaten to leave on the instant if the girl is permitted to remain, the brother-in-law swearing that he will block the putch through the signing of important papers that will ruin Mr. Aaronson. A moment later a tele- gram is brought in by the butler heralding the fact that the "tragedy has been averted." Miss Parry plays the father in an excellent tactical position and he promptly orders brother-in-law from the house. The wifeelects to remain till morning and returns to her guests.

Mr. First’s work is also entitled to praise and in fact there is not a weak spot. Fine scene and light effects added to heighten the success, and place this offering in a position of importance.

The Rexos. (2). Roller Skating. 12 Mins.; Full Stage (Spectacle Floor). Academy. 18 Mins.; Full Stage (Spectacle).

It isn’t often that roller skaters, opening a bill at a New York play- house, receives a hearty round of applause within thirty seconds of their entrance. The Rexos, man and woman, opened the show at the Alhambra presenting a piece of skating. From the time they opened the house to the finish they earned round after round of applause for style, grace and attractive and artistic costuming. The man makes no changes of clothes, he appearing first in costumes of similar material which compose a combina- tion of blended coloring that immediately gives the act a stamp of cleanliness and refinement. The man afterward changes to full tight costumes of dazzling spangles, also very attractive. The woman contents herself with some graceful roller skating and a short tilt on a pair of wheels strapped to her side while the man holds the two. In addition to his excellent team work, does some skating on his hands, turns twenty-five pirouettes on a pair of steel balls, and finally wound up with the large bowing hude.


These two colored boys were the real bit of the first part of the entertainment at "The Corner" Monday night. Butchering the English lan- guage seems to be their principal as- set, and they go at it as would two "Dutch" comedians of the old school. A comedy dancing baying hude for closing earned an encore which was followed by several bows.

Cole and Johnson’s "Dancing Girls" (8). Singing and Dancing. 18 Mins.; Two. (Two.)

Although the act was played in "two" it could readily be presented in "one" and probably will whenever the management of a program re- quires it. Opening in a very conventi- onal way, both in singing, dancing and costuming, the act grows until it goes far beyond a stereotyped "col- orful" or "exotic" act of comedians. The third change of costumes for the girls are exceedingly effec- tive Spanish dresses. The leading woman has a voice that indicates care- ful training with much emphasis on phrasing. The smaller of the com- edians has a lot of style, but the bigger man’s efforts at comedy, despite his bulk, were a trifle heavy. The life and youth of the girls, the excellent team work of the entire company and the careful dressing places it in the front rank of acts of its kind.

Aheer, Weber & Evans will present in the east C. A. Blanchard’s "At High- llows" next week. Harry Weber has been in Chicago the past week, look- ing up new material.
The subdue strain of romance in her composition impelled her, one day, to write upon an egg a quizzical appeal for those who knew her to seek her out; this incident takes place three years before the action of the play commences.

In response to the message comes, to her utter chagrin, a man who seeks but to reclaim the result he is producing against the dealer who sold him the three-year-old egg. Hetty had proclaimed that the man is coming to wed her. The second act of the play is devoted to preparations for the exposition, which a successful experiment in Albat, whither Hetty had gone, leaving her neighbors to believe that she is bound for the altar. And through the enactment of some pretty incidents Hetty is married.

Not much of a plot, to be sure; but Miss Caldwell has made it the groundwork for the wittiest lines any American writer ever put into a player's mouth. Miss Sears realizes the character to perfection. She plays with rare, smoothness, with a characterization of unique among stage results, but through all its brilliancy rare as it is loveable draws her auditors into touch with every flash of wit or throb of sentiment with which the play in its richness is endowed. There is just one tear, and when its presence is to be made known, it glas-

tees in the eye of everyone within call — for its incentive is a most natural and human expression, not alone of the character who speaks the impelling words, but within her drudgery; Beatrice Allen is the "poor house-brat" whom Hetty has adopted; H. Bratton Kennedy is the full-blooded country youth in love with the up-to-
date girl who has been to Vassar (Blanc and Fonda); Jack Hamlin is the city chap who loves the deacon's daughter; Walter Young is the grasping and soulless rich man of the town, and Chas. Lash plays Wiley Bassett, who gets Hetty's egg out of cold stor-

age.

"The Nest Egg" is worthy to endure and crystallize in public favor until it shall become hard and white under the weight of success. And when the comedy,-brings, and thus resemble its original, which has been foiling hens and enticing them best ever since the day a Connecticut Yankee put china nest eggs on the market.

Walt.
Five Musical Comics. 15 Mins.; One and Full Stage (Special Setting).
Chicago: Lewis Bernic, who gained vast experience in handling and presenting "girl" acts of a musical nature through association with the old firm of Laak and Conley of Minneapolis, himself owns one of the very good and classy acts. The girls dress in Scotch kilts opening with plaids and closing for the final numbers, to pure white; in each instance, showing a neat and attractive effect. The music is supplied largely by wind instruments, the single exception being a violin duet. Scotch medleys are introduced at first and then the usual runs to duets, trios and ensembles for popular material. Lillian Selger, cornet soloist, is the star performer, her lining in "one" being the best feature of the Scotch variety. Allen, Grace Cameron, Esther Carnes and Louis B. Campbell are the others. The girls are evidently skilled and seasoned band performers; they go about their task in a snappy and workmanlike manner and the result of it is evident when they were seen at the Julian. must have been gratifying to them; they were repeatedly encored, and registered a substantial hit. The act is a novelty in vaudeville, worthy in every way.

Carter and Holden. Comedy Roper. 18 Mins.; Four. This act is really worth while. If you cut the desire to sing sentimental airs and stick entirely to comedy, the act should find its way to something better than "small time." The man seems to be a clever artist of the Scotch variety. A school for acting is the ground work of the act. The girl presents three characters, making a complete change for each in rapid manner and displaying marked ability in character delineation. She goes back to her initial costume and character, only to spoil the entire impression created by singing a ballad. The act should close with a few seconds of reconciliation, and quick change. With a little speed and the turn will do.

Pauline Barry. Singing. 9 Mins.; One. Little Miss Barry is a youngster with loads of personality and winsomeness to spare, but at present seems to be unfortunate as are her selection and placing of songs. Nevertheless she managed to put over a solid hit with an eccentric song, used close. With her repertoire rearranged and a slight change in her looks paid to wardrobe, the latter thought, perhaps not suited to her figure, she should do nicely on "small time" for the present.

John G. Robinson's Horses. 10 Mins.; Full Stage. Empress, Cincinnati. The act opens with "Sultan," a beautiful horse, lying in the center of the stage. He is ridden by Capt. Roy Donnelly, a member of the Mounted Police, who wears a net police cavalry uniform. After doing the usual "park step" and others, the animal prances a cake walk that surpasses anything heretofore done by a horse. "Spot" and "Splash." Two medium-sized horses, go through marches and buck and wig songs that greatly pleased the women and children.
VARIETY

PLAZA.

(Estimated Cost of Show, $4,100.)

There is an excellent entertainment at the Plaza tonight, wholly round-
ed out program containing plenty of that important ingredient to every well regulated bill-comedy.

It was a pifl Monday evening that the audience remained outside the theatre did not know of It. There were few in the house, and most of those in the gallery, not as well filled as usual. The balcony was light with only a few in the orchestra. Charles Richman and Daisy Harcourt were the top lined features. Mr. Richman's sketch is under New Acts. There is no occasion to place Miss Harcourt again in the "buttons" or "buttons" coming of the specialty.

The program does not give the same of anyone as responsible for the scatter of the "buttons" among material cans." The show starts with a review, the various principals introduced as Broadway stars. The idea was hit upon in burlesque some three or four years ago, and everything else in the field, as soon as proven a success, no less than twelve shows adopted it. That, however, was three or four years ago. Since then they have not perfected it. At this late date the Miner show comes to the front with the idea, as poorly worked as it ever hasn been.

It was a sad opening for the show. This was the first night of the "buttons" in the frame up. There may be a little ex-

There isn't a really good number in the show. There was a "rube" of the Crane Bros. type, and makes several bits. The "ruth" taking is a laugh each time. As a rube kid in the ollo act of Teddy Symonds and in the specialty of the American Quartet, now at the Plaza, are doing comic work in both acts. Ordinarily it would seem as though Nelson was doing too much, but in this show he couldn't work. Deming, probably an Irish comedian, works through the show without anything. He does well in several instances, but has no distinctive stroke in the "review," which is rather a poor substitute for Hamilton. They say that Clark and Hamilton were a hit over here. Felix Kruech has a few things to do. In the burlesque he is the Judge with little Kruech sang the one song in the show that got over because of the choristers. Carrie Thomas did very nicely all through. She looks well, has a nice singing voice and shows intelligence in her work. But Carrie is not up to standard. If she were, she would look out of place in the surroundings. Beatrice Haynes is the soufret. Beatrice is a pretty girl with a very pretty face. She does her best to put over a couple of songs which were old when Beatrice was a baby. The audience liked her and amid different environment Beatrice should be able to shine. Viola Doherty was the other female principal. She did as well as the rest. George Howell supplied some good comedy in the after piece as an eccentric. The ollo is split up. Leonard does his specialty between the review and the after piece, which comes intermission, and then the remainder of the American Quartet with an act along the old type, "rube mirthless" lines pulled out the hit. "A Golden Wedding" with Teddy Symonds, manager of the troupe, as star, is one of the most amusing of the drama that should do well in the burlesque house. Miss Thomas did the best work. The Dohertys finished off the ollo and passed nicely. [Junk.

McConnell and Simpson will present a new sketch next season by Rollo Lloyd and Grant Simpson. It is entitled "The Fence Between."
BIG BANNER SHOW.
Many changes have been made in the "Big Banner Show," since it began its tour over the Columbia Circuit under the management of Ed. Gallager and Al. Shea, who have the principal roles. The role of the blustering, bullying major, played originally by Frank Smith, who starred the piece for the Louis Mann-Clarke Lipman Company, has morphed as a result of the writers, and now a little girl plays the French spy. It is to be credited to the fact that he is the character at all times and gives the kind of treatment to the role that is seldom seen in burlesque. His love scenes with Julie were artistically done and with just the proper comedy atmosphere.

The chorus of "The Big Banner Show" is deserving of being classed among the best in a burlesque show. The girls have not forgotten what was taught them by the producer. They work intelligently and with precision in each number. The effect was easy and happy for her given a good-looking bunch, snappy and willing in attending to their business and have been well supplied with good clothes to complete the attractiveness.

Annie Godlie, the Les Jundis with capital head-balancing, proved a strong feature, and "The Battle of Bay Rum," presented by Gallager and Shea, is the big laughing hit, made up the olio.

The piece has been splendidly staged and careful attention paid to the many little details which are often omitted, all of which reflect credit on Gallager and Shea, new in the field of burlesque managers. The field could very well stand a few more shows like the "Big Banner Show." Gwen Moran, the lightweight champion, has not been classed, and each performance, meeting all comers.

George M. Young.

Tom Smith, the eccentric dancer, played three "Thank You" jobs last week. One was a benefit for the Eye and Ear Hospital, Monday, the second was for the Catholic Hospital Wednesday evening, and the third for the Jewish Hospital Saturday night.

"I don't care anything about money—just love the applause," said Smith.

Henry Dixey will play vaudeville again—that is, if the United Bookkeepers do not call him to the bar and his fellow club members will pay the salary he is asking.

George Thatcher has booked five weeks through the Family Department of the United, opening on Monday at the Foyle, Brooklyn.

Thomas J. Gray, the song-writer and author, who has just recovered from an operation, will leave Wednesday for Lakewood for a short stay, at which place he hopes to regain his usual strength and avoid duplicates.


e have been flourished and the players, undoubtedly affected by their environment, took pains to show a good level of attention which they ex- cellently appreciated by the audience's response. The show was received with well-deserved enthusiasm, and the crowd, which had filled the house, left only when the music stopped. The audience was evidently pleased with the performance and gave the performers a hearty round of applause. The show was well-prepared and the performers worked well together.

There is no doubt that the performance will be a success. The show is well worth seeing, and it is recommended to all those who enjoy good entertainment. The music was performed by the orchestra, led by the conductor, who directed the performers with great skill. The music was well-received by the audience, and it was evident that they enjoyed it immensely. The show was well-received, and it is recommended to all those who enjoy good entertainment.
from the stage. Mr. Play, who has acted as her announcer all through the performance, then takes it upon himself to expose the workings of all the mysterious mind readers. This end of the entertainment was the most interesting, as the audience could see a few of these in action. The house was well populated, and a good-sized audience was present when Mr. Play had been one of Anne Eva Pay's confederates. The final outcome of his round was cleverly handled. The entertainers liked them and the small crowd. The performance was an added attraction. Willard and Band, in "The Battle Dance," received.
West and Dayton hit State street after a seven months absence, last week. Frank J. Weason wrestled with the Association for ten weeks and won the whole City. Weason, Walter and Weason will play their last engagement here as a trio. Weason, Walter and Weason will play their last engagement here as a trio.

—The Over walking Family are here from the east, and are staying at Hotel Metropole. It is said that they are in very good condition, and are their usual old-time gay humor. Weason, Walter and Weason will play their last engagement here as a trio. Weason, Walter and Weason will play their last engagement here as a trio.

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CHAS. K. HARRIS NEW SONG HITS

"WILL THE ROSES BLOOM IN HEAVEN?" by Chas. K. Harris

One of the most famous pathetic child song successes that Mr. Harris has written since his famous "Hello, Central, Give Me Heaven." It means applause, success, and a raise in your salary; good songs in this line can only be had from the composers and songwriters in Chas. K. Harris. The greatest original hits this country has ever seen, posed under Mr. Harris' personal supervision by Scott & Van Aalten.

"I NEVER KNEW TILL NOW," by Chas. K. Harris

One of his very latest, a worthy successor to his beautiful ballad "Would You Care?" This song is predicted to be the season's biggest hit, and made by Scott & Van Aalten.

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**JAS. LEONARD**

Direction, PAT CASEY

AUSTIN P. BOLEMAN, Attorney

47 Cedar St., New York City

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"THEY'RE ALL GOOD AMERICAN NAMES"
By JEROME AND SCHWARTZ

This is the big surprise for 1911, and any kind of an act can sing it. The kind of a song Managers will play you return dates on. There never was a song written on this order before, as says BILLY JEROME, the writer of the lyric, and he has written many a comic song, that's HIS SPECIALITY, and Jean Schwartz has written a real "Schwartz" melody. Some melody, and OH! some lyric! Cope up ready now. Orchestrate a few days later. A REAL "HONEST TO GOODNESS" COMIC SONG.

"WE'VE KEPT THE GOLDEN RULE"
By DEELEY and WENRICH

Another "Old Gray Bonnet" song, just as good, if not better. By the same writer of the music, and a new lyric writer with new ideas, new thoughts. A delightful story well written, with the proper sort of a melody. Ben Deeley, the writer of this lyric, is using the song over the Orpheum Circuit, and writes us that it's the best song he has ever used. A REAL NEW HIT.

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By the world famous "Blowhustle" composer and EAMUS C. JONES, the writer of many of our new popular songs. A melody equal to our famous "By the Light of the Silver Moon," a new act of words. Just the kind of a light serenade song that pleases the popular Harry. WE haven't been fooled in this song, and you won't be if you send for it and put it in your act while it's fresh.

"The Vale of Dreams"
By SCHMID and BAKER

These writers gave us that wonderful song, "The Garden of Roses." Everybody knows what the world thought of that. Well, to begin with, we think everything of "THE VALE OF DREAMS," and NOT UNTIL WE HAD THIS ONE did we believe that the "Garden of Roses" could be duplicated; but Schmid and Baker have accomplished this feat, and it's a corker. Just as beautiful as it could be written. Please send for it if you are using a ballad, for you're sure going to like this song.

"THE ALAMO RAG"

This is the third time we have ever advertised this song, and we are going to advertise it some more, for we think it's the best rag song on the market. Every ragtime singing act looking for a dancing two-step melody with a coloring clear lyric will send for the "alamo rag."

"I'm Just Pinin' For You"
By WILLIAMS and VAN ALSTEIN

This is the song that Harry Williams is playing on his vaudeville tour, and the one that Andrew Mack has been featuring. It's just one splendid composition, and Williams and Van Alstein can write a popular song.

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You can hear this everywhere; every cafe orchestra is playing it, every lily and little act in vaudeville is singing it. We are playing it for all it's worth, for "WINTER" has cut such a fast piece we can't stop it. Send for it, copy, whistle it, and see if you don't say it's GREAT! Yes, MARVELOUS.

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"DON'T CALL ME MISTER HAYSEED"
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"OPEN YOUR EYES"
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"PRETTY MOLLY"
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"EMMALINA LEE"
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"I'll Meet You When the Sun Goes Down"
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The Commercial; Tyrone Power, Stein & Leonard, Inc. - Fields and Williams; Arthur and Dresser; Beech. Henry has recently Hillis兄弟; Cora Cattell.

"HARPOONER" (M. B. Dawson, mgr.); - "Funniest Winners."-CASS (Elesa & Knox, mrgs.; - "Golden Crook."

ATLANTIC CITY

By J. B. Pausell

YOUNG PIER (Jack D. Flynn, mrg.); - "The Singing Man," a fine, big hit; Bev Davis, assisted by Foley and Miller of the M. C. C. - do old songs. Mike Child and Co., went up; Girard and Hurtz, elite; Alex, Bros. clever. Lucille Lom- don, very pretty, well liked; Photo, very well.

SAVOY (Harry Brown, mrg.; agent, Louis Wralley).-"The Laughing Tourists" hit. - York went big; Bigriggle Four, went big; Palm Beach; very good; Joseph Yarnall, scored; Florence Moderna and Co. good; War- ren; "Three Aces," good; La Grecia and Lon- don, clever; Pool and Lane.

MILLION DOLLAR PIER (J. L. Young and Kennedy Cronson, mrgs.; - M. F. STEELE.)

Pier 1: - "The Pink Lady" is open to the Apollo B. Pier 2: - "The Showman's Own." - the show opens elsewhere, but the date was switched.

Joseph Merzold, the "original" talking picture, has opened his version with Savor last week. He began work immediately at the Giant 4th Avenue, and Joe will journey here and talk behind the screen. "The Showman's Own" will be here for three more. He will work for controls at the old Manhattan.

Gretta Vresella, the composer-conductor, and her band will be the south end appearing at the Steel Pier Saturday.

Clarence McIlhenny, who runs the Imperial at 10th and Chestnut, is said to have made an early decision to open elsewhere, but the date was switched.

In about two months the Four Bisons, who have been playing "The Country School," will be back. Father and son will appear in a new play.

Sarah Bernhardt will appear here 15 for the Catalina Theatre. - A play has been staged, but it is not clear that Philadelphia won't be interested too.

"THILL" Docketer, the big vaudeville man of Williamson, was here for the week end. He came home here while he was in the south end appearing.

A short time ago, the play "The Man in the Snow," ran at the old actress and her company is in town. Someone said to Capt. John J. Young, Atlantic City, that the showmanship of the famous Mr. Young at 800 Ocean Avenue.

Glynn and his vaudeville company is at the: "The Singing Man," a fine, big hit; Bev Davis, assisted by Foley and Miller of the M. C. C. - do old songs. Mike Child and Co., went up; Girard and Hurtz, elite; Alex, Bros. clever. Lucille Lom- don, very pretty, well liked; Photo, very well.

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HAPPY HOUR (O. M. O. Demark, mgr.; agent, U. B. O.; rehearsal Monday 10 1/2).—Hurricane, Tom, good; Rube Strickland, good; Browning and West, well liked; S. A. Monroe, good; Harry and Johnson, went big; Sharrock, good.

HAIR (Jeff O'Connell, mgr.; agent, U. B. O.; rehearsal Monday 10 1/2).—Tucano Bros, clever; Walter and May, good; Mildred Frea, well liked; "In the Subway" feature; Morley and Manton, hit; Stearns's Pantaloons, in.

HAPPY HOUR (D. H. Connely, agent; Hatt Marshall, mgr.—Alber Brown, well received; Stewart and Steavenon, amusing.

MIZEN

FAREWELL, MARIA

SAVOY (Julio Cohen, issues and agent; Lower's Vaudeville; rehearsal Monday 10 1/2).

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ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Charles Brown, pleased; Hamilton, dance acceptable; Camille Ober's marvelous top note brought tumultuous recognition; Cassiday, Harvey and Dunley, landed solid, though humoristic arabesque—Ryan and Richter, heartily appreciated; Lou Anger, scored Catté Dunbar, closed program.

GREENWALD (Arthur B. Leopold, mgr.; agent, P. J. Williams; rehearsal, Sunday 10).—Great Zeno, opened, high favor; Joe Austin, lacks histrionic ability; Stewart and Tyson, did well; Bill Goud, echoed laughter; Ortie, fine, not a bad subject, did not appear Sunday.

LYRIC (George Harrigan, mgr.; agent, Charles Hopkins; rehearsal, Sunday 10).—Burlin Drakes and Co., assorted; Monte Marlon, liberal agent; Carol Atlina (New Act); "On the Warpath, not the Waypath" by Allexa B. Chase, mgr.

"Pop" vaudeville by B. Sawyer, mgr.—Tysen and Novack, in vaudeville and pictures. HAPPY HOUR (Al. Dubring, mgr.—"Pop" vaudeville.

George Harrigan has superseded Walter Brown as manager of the Lyric.

This is "Old Joke Week" at the local playhouses.

NORFOLK, VA.

COLONIAL (R. W. Donald, mgr.; agent, U. B. O.; rehearsal, Sunday 10).—Nechterys and Heath, laughed hit; Conlin, Steele and Carr, high favor; Harry, good; Kar, hit; Kristofsky Tril, very good; Good, "Have the Bobeck, hit;" Berta, in vaudeville.

JUBILISTIC (Otto Weis, mgr.; agent, Norman Jeffersorn)—Phenomena, unique; Alforde, hit; Cater and Eugene Bitchin, clever.

ORPHEUM (B. Butler, mgr.; agent, Norman Jeffersorn)—For and Ward, box; Emmeline, good; Pauline and Leopolda, starting.

HOLLER

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ORPHEUM (Martin Beck, gen. mgr.; agent, direct)—Greater American John Thomas, Lillian Burkhard. Holdovers: Harlowe Bros; Fisle, Wolf and Wadou; Ernest Backer, two to file.

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FRANKLIN, PA.
GRAND (Gray Pantages, et al., agent. U. B. O.;
rehearsal, Monday 10.—Conway, well re
erved at La Crete, please); Morgan; Cohler and
Co., agent; Nicholas Mallet, excellent; Van
and Helen, very good; Shimer and James W. Tate, hit; Howard and
very good; Lehman, agent; and
hit.

GEMILLY (John P. Harris, et al., agent,
Marathon, rehearsal Monday 10.—Irving Jones,
laugher; Morton, West and Morton, hit; Holmes and Holmes, please;
Grace Maloney, agent; Leon and Emil, good;
Schafer
,
Molly, good.

PRODUCTIONS (R. C. Cohen, et al.,
rehearsal, Monday 9.—Arthur Hunst
agent; J. W. Holmes, good; Hitler; Harry Clinton Sawyer, clever; Crampton and
Hitler, good.

GAYETY (Henry Kurtzman, et al.);
"GLORIOUS"

ACADEMY (Terry Williams, et al.);
"Dreamland," by M. R. KAIL.

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PORTLAND (T. L. J., et al.,
rehearsal, U. B. O.; rehearsal, 16.—Armou and Arnou, excellent.

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PANTAGES (C. Walker, et al.); Blake's
Animal, female, laughing hit; Willett

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Dillman and Perri; Billy Larkin.

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ROCHESTER, N. Y.
TEMPLE (J. P. Flin, et al.,
rehearsal, Monday 10:30—Toro, hit. Little Billy, Slie; Strue Bartman, 
Agent.

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MAGAZINE (Maler & Retger, agent; Carney, Holm, rehearsal Monday 10—Drury, Maxwell and Doz, please; Shaw and Arm.


VICTORIA (M. H. Kohn, et al.,
agent; Low, — Fox and Evans, please; Bessie Al
Yon, and Helen, well
ill. Benedict, Missus, please;


ST. PAUL
MAGAZINE (Ann Fox Pay, capacity;
William Holm, rehearsal Monday 10—Drury, Maxwell and Doz, please; Shaw and Arm.


SALT LAKE CITY
ORPHEUM (Marquess Griffith, Phenom.
rehearsal, Monday 10:30—Toro, hit. McDaniels and Pearson, please; Bessie Ar
Molly, and Helen, well
ill. "Billie Blue;' please; 


SAN ANTONIO, TEX.
ROYAL (J. T. R. & F. N. et al.,
rehearsal, Monday 10:30—Toro, hit. Little Billy, Slie; Strue Bartman, 
Agent.

SANTA FE, N. M.
GABRICK (F. C. Gabrck, et al.,
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Benson, Tore, etc., very good, Billy Chase, good, 

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received. Varldon, Tracy and Willerhite hit.

PRINCESS (Fred Baloss, mg.; agent, Bert Levy; rehearsed; Monday 13; Lewitt and Ashmore, good; Begina and Monahan, funny; Harvey Fogg, good.) L. T. DALEY.

SAVANNAH, GA.
HIZO (Charles W. Moore, mg.; agent, Wells; rehearsed; Monday 13; — J. & H. Laughing Horse, tremendous hit; The Veddas, clever; Follette and Wolgast, good; Brooklyn, big; Harry Webb, well received; Lou-
lee Modern; Foster Pack Rogers; Lesley Lillenthal, big; Robinson and Anderson, scored the hit of the week amongst local stars; Gra-Baker Kids, clever. ORPHEUM (A. E. Wilemsky, mg.; agent, Inter-State Circuit; rehearsed; Monday 13); — Fred Harris and Kids. Bill Bearden, successful; Ray Clay, writer; great; Woodward, extremely clever. Arden Bros, fine. R. MAURICE ARTHUR.

SEATTLE, WASH.
PANTAGES (Alex, Pantages, mg.; agent, direct; rehearsed; Monday 13). — Week 12; Arthur Turrell, pleased; Emil Hich Co, manager; and Mudge, hit; Swedish Lesma, hit; Swedish Ladies Trip, encore. Butterfly Trumpe, hit; divided; picture. LOSS (Duke Inxworth, mg.; agent, Pana-
tages; rehearsed; Monday 13); — Harry Burns; Maurice Batea, The Royals; Helen Love; Montana Jack Co. headed; picture. STAR; — "A Day at the Races." Gertrude Hadden, Egyptian dancer, featured at a local cafe. Motion picture shown at another cafe.

The National has changed hands and admission will be raised to five cents.

Reservations for seats at the opening of the new Metropolitan Theatre next Monday, are already being received by George MacKenzie, Ray & Schenck's representative.

NEWPORT (Cape Portland, mg.; agent, American Circuit; rehearsed; and Cafe, agent, Coral Thordyke; Harry Glyn; Ace George; Otto Parker; Walter Cupp and Marion Jennifer; B. A. Alburque, E. S. FRANKLIN.

SHREVEPORT, LA.
MAJESTIC (Ehrlich & Coleman, mg.; agent, Kolka; rehearsed; Sunday 12). — Prof. Mathe, pleased; Mlle. Sidone, very good; Tam Williams; Darling, Kett and Co., good. HOWARD T. DIMICK.

SPRINGFIELD, MASS.
POLE (E. J. Heen, mg.; agent, B. O. Collier; rehearsed; Monday 12; — Polish, American and German; Karl Heller, hit; Carl Peiffer, novel; E. P. Haw-
ley and Co. hit; Peiffer, throughout; Baal Ader, did well; Sam Mann and Co., hit; Seaberry, Filmore and Carvel, good; Jack and Violet Kelly, close. O. A. P.

TORONTO, ONT.
SHEAN (J. Shea, mg.; agent, U. R. T.; rehearsed; Monday 10). — "Bong Hurv," hit; Bert Levy, splendid; Mark and Walker, char-

K & P WANT ACTS TO SING "LOVE ME WITH YOUR BIG BLUE EYES"
A song that will suit any act, which will make a hit with any audience. Don't fail to get it.

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"DOLORES"
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Dunham Toscana One Way Pa
Dunham Billy 148 High Columbus Twp
Dunham & Janes 204 W 42 N Y
Dunham Chas Washington Society Girls B R
Duro & Janes 150 High 42 McGinnes
Dow & Laron 333 Cardwell av New York
Downen Leslie T Ellis Habegger Ws Indep
Downey Phil Merry Waltz B R
Dorla & Parks 114 W Taylor Chicago
Drew Chas Faching Parades B R
Drew Dorothy 877 E av New York

Duke Lee 958 Stowe av Troy
Duo Beto Great & Co 82 N Wash av Bridgeport
De Mars & Guittard 827 W Water Elms N Y
Duffy Tommy Queen of Jardie de Paris B R
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Well, we put it over.
One Big Hit
A laugh from start to finish

HUGH McCormick and WALLACE GRACE

In their comedy ventriloquial sketch "AT THE SEASHORE"

NANCY
WITHRO

A MUSICAL MONOLOGUE

Without a Dull Second

MINUTES OCCUPYING IN

AN ABSOLUTE NOVELTY

MCKEE RICHMOND AND CO.

THE BIG LAUGHING ACT

"The Siege of the Seven Vales"

Direction of
James E. Plunkett
Vaudeville Manager
303 Putnam Building

LAURENCE JOHNSTON
THE KING OF VENTRiloQUISTs

ENORMOUS SUCCESS at Percy Williams' BRONX THIS WEEK (Jan. 30)
NEXT WEEK (Feb. 6) ALHAMBRA, New York

MAX HART, Manager

JOHN BOBBIE
CLINTON AND NOLAN

"The African Dodger"

Direction, MAX HART

PRESENTING
Mr. and Mrs. ERNEST CORTIS

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REPRESENTATIVE ARTISTS

MABEL JOHNSTON
World’s Greatest Lady Ventriloquist.

FOUR CATES
World’s Greatest and Most Meritorious Musical Act
Including the WORLD’S GREATEST SAXOPHONE SOLOIST and WORLD’S GREATEST SAXOPHONE TEAM. $1,000,000 IN CASH TO PROVE AND BACK UP OUR CLAIMS TO THE ABOVE TITLES.

Infringers on any of the above titles who cannot or who will not prove their claim to same are not only grissles, misrepresenters and imposters, but are obtaining money under false pretenses.

Featuring Something New.
"THE CHAMPIONSHIP RAG"
(ALL MEMBERS A. F. of M.)

Willa Holt Wakefield
in Vaudeville

Sam Chip and Mary Marble
in Vaudeville

Direction JOHN W. DUNNE

Wilfred Clarke
A New Farce. "THE DEAR DEPARTED." in Rehearsal.

ELINORE HATCH
Prima Donna Soprano

SOPHIE TUCKER
"Some of These Days"

BESSIE WYNN
in Vaudeville

DEAS, REED and DEAS
Some Singing Some Comedy Some Clothes
This Week, Headliners, Majestic, La Salle, Ill.

A NEW ACT FOR AMERICA

Mlle. Hengler’s
Beautiful and Only Trained Troupe of Russian Poodles.
Headlining and Closing All Bills on the Pantages Circuit.
Week Feb. 6, Pantages, Pueblo; Week Feb. 12, Pantages, St. Joseph, Mo.

3 Shelvey Bros.
Sensational Gymnasts
This Week (Jan. 30) Majestic, Paterson, N. J.
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GOLDEN
AUSTRALIAN CARD KING
Direction, B. A. MYERS

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"HEBREW PARODIST"
Big Success; Second Consecutive Tour Pantages Circuit
Refined Most Delectable Ability Material Wardrobe Second to None.

POPULARIZING WILL ROSSITER’S HIT

"Some of These Days"

FELIX ADLER

MILLER AND LYLES
"BLESSED WITH IGNORANCE"
Playing United Time

Meeting with Success, THIS WEEK (Jan. 30), HAMMERSTEIN’S VICTORIA

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Quintet of Violinists
A Wizard at the Piano
Playing All The Time
Management, Irving Cooper

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Two Coleman’s
Pantages Tour Again

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Next Week (Feb 5), Special Added Attraction, Empress, San Francisco

In Her Original Hula-Hula Dance
Toots-Paka
Paka’s Hawaiian Trio
Others, Imitators and Fakes

Harry Tate’s Co.
Fishing Motoring

New York
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Rawson and Clare
“Just Kids” in “Yesterday”
Writing 3 weeks for Paul Gooden

The 3 Marks Bros. and Co.
In “Fun in High School”
Different from All Other “School Acts.”

Dare Devil Frank
Featuring 17-inch cycle skates, barrel jumping, fancy tricks and dancing.
Doing “The Dip of Death” from the top of the stage to an angle of 45 degrees.
Address, care VARIETY, New York.

The Three Hickey’s

The English Guy

Klein, Ott and Nicholson

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Percy Williams’ Bronx Theatre
Albert Sutherland

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Consolidated Booking Exchange, Cincinnati, Ohio
Independent Progressive Growing Continually

MANAGER—If you are dissatisfied with your booking, give us a chance. We are favorably situated and in a position to furnish managers with all kinds of talent. Several weeks arranged, and booking sent direct from the office so that every manager can be assured of knowing his show in plenty of time to advertise. We can furnish all kinds of talent. One week’s trial is all we ask of you then we can positively furnish you with what we have got at the assurance of delivering the booking with short notice and no loss of time. Can save features at all times. Make every feature of your booking. Every booking can have open time in the course of the next few weeks should send in your open time also correct and complete billing.

WRITE
All communications should be addressed to the
CONSOLIDATED BOOKING EXCHANGE, Cincinnati, Ohio.

WANTED
At all times first-class acts of all kinds. Nothing too big or small for us to book. Short Jumps.

James Clancy Agency
Telephone 2170-B Bryant
254 Gayety Theatre Building, New York City

ERNEST EDELSTEN
SYRACUSE

JOSEPH M. SCHENCK, General Manager
FRED MARDI, Manager

BRIGHT, BIG COMEDY AND NOVELTY FEATURE
Acts to act or play open time. Booking Thalia, Chicago; Joliet, Bloomington, Ottawa, Aurora, Streator, Galena, Ill.; Waterloo, Iowa, and other houses in Illinois, Indiana and Iowa.

DOUTRICE’S BOOKING EXCHANGE
Room 29, 68 La Salle St., Chicago.

Hammersiten’s Victoria
AMERICA’S MOST FAMOUS VARIETY THEATRE.
OPEN THE YEAR AROUND.

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American Booking
1909

Me Louis Paper, Theatrical, Variety and Music Agent

The Marcus Loew Booking Agency
NEW ENGLAND HEADQUARTERS
NO ACT TOO BIG
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ALL ACTS COMBINED

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OPEN THE YEAR AROUND.
BLAMPHIN and HEHR
The Champion Singers of Vaudeville

Sam J. Curtis and Co.
MELODY AND MIRTH
In the Original "School A."
An After-the-Show Supper
The congenial comfort of your favorite cafe, the companion preferred above all others—but still you will lack that sense of final, utter satisfaction, unless you have

FATIMA TURKISH BLEND CIGARETTES
As a distinctively different smoke of delightful mildness, flavor and aroma, Fatimas play closer to the lines than any you've ever tried. A simple package, but 10 additional sumptuous smokes.

20 for 15c

The Classiest, Girliest, Prettiest Singing and Dancing Act in Vaudeville.

THE STANLEY Sextette
With NACE MURRAY
Presenting a ginger-snap act, carrying our own scenery and making four complete changes of costumes.
 Been working steady all season. For future work address

ROY SEBREE, Manager
SARATOGA HOTEL, CHICAGO

When answering advertisements kindly mention VARIETY.
Mlle. Bianca

(For six years premiere danseuse of Metropolitan Opera Company, New York City)

PRESENTING A VARIED REPERTOIRE OF

Classical and Novelty Dances

(With a company of four people; special scenic and lighting effects)

Returning to again tour the

Orpheum Circuit

as

Headline Attraction

This Week (Jan. 30), Orpheum, Des Moines

NEXT WEEK (Feb. 5), ORPHEUM, MINNEAPOLIS

Ed. F.

"The Ventriloquist with a Production"

NEXT WEEK (Feb. 6), COLONIAL, NEW YORK

Something Always New

Something Always Funny

Something Always Liked

"The People Want to Laugh"

(Ed. F. Reynard, July 4, '80)


Orpheum.—Eclipsing anything of a like character heretofore seen on a local vaudeville stage, Mlle. Bianca Frohlich in character and classic dancing, is easily the hit of the season so far at the Orpheum theatre.

Mlle. Frohlich is on her initial tour of this country after several years of fame in Europe, where she has appeared as the premiere danseuse in grand opera. Her appearance at the Orpheum during the current week is a genuine treat to Omaha theatregoers.

Mlle. Frohlich appears in five numbers and is ably assisted by Mons. Ivan Bankoff, with special music by Mons. Jean Scherber.

In her interpretations of "La Danse des Papillons" and "Danse Russe Kamelior, Mlle. Frohlich demonstrates a versatility that is remarkable. In the former the movements are subtle and requires a limlessness and gracefulness that is aptly supplied by the artist. In the latter, a Russian offering, Mlle. Frohlich injects a characteristic Impetuosity that carries it through.

In her other dances, "Danse de Boccan", "Danse du Baba," and "Danse du Tabac," Mlle. Frohlich is equally pleasing. Each is staged in appropriate settings and the costuming is truly beautiful.

News Item:—Seth Dewberry and Jawn Jawson have been re-engaged to play their original characters in Ed. F. Reynard's new production for next season.—Hicksville "Bugle."
BACK AGAIN FROM LONDON

"THE PRINCESS OF COMEDIENNES"

LILY LENA

A DEPARTURE
An Entirely NEW and NOVEL OFFERING

Latest Parisian Gowns

Original and Restricted Songs

NEW IDEA IN STAGE SETTING. Using Lace Curtains in Place of Scenery. In Fact, the Prettiest and DAINTIEST ACT IN VAUDEVILLE

ANOTHER TREMENDOUS SUCCESS

O'BRIEN, HAVEL AND KYLE

In a NEW ACT BY WILL. M. CRESSY, Entitled

"MONDAY"

AL REEVES' "BIG BEAUTY SHOW" Featuring America's Clever Comedian

ANDY LEWIS

WANTED AN UNDERSTUDY FOR

AL REEVES

Write me as per reply, or call on me personally. This week (Feb. 8) in Columbia, New York. Next week, Davenport, Philadelphia. Following week, Star, Brooklyn.

(ALWAYS NEED CHORUS GIRLS)

SECOND Consecutive Tour Pantages Circuit "Nut Set"

BERT SWOR

THE IMPERSONATOR OF THE SOUTHERN NEGRO

When answering advertisements kindly mention VARIETY.
MALCONTENTS BRING SUIT AGAINST EASTERN WHEEL

Stockholders Start an Action to Break "The Voting Trust" in the Columbia Amusement Co. Gus Hill and Ed. F. Rush Headingle Dissatisfied Faction

The long reported and expected outburst of the malcontents in the Eastern Burlesque Wheel has duly arrived. A complaint in an action instituted by some of the "rebels" of the Columbia Amusement Co. was served upon three of its officers. The fourth officer and treasurer of the company, L. Lawrence Weber, is said to have escaped service through information which led him to take the Mauretanian last week for England.

The action is brought to have set aside "The Voting Trust" in the Columbia Amusement Co., which absolutely directs all the affairs of the Eastern Wheel.

The plaintiffs in the suit are Gus Hill, Edward F. Rush, Harry Bryant and Peter Clark. The officers served were J. Herbert Mack, president; Sam A. Scribner, secretary and general manager, and Rudolph K. Hynicka, vice-president. The papers contain allegations of mismanagement, misdirection and favoritism.

Although the signatures, properly verified, are attached to the complaint, Messrs. Hill and Rush denied all knowledge of the action to a Varieties representative this week. Mr. Hill stated the only lawsuit he had ever been connected with was a case against the Columbia company to recover a small sum of money, settled before reaching trial.

The declarer of the two leaders in the antagonistic attitude against the Eastern Wheel was the only one heard during the week. The fact of the action having been brought was generally known among Eastern Burlesque Wheel managers.

At the offices of the Columbia company, no attempt was made at denial. Messrs. Mack, Hynicka and Scribner told of the action, furnishing information requested. An answer is required to the complaint within twenty days from the date of service.

Mr. Scribner stated that one of the best known attorneys in New York would represent the defendants, and that the charges alleged in the complaint admitted of no withdrawal on their part. "We shall go right through with this matter," said Mr. Scribner. "They have been brewing this thing and we are glad it is here."

It was reported Tuesday that one of the plaintiffs had called upon either Mack or Scribner, stating they had started something concluded by them they could not finish, and wanted to "talk it over." The offer is also reported to have been declined.

The peculiar stand taken by Rush and Hill in denying connection with the action partially confirmed this report. Each has been most belligerent in statements regarding the Columbia Co., and what would be done toward remedying alleged wrongs. They have also been attending meetings of the malcontents for several weeks past. At these meetings have been what are known as "leased managers" on the Wheel (managers who lease a franchise from its original holder). "The Voting Trust" in the Columbia Amusement Co. was formed about three years ago.

All the stockholders of the company deposited their stock with seven trustees, giving the trustees the sole right to vote the stock, which placed the control of the Wheel in their hands. The trustees were Charles Barton, Jules Hurlig, Sam A. Scribner, J. Herbert Mack, R. K. Hynicka, L. Lawrence Weber and Charles H. Waddron.

Mr. Weber has been considered the manipulator of the Columbia Co., with Mr. Scribner the worker. Weber planned and Scribner executed. The malcontent movement (Continued on page 8.)

NAT GOODWIN AS A "SINGLE."

Nat. C. Goodwin makes no secret of the disappointment he feels over the fact that the public decline to accept him in vaudeville with his tabloid version of "Lend Me Five Shillings." Yielding to the entreaties of his well-wishers he has finally consented to do a single turn and is now preparing a series of his best stories to offer in this field.

The present generation of theatre-goers is not aware that Goodwin was originally a variety performer, his turn consisting of a series of imitations. Those who remember him in that line of work are hoping that he will include a few impersonations in his new effort.

Mr. Goodwin's return to vaudeville at the Colonial promised much in the early stages, but as the week advanced, interest appeared to lapse. The following week at Hammerstein's no greater concern seemed to be felt over the comedian's dip into the twedel-dy.

MUCKENFUSSES WITHDRAW.

Chicago, Feb. 8.

B. S. Muckenfusses, who has been booking manager for the Interstate Circuit, and his clever daughter, Rosalie, left that employ last week. Carl Hoblitzzell, president of the corporation, will have immediate supervision of the bookings hereafter with Celia Bloom as his chief assistant. The Muckenfusses have not indicated what their plans for the future may be. It is known, however, that Rosalie has been in negotiations with Walter F. Keefe, of the "T. B. C." and Cha's K. Hodkins, of the Lyric Circuit, and that she had an appointment to meet J. J. Murdock in Indianapolis yesterday (Wednesday).

Walter De Oria, who left the "Elevend Floor" a week ago, has formed a connection in Jake Sternad's office, where Coney Holmes (who succeeded De Oria in the Association) came from. De Oria will for the present look after Sternad's present interests, but expects to eventually add more houses to the office booking list. He went to St. Louis Friday last and made an arrangement with Frank Talbott to furnish acts for the Gem and Lyceum as a starter.

OLYMPIA'S FULL BILL.

(Special Cable to Variety.)


The full opening vaudeville bill for the Olympia, commencing Feb. 15, when the revue has been passed away, will be composed of Herbert Lloyd, Sarasario, Italian Posse, Kotechil, illusionist, Winston's Seals, Bellini, telepathist, LAMaze Bros., Frank Wilson, La Sylphe, Vivians.

The Casino is still open, playing a good program to poor business.

There is a proposition on between H. B. Marinelli and F. Ziegfeld, Jr., which may lead to a "Pollens" production at the Olympia for its next revue, along about April 1st, if the matter is arranged. In that event Julian Mitchell will probably stage the piece.

The Olympia closes about June 25 for the Grand Prix and the summer. If the coming heated term proves cooler than usual, a revue could run through the summer months, otherwise the expense of a new revue would prevent it being produced in the spring.

It is understood that a condition of the Ziegfeld proposal is that his wife, Anna Held, now in Paris, head the revue. This is a matter necessary to settle as well.

Miss Held is under contract to her husband to appear for forty weeks next season, with provisions made for further time.

DIVER'S TANK BURST.

(Special Cable to Variety.)

Berlin, Feb. 7.

The audience fled from the Wintertkaren Feb. 3 during the performance of Nord, the American diver. The pressure burst the tank and water flooded the stalls. Only damage—many pairs of wet feet.

BUILDING IN BRUSSELS.

Brussels, Belgium, Feb. 1.

The Gaiety is the name of the magnificent new theatre at present under construction in the Rue Fossaux-Loups. According to present plans the house will be opened early next October. A large cafe and restaurant will be run in conjunction.
VARIETY

THE KEITH-PROCTOR SPLIT.

The current gossip of the week centered around how far the "split" between B. F. Keith and F. F. Proctor would go, and whether it would reach the stage of a legal encounter. Reports about seemed to agree that a legal encounter would be avoided and a possible dissolution of the partnership following Keith's refusal to sell the Southland theater in St. Louis was said by witnesses to whom all the efforts on the Keith side were being bent toward retaining Proctor. His departure from the United Booking Office under such conditions was not desired by the leaders of that agency for the moral influence it might exert.

Mr. Proctor, when seen by a Variety representative, said he did not understand what the hullabaloo over the Southland was all about, and if anything was decided upon which might make that course advisable.

A peculiar phase of the Keith-Proctor difference is that the Keith side has left Proctor holding the bag. Proctor has been enjoying his lunch at the Knickerbocker socially with either William Morris, Marcus Loew or both. Whether this is a friendly thing, or whether it is unlikely they would have selected the cafe of the hotel to be seen together. That gave rise to an impression that Mr. Proctor is seeking, still holding his position in the Keith circuit.

That interest is estimated at between $500,000 and $500,000. During the past ten days an inventory has been taken of all the Keith-Keith theaters in New York. Of these, Mr. Proctor holds the leases on the Fifth Avenue, 58th Street, 23rd Street and 125th Street, Keith having the others. The lease of the one which expires May 1st, when the theatre passes into the personal possession of Mr. Keith, he having purchased the property some time ago.

With the publication in Variety of the pending troubles in the K-P firm, E. F. Albee, the general manager, boarded a train for Boston with the presumption he went there to confer with A. Paul Keith, the son, Mr. Keith, the elder, is in Florida, reported quite ill.

Several managers are said to be anxiously awaiting the outcome of the trouble. Viandleal people profess to believe that a separation of Keith and Proctor would give a new line-up in vaudeville, although it would mean closing some first-class houses (Newark and Albany). His many others are "small timers." He has been friendly with Mr. Low for some time. Rumor says it is a split and that Proctor will join the Loew circuit for booking advantages.

A man connected with the Proctor side mentioned the other day the common impression that Keith had "split up" Proctor property thoroughly at the time the partnership was entered into had no foundation. In fact.

THE NEW STAND-UP RESOLUTION.

Fire Commissioner Waldo has approved of a resolution drafted by Percy G. Williams, as a committee ap- pointed by the Theatrical Managers' Association of New York, to aid the wayee of managers in handling standees.

The resolution which is to come before the Board of Aldermen, amends the present ordinance by providing that where a passageway in the rear is over six feet wide, and sixteen feet in all, four rows of stand-ups will be allowed. In balconies and galleries one row is permissible. A special clause inserted covers the Metropoli another operating company.

The ruling of the Commissioner against any standees in New York houses under the recent decision of the Appellate Division in the matter of the Dewey theatre has been rightly observed by managers for the past two weeks. Some of the "small time" houses held up their box office receipts by increasing balcony prices to twenty-five cents. At the Colonial, commencing Monday last, matinee prices were increased to fifty and seventy-five cents as against the former prices. But the Loew Circuit has raised the prices at its Loew houses. The increase will add considerably to the Colonial's receipts for the week.

MARKED DOWN BARGAINS—AND.

Chicago, Feb. 8.

The Boston Store is attracting patronage for special events through the introduction of stage celebrities at salaries on certain days, announced in the department store ads.

Vesta Victoria was last week a two-hour attraction in one department and the Hippodrome midgets held a reception for the for the Saturday afternoon. Eventually the dry goods stores may adopt regular vaudeville to help sell pins and needles.

SOHLE LEAVES WHITNEY.

Gus Sohle who for the last seven years has been the producer for B. C. Whitney, has found his own activities more to his liking and that he has severally been connected and will henceforth make musical comedy and vaudeville productions as a free lance.

SEATTLE'S MURDER AND SUICIDE.

Seattle, Feb. 8.

Sunday in a local hotel. James Vias- son shot and instantly killed Garna Gillette, then fatally shot himself. The dead man was twenty-eight years of age and had been a member of the Armstrong Musical Company. She was preparing to appear at the "Breakers' Cafe." Viola Gillette, leading woman of "The Beauty Spot," scored of a room and was left unharmed for the night. The was half sister to the dead girl, who, it is presumed, refused to marry Viasson.

THE STAND-UP BLOCK.

Superior, Wis., Feb. 8.

Fire early last Saturday destroyed all of that portion of the Grand Opera House back of the proscenium. The damage will amount to $20,000. The asbestos curtain prevented the total destruction of the building. The loss is fully covered by insurance and the owners will rebuild at once.

LOEW AFTER BREWSTER BLOCK.

The Brewster block, on Broadway, between 47th and 48th streets (excepting William D. Hallett's offices which were rented by Marcus Loew. Mr. Loew wants the premises for a 10-20-30 "pop" house or Continental music hall. He hasn't decided which one he has.

A lease for 63 years may be had, and the rental will stand the invest- or $145,000 annually. To recover some of this change, it is Mr. Loew's idea to have the theatre portion built up in the rear, with a Broadway entrance, while the front of the building may be converted into an office building. The office will be occupied by the offices of the Loew Consolidated Enterprises, which find its present Columbia Theatre Building quarters cramping the employees.

Mr. Loew is quite serious in the matter. April 17 he leaves for London to look over the country on that side and see what they know about the show business. The Loew Circuit takes over the Circle and will play "pop" vaudeville in it, in opposition to Loew's Lincoln Square. Loew isn't sure what the future of the place will be. He'll accommodate Felix Isman, who sold $250,000 worth of oil paintings last week at auction for $48,000 and must have the Circle on his hands besides.

Mr. Loew is thankful Mr. Isman didn't think of him before selling the paintings.

OPENING DATE SET.

Chicago, Feb. 8.

The opening date for the new Columbia (Eastern Amusement Co.), has been set for Feb. 19, with the Wheel's new show, "Gayety Girls." Frank McAlceer is to be traveling manager of the organization.

Philadephia, Feb. 8.

The entire cast has been completed for the "Big Gayety Show," the new burlesque which will be the opening attraction for the new Columbia theatre of the Columbia Amusement Co. in Chicago.

Miss "Barry" Melton, with "The Merry Wives," early this season, will be the prima donna. Ed Lovett will be the "straight" and Max Carlin and Sydney Fox will have the principal comedy roles. Elta Woodou is the sou- brette.

The piece to be used is a two-act musical comedy called "A Florida Enchantment," with specialties in the second act instead of an olio. As a special feature Sydney Deane and Co. in "Christmas at Blackwell," will be the single specialty between the acts. Other specialties will be presented by Carlin and Fox; Al Herrmann, black- face; Five Musical Gordons; Fred Ren- sbuhl and Frank Wallace and Mac West. Some of the specialty people will also have parts in the piece. There will be a big chorus. M. J. Fenton is putting on the show and arrangements have been made to give preliminary tryout before the Chicago opening.

SHOW-BOATS GOING OFF.

New Orleans, Feb. 8.

Show-boats are fast disappearing from the Mississippi river, and the few that are left—in most instances—are operating at a loss.

The managers of these floating palaces are but the little appreciation by the country folk (their best patrons) to the introduction of picture theatres in the small towns.
SOUTHERN THEATRICAL MAP BEING NEWLY LAID OUT


There is to be a reconstruction of the theatrical map of the south. The change will affect not only Klaw & Erlanger and the Shuberts, but will be very much better for the legitimate producing managers and also establish a reasonably compact vaudeville circuit in the southern states, a condition heretofore impracticable without the building of a number of theatres.

In many of the towns in the south there are now two theatres playing the first-class attractions in opposition to each other, one taking the Klaw & Erlanger and the other the Shubert shows. Albert Weis, the present owner of the Southern Circuit, has for some time been endeavoring, since purchasing the interest of Henry Greenwall in the "one-nighters" to avoid this clash of interests by forming an agreement as a solution to the situation. He has entered into an agreement with the Sullivan-Condistle Circuit by which in all towns where there are two houses, one will be given over to S-C. vaudeville and the legitimate house will play both the Klaw & Erlanger and Shubert attractions. This dispenses with all opposition, with the possible exceptions of Atlanta and our own city, and works out in favor of a few other of the southern cities, but in the main there will be but one play-house in each town given over to the playing of travelling companies.

The Shuberts anticipate a first-class attraction in the spring and by its terms Mr. Weis will have an interest in the receipts accruing from the playing of vaudeville.

The one-night managers in the south will remain as before, playing both lines of attractions. In all likelihood both K. & E. and the Shuberts will proclaim the new order of things as a victory.

SAINT-SAENS' NEW WORK


A dramatic trilogy in three acts by Camille Saint-Saens, "L'Ancrect," was produced at the Opera-Comique, Paris, last week. It is not new, first having been given in February, 1906. All great literary works now have the small opera house at Monte Carlo casino for initiative addition.

"The Ancestor" is another story of a Corsican blood feud. The Neras and the Fablians, two families, have been quarrelling for years. Young Nera, a son of the Neras, is the object of the love of his cousin. Meanwhile Fablians, the feud rages on and matters straight, knowing there will be bloodshed otherwise; and there is, for the blind grandmother of the Fablians who refuses to be reconciled, seizures a run and fall at reaction. She kills her own grandchild, Vavina, the last direct descendent of her family.

An orchestral arrangement of humming bees is very effective, but otherwise the latest opera of this famous composer lacks brilliancy. As a rule the music of Saint Saens is beyond the average playgoer, but in the present work it does not even convince his own "school." The sadness of the plot, written by Auge de Lasus, no doubt caused Euterplia toulk.

ENGAGED FOR WINTER GARDEN

The Shuberts have placed under a specially drawn contract for their Winter Garden's first production, Dazle, who is to be featured as the premiere. The zest and Sunshine are another engagement entered for the sample.

CROOKS AND COP TO PLAY

During the next month there will be one performance given of "The Deep Purple" at the Lyric Theatre at which the cast of players will be drawn from the ranks of the Police Department of the city and those who the "crook" characters will be portrayed by former convicts.

The arrangement was made through William Alden Stone, interested in a society action for the welfare of reformed criminals.

ANOTHER APE PIECE

Lafayette, Ind., Feb. 8.

George Ade, the popular playright, paid a flying visit to town the early part of the week and stated he had received a hurley-call from Charles Frohman, the New York manager, to furnish a new piece at once. The locale will be laid in the West Indies. Hither will the Indiana humorist lend his way within the next few days in search of local color.

THE CHICAGO SHOW FIELD

Chicago, Feb. 8.

Next Sunday Dave Lewis, in Campbell Cassel's farce, "Don't Lie to Your Wife," will succeed Helen Ware, in "The Desertor," at the Whitney. At McVicker's same evening, Thurston, magician, will succeed "The Round-up," now playing there.


Stock companies play "Lover's Lane," Imperial; "The Cowboy Girl," Bijou; "Divorcons," Marlowe; "The Clansman," Colosseum and "Three Weeks." Criterion. Four male stars fixed in Chicago popularity and one experimenter will bring play protests into this new week. David Warfield gives the Reading of Peter Pan, at the Blackstone; Francis Wilson presents "A Bachelor's Baby," at Powers; Wm. Gillette starts a four-week's stay at the Illinois, where he will be "Secret Service," start off with, and Douglas Fairbanks will fledge forth as a star in "The Cub," at the Studebaker. George Arliss will bring his new play, "Diarail," to the Grand. "The Mandrake," for a long run. He acted the piece for the first time a fortnight ago in Montreal, and lays off here this week to perfect the play and rehearse some new people.

ARTHUR DEAGON TAKEN ILL

Rochester, N. Y., Feb. 8.

Arthur Deagon was threatened with diphtheria Monday and retired from the bill at the Temple.

HEBREW COMEDIANS AS STARS

Chicago, Feb. 8.

It is likely that Willie and Eugene Howard (Howard and Howard), the Hebrew comedians, who have just finished a return tour through the Circuit, will be starred in a production next season, under the management of Jos. M. Galt.

DIXEY WITH MAGIC

The Casey Agency has placed Henry E. Dixey, magician, at la, Victoria, March 6, as a turn by himself. In the act Mr. Dixey will present, is to be included magic, deftly performed by him some years ago.

LONDON PRODUCTION SETTLED

Messrs. Werba & Luescher have closed a contract with Fred. C. Whit- ney, which will sail immediately for Europe to arrange for the inaugural production of "The Spring Maid" in London.

At present it is believed that Tom McNaughton is engaged by the firms across the pond to play the role which he originated with the American production. Mr. McNaughton is an Englishman and a favorite on the other side.

The proposed of the Australian rights for the show, receiving, it is said from J. C. Williamson, who purchased them, $500 as advance royalty upon a two per cent. of the gross agreement. It's a long way to go for the collection of royalty. Williamson is said to be pleased he picked up a bargain.

NEW CHILD LABOR LAW.

Indianapolis, Feb. 8.

The present State Legislature is likely to pass a law prohibiting boys under sixteen and girls under eighteen working in factories or appearing on the stage in any public entertainment. A bill is now in committee and it is thought will be sent along to final passage this term.

"EASIEST WAY" IS ROUGH.

Norfolk, Va., Feb. 8.

The path that "The Easiest Way" is pursuing through this territory is beset with obstacles. The company, headed by Frances Stowe, was scheduled for a 23-day "hit" in Richmond, but being forewarned that Mayor Richardson was to take action and have the piece stopped, the date was canceled.

The action of the Mayor of Richmond woke up the authorities in this town and they suggested that dialog and scenes be trimmed. This was done as far as could be. With the time given here resembled the New York production about as much as a child's first school reader does "Three Weeks." Nevertheless there were two hundred capacity audiences at the very first, Friday and Saturday, to witness the show.

SUMMER SHOW FOR PRINCESS.

St. Louis, Feb. 8.

According to rumor it is the intention of Dan Fishell to place a summer musical comedy at the Princess here for the heated term. Vaudeville stars will be found in the cast of characters.

STAFF FOR POLLE BERGERE.

Jesse Lasky and Henry B. Harris have decided that Harry Klein is to hold down the position of manager at the new Polle Bergerie when that playhouse opens.

Another member of the house staff will be Walter Kingsley, who will fill the post of publicity promoter. Kingsley has been holding down that position with the Polle Bergerie and it is with a special arrangement with his present employers that he will be at liberty to attend to the "space grabbing" for the new amusement place. At the same time he will continue to look after the interests of Cohen & Harris and the firm's enterprises.

VARIETY 5
NEW GERMAN AGENCY LAW WILL WIPE OUT AGENTS

Law Not Being Observed, with Expectation that All Agents will Be Driven out of Business in Germany Through it

Berlin, Jan. 10.

The new agency law in this country is becoming more and more troublesome—for the agents. No one sees just how the agencies can survive it.

It is reported that the H. B. Marinnelli office, largest in Berlin, is attempting to live up to the letter of the measure, which provides that both the manager and the artist shall pay the agent five per cent. each on bookings. It is pretty generally understood, however, that this is not being done, particularly by the smaller agents, who are not alone in waiving the five per cent. The manager should pay to them, but are rumored as actually splitting with the managers the five per cent. they receive from the acts. That is the same as the condition in America, with the agent securing two and one-half per cent., while the manager or agency takes seven and one-half.

In Germany, however, the penalty is very severe. The police may enter and demand to see all books and if not satisfied of the legality in the conduct of the business, order the agency closed forthwith.

While it is reported that H. B. Marinnelli has, in person, through his staff and by letter, urged all agents in Germany and agents to abide by the law, pointing out where, if this is done the manager must concede the law’s provisions, the strike is too fierce for the smaller agents to withstand the temptation. It is related that one agent when securing an engagement of an act at a salary of 5,000 marks for the month, "rebated" to the act 250 marks (the agent’s full commission) later at the moment of signing. Where the agent’s profit could have entered upon that transaction, no one can figure, since it is a certainty that the manager would not pay his share of five per cent. which the law demands. It is accepted as a matter of competition, the rebating agent preferring to make the booking without profit rather than to see it go to a competitor.

TWO COMMISSION CLAIMS.

Two claims for commission are represented by William L. Lykens of the Pat Casey Agency as in readiness for the lawyers to go after. Mr. Lykens says the lawyers will have them too.

One is against Dustin Farnum, covering a booking fee of five per cent. upon all the salary to be received by Mr. Farnum while playing in vaudeville. The other rests against Robert Drouet, and a similar claim is alleged.

M. S. Bentham is the official agent of record for each act. There has been quite some rivalry of late between Messrs. Bentham and Lykens. It is a rare sight of any kind, of late days, each of the agents being known as a "digger-up." Somehow or coincidentally perhaps, "big names" appear to strike the two men almost simultaneously. It then becomes a race for the booking.

The contention in the Drouet case by Lykens is that Mr. Drouet had practically accepted the Orpheum Circuit, but later agreed to appear in eastern houses, placed another Bentham, Lykens having given the west only his attention. The Farnum matter is one of those things, very common among agents who speak to each other pleasantly, but always hold themselves in readiness to stand off a half-Nelson when the other fellow is around.

BRANDTENBURY MAKES VARIOUS.

Vienna, Austria, Jan. 31.

Ben Tiber has started a suit against the owner of an opera house, "Moritz 1," for 12,000 crowns for violating the contract to play the Apollo.

This chimpzee turn is one of the oldest in the game. There were until a short time ago two "monks" who "monk"ed an act, one doing "straight," while the other did "comedy." The act was booked for the Apollo, but one of the animals died. When the owner tried to fill the contract, having secured another monk, Tiber stated he would have to see the act first before playing it. At this juncture the management of the Coliseum, the Apollo’s opposition, sent in and booked the turn. The suit is the outcome of this engagement.

BUDAPEST HAS FIRST NIGHT.

Budapest, Hungary, Jan. 30.

A new opera is scheduled for production here at the Royal Opera during February. General Le Vine is slated as the feature of the production.

After a month’s stay as a member of the cast of the operetta the "General" will sail for the States March 17, and will open in Milwaukee ten days later.

MIDGET CITY FOR BERLIN.

Chicago, Feb. 9.

Nicola Gerson, manager of the Hippodrome at the Auditorium, is going abroad in a fortnight to some Illippuritas for arrangements of the act he is to establish after June 1, in Berlin.

The town will include sixty structures: church, fire department, theatre and civic buildings with a population of thirty-five people. D. Uptts who makes the stage announcements with the Hippodrome show will manage the present troupe after Gerson goes abroad.

MISS RITCHIE AT THE PALACE.

The engagement of Adele Ritchie to appear at the Palace, London, may be considered through the Marinnelli agency this week. If made, Adele will leave New York about March 1 for the other side. Her venture abroad will be in the nature of a "try-out," and if successful, future engagements will probably be entered.

It is reported that Miss Ritchie has been secured as a leading principal for the new production at the Folie Bergeries, New York, which is to open in April. The Folie Bergeries, the Shubert Winter Garden, has had a list of people reported that would deplete the entire theatrical supply, if each rumor became truth.

Miss Ritchie has been likened by Americans very favorably to Ada Reeves, the English music hall star.

MAY SHIFT FOR K. & E.

Scranton, Feb. 8.

Vaudeville may move from Poll’s to the Academy, bringing Klaw & Ertenger’s bookings into the former. Vaudeville will replace the Poll stock at the Academy.

The deal is on, but not yet settled. K. & E. have no Scranton stand. The Shuberts book for the Lyceum.

LEIBLERS HAVE ANNE RUSSELL.

By contracts signed Monday, Leibler & Company will undertake the direction of Annie Russell for a starring tour.

The initial offering in which Miss Russell is to appear will be called "The Backsliders" by George Edgerston.

RAY COX.

Ray Cox has played thirty-five weeks each season for the past seven years in vaudeville, without one engagement west of Chicago. Progress has been the keynote of Miss Cox’s career. She has come forward with a new repertoire containing a surprise and novelty.

Her first efforts were devoted to the southern negro dialect, songs and stories, which is thought for the moment that they limited her abilities, but when presenting her now famous “baseball number,” that idea was dispelled.

Besides the baseball and other numbers, this season, brought Miss Cox forward as a waitress, demonstrating fully she is quite as apt at characterization. Ray Cox in picture reproduction occupies this week’s cover.

WESTONDY PROTECTS HIMSELF.

Vilmos Weston has adopted the muff. The Hungarian pianist ran into his first touch of cold weather this week in New York. At the Alhambra Monday afternoon Weston found his fingers were so numbed from the cold he could not manipulate the keys with his usual agility. This decided him that the muff was necessary. He went to the Century and purchased an expensive muff, covered inside as well as out with fur. Weston will go over the Sullivan-Considine time, commencing in the latter end of the month. He heard the weather out west is anything but mild at this time of the year, and so has decided the muff will go along with him over the circuit.

WILL MAGGIE PLAY UTICA?

There was a chance to gamble in the Putnam building this week, as to whether Miss Cline will appear at the Shubert, Utica, N. Y., next Monday. M. S. Bentham, her agent, says she will not; Jule Delmar, who books the Shubert in the United Offices, says she will.

Late last week Miss Cline received a message (sent by bearer) at the Hudson, Union Hill, N. J. It asked her if she would play Utica for $400 with a 15% division of all the receipts in the office, which ran over $5,400 for the week. The $400 guarantee was a considerable decline on Maggie’s regular salary.

Upon Mr. Bentham, Miss Cline’s agent, hearing of the offer, he vetoed it for Miss Cline, who agreed to stand by her guns. Delmar insisted he would obtain the act anyway, and the outcome is being watched for.

The first story stated a message had been wired to Miss Cline in the Jerseyville, with Bentham’s name signed. Another was that the messenger said he had Bentham’s sanction to the agreement. Still another mentions that the Shubert would not play not to $5,400 on the week, if it held a counterfeited plant in the cellar.

Tuesday, 4:10 p.m.—The signs are that Maggie will play Utica next week but Delmar had to go some to put it over. Bentham is now explaining that he is satisfied, or it would not have happened, and so forth and so on.

Tuesday, 4:14 1/2 p.m.—It’s settled. Maggie plays, Bentham thinks he did it. (Jule got to Murdock.)

JUST SO HIGH, BY LAW.

St. Louis, Feb. 8.

A bill has been introduced in the Arkansas legislature to regulate the length of chorus girl’s skirts. The petticoat will extend two inches above the knee. A device reaching below the knee is a sliding scale of fines, which increases as the drapery decreases.

DANCER BREAKS ANKLE.

Boston, Feb. 8.

Edna Carruthers, a dancer with the "Balkan Princess," playing at the Shubert, caught her foot in her gown in one of the dances last Saturday and broke her ankle. She is at the City Hospital, and will have to remain there a number of weeks.

BIG TIME" QUALIFICATIONS.

Chicago, Feb. 8.

In applying for the aid of a local booking agent in placing her act on the big time, a girl singing act in "one" set forth three points as her qualifications for a routing over the big time.

She claims: "First—In three years vaudeville experience I have learned to say hell in approved vaudeville style and it is a great point. When singing in a house where I don’t make it I always blame the orchestra for crabbing my songs. Third—I always tell booking agent how big my act went in houses where no agent ever goes to see an act."

Maria Racko is due to arrive here on the President Lincoln, Feb. 13.

Coming Soon! Six Kirk-Smith Sisters.
railroad stock is the popular investment of this country. A railroad can't move. It may find a bottomless pit for earnings through "Improvement Fund," but as the sun rises every morning, one may be sure that the single or double track will be on the job. When the railroad isn't so certain about the "beau," why take a $1,000 additional stock issue, the directors vote to place the first, or another, mortgage, on the property (consisting of right of way, steel rails and what goes up to the station). The率为 guarantee for "mortgage bonds." The bonds are disposed of by free subscription, sometimes, and the holders are told if the railroad doesn't pay the interest or redeem the bonds when due, the railroad is theirs. No special rates are given to bondholders. They pay full fare—unless they have enough money to buy some more bonds the next time they go. The mortgage bonds are listed on the stock market, and have a gradual rise or fall. They are looked upon a safe investment, if you pick the right road. Upon looking for the right road—and finding it—you will discover that the bonds are prettily high for the dividend return.

The United States issues bonds. If you have faith in your country a United States bond is "as good as gold." If you haven't faith in your country, you ought to move. Therefore there can be no better investment for the person of loose change than a government bond. That is the promise. A government bond is a big dividend payer or interest bearer (net) but it's safe.

The point of view the manager wants is to place the lot on the investor—how to invest his money only where it is safe. Perhaps that is why he never has offered any of the shares of his theatrical corporation for sale. Having grown rich himself through his certificates of deposit and having faced the failure of a partner's manager is now in a position to tell where to invest your money, but doesn't take up the proposition that what he is making money in would also be a safe bet. A cautious investor might have to do with this.

Twas ever thus. Advice is cheap. That is why you find so much of it in the newspapers. Some of the good advice freely offered by the newspapers costs as much as four dollars a column. Expert advice on how to trim the parlor lamp without spoiling the oil on the table covering has been included in a lamp that costs seven dollars a column. But that was before electricity discovered Ben Franklin and Wiz Edison.

Co-operation must be something the manager does not believe in, in his business affairs. Nor, as far as we know, has any theatrical manager taken any step to preserve his memory after he has gone beyond the reputation his enemies have given him.

Another manager not so long ago outlined to us (with a view of publication) a plan he had for the future of the vaudeville artist. It started the scheme was to perpetuate his name for the posterity of the theatre players, and in another way bring about a co-operation between manager and artist in a semi-charitable manner. We told the manager we did not think he selected the right time to plot his idea. What we did not tell him was the contrast between what he wanted to do and what he had done would have ruined all the chances for his plan. The manager should first weigh himself to find if he is naturally big. One deed won't get him the coveted mantle of bigness unless other deeds lead up to it. Maybe there is a future in the show business to make a manager big. Those who stoop to miss not the five or the ten dollar bill can never find time enough for the execution of things they dream they might do that might have been done.

The manager though seemed to have the interests of the actors at heart. Perhaps he always felt that was—the other manager. What he thought Variety should say was to the effect that the player, if saving his money, ought not to "invest" it in wild-cat schemes. Not to believe the manager had his hand in the ground and felt a million dollars' worth of gold, but just needs the money for machinery to bring the gold to the surface. The fellow who examines the marks on the ground and knows a lot about gold will tell you the gold was there before the man reached for it. It's always 100-1 that what gold is there will stay there.

There is the land speculator though. He takes you to the land, if you doubt him. He stamps his heel upon the ground. "It's all solid" says he. He's taken you all over. You have been driven to invest his money only where it is safe. Perhaps that is why he never has offered any of the shares of his theatrical corporation for sale. Having grown rich himself through his certificates of deposit and having faced the failure of a partner's manager is now in a position to tell where to invest your money, but doesn't take up the proposition that what he is making money in would also be a safe bet. A cautious investor might have to do with this.

The manager advised the purchase of bonds, government bonds. Those that may be wrapped up and placed away, and sold any time. That's a good investment too, but how much better it is the savings bank! The difference in return is not enough to pay the broker's commission.

Of what good, then, is cash? Queries that we don't know. Cash is the goal of opportunity. Keep yourself in the money and the opportunity will come. No one ever makes a mistake in buying a home. When you became dissatisfied with it, there is no longer a home, but there is an improvement in real estate. And to speculate in real estate is foolishly. And looking with thinking you know as much about business as you do about acting, confuse up a vision of the land promoter and the stock speculator, or the mining man doing business in or out of it. Then the opportunity rises above the horizon, watch it closely. Let it hang around a while. Get friendly with it. Talk about its antecedents, and when you think you know more about opportunity than it does itself, take up your mind whether you will take it into the family. For at least if the money isn't growing, it isn't running and if the man has no wings unless they are attached.

That biggest investment anyone can make—education. Experience is the test of us all, and worldly knowledge is valuable but the education to be secured from reading good books can not be duplicated.

We hope the actor will take this talk on investment seriously. It is so intended. Particularly about "Opportunity." Your money in hand is everything. "Opportunity" is next. Keep your money, but don't gamble. And don't believe that anybody else will make money for you. The world isn't built that way.
GIVE HIM CREDIT, BOYS.

You’ve got to give Al Reeves credit for this—if you believe it. It was Monday night, and all was busy at the Columbia theatre, where the recently opened “Big Beauty Show” had started to break the records of the house. (Aak ‘em in Toronto, or Rochester, or Toledo. Bust everything all along the line. Made many more money three seasons than they did on the Wheel, but the bunch up there won’t admit it) Anyways, Mr. Reeves’ treasurer had taken the week off since he knew his boss would play to capacities in the West who could beat the Gus Hill record!”

“My word, Al. Just a &dagger; A.A. kid, and you beat the Gus Hill record?”

Al: “I don’t believe it. Mac. Just slam that down on the make-up table, will you? I was trying to think if the German dynasty could do better. Remember the English channel and wipe King George off the map before Russia got wise that something was doing. How about it, boy? Ain’t I there? Read a magazine on the last jump. Give me a special notice on that will you? Come on, Almeda, I’ve got a couple of boosters from Brooklyn waiting for me, and we’ll chase into Stanley’s where we will slip some feed into them before they get there, the Subway entrance is…”

Shanley’s Restaurant: Al Reeves with the electric light beneath his chin, telling the waiter to bring pa&dagger; ol football for everybody and to have it well done. “Rush that stuff, kid, and bring some wine like I got in my home city, Detroit. If you get it here so we can catch the 12:02 express for Brooklyn, I’ll tell you where you can see a skin flick free.”

Mr. Reeves: “Almeda, it’s down and whispers “Al Reeves at the Columbia. Get in early tomorrow night. There’s a peach on the right hand side, third from the end.”

Almeda: “Eh, Al? (Almeda: Mrs. Reeves). Did you copy that coil, Bob. There’s a peach on the right hand side, third from the end.”

Al Reeves: “Don’t go off your feet. That Columbia’s just as good as a bank. Ain’t they all friends of mine? Wait here and I’ll have it in a min-ute.”

Shanley’s: “I got it.” “You’d better count it, Al. You know what happened before. They just held out a hundred case note and left the rest of it in the closet. Never mind, Almeda. I’ll count it when I get back.”

Emily Price and Ella Valentine, both dancers with the “Bright Eyes” company, are at the Boardman Hotel, suffering from injuries sustained while the show was playing in this city.

VARIETY

SUIT AGAINST WHEEL.

(Continued from page 3.)

contests are led by Rush and Weber. Rush won last week, when Mr. Rush dissolved. Rush believed he should have received more recognition from his partner and the Columbia Co., through having loaned his credit to the Wheel, and that his partners were rewarded collectively about $500 for salaries due. The show left Chicago Nov. 6 under the title of “The Travelers.” Since then it has been at various times as “The Passing Show” and “The Gay Masqueraders.”

APPLAUDED DISTURBANCE.

The audience at the Star last Friday applauded when a chorus girl of the Princess Musical Co. hurled a chair at a man in one of the lower boxes. The occupant of the box seat had insulted the girl with words and perhaps a few gestures.

The person at whom the chair was aimed became furious as he dodged the furniture. Rushing upon the stage he attempted to seize the girl, but was overpowered by stage hands. Not until the next day was the audience aware it had not been a part of the “business” of the performance. The female chair hurrier was Belle Watsey.

A SOUBRETTE LEAVING.

“The Midnight Maidens” has lost its soubrette, Violet Pearse, who states she was obliged to resign from the company through the condition of her throat.

After treatment for three weeks, says Miss Pearse, who will join her husband, Billy Meehan, with “The Merry Whirl” show.

LEAVING THE GIRLS.


Saturday night Winifred Greene left “The Runaway Girls” and will return to vaudeville. Miss Greene is the soubrette of the show.

JUST TEMPORARY SEASON.

The joint engagement of Andy Lewis and Mollie Williams in vaude- ville following the close of the burlesque season, will be a temporary one. Next season Mr. Lewis will again appear with the Al Reeves show, and Miss Williams has signed another contract to become the feature of “The Columbia Jass.”

In vaudeville Mr. Lewis and Miss Williams will each present a specialty, perhaps under the guise of a slight sketch foundation.

THE HARD LUCK TWINS.


Emily Price and Ella Valentine, both dancers with the “Bright Eyes” company are at the Boardman Hotel, suffering from injuries sustained while the show was playing in this city.

Miss Valentine has blood poisoning, from a cut on her ankle, while Miss Price is nursing a broken leg received from a fall due to slipping on the ice.

COULDN’T GET ENOUGH.

“The Passing Parade” one of the Gordon & North attractions, on the Western Wheel, is laying off New York this week and undergoing a period of reconstruction before it makes its appearance at the Casino, Brook-lyn, Monday.

As a usual thing the Western shows have been selling in the open week which the dropping of Philadelphia caused, by playing the Gayety, Albany, on a guarantee and percentage.

In the case of the “Passing Parade” the guarantee was worked out over the cost of shipping the attraction that far up the Hudson and therefore the house remained dark for the week.

“GENERAL STORE IN LONDON.

The Lustians Wednesday carried Clarice Mayne back to London, after playing the few weeks postponed by her abroad for an American visit.

On the same ship was James W. Tate, Miss Mayne’s accompanist upon the piano, and Mr. Tate intends opening a general theatrical store, supplying the English music halls with a suite of offices, with anything that may be required from a price of one pound.

In addition Mr. Tate, who is the composer of Miss Mayne’s songs, will publish all of his compositions, and incidently “push” those of some American music publishing firms he has made a contract with for that purpose. Besides which Jimmys expects to continue assisting at the piano in the English halls, where Miss Mayne is a big favorite.

FELL DOWN ON A SHOW DOWN.

Rochester, N. Y., Feb. 8.

James E. Moore came very nearly having formidable opposition here for next season. A few weeks ago there appeared in town a very convincing gentleman who in an amazingly short space of time had gathered unto him himself a group of wealthy and prominent business men of the city and unfolded to them a scheme for erecting and conducting a new vaudeville theatre that would yield them an income of not inconsiderable pur- pose. Besides which Jimmys expects to continue assisting at the piano in the English halls, where Miss Mayne is a big favorite.

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CHICAGO MANAGERS ACCEDE TO DEMANDS OF ACTORS

Two “Small Timers” Give In When Pressure Is Brought to Bear Through White Rats’ Union. More Believed to be Directed Against S-C.

Chicago, Feb. 8.

The White Rats’ Actors’ Union made two demonstrations locally last Monday night. This time, the affair was headed by Earl Cox, who books the Ellis, Monroe and Century for Manager Hamburg, was notified he must adopt a contract satisfactory to the union, as he was this time determined to do so. The Rats “pickeled” the sidewalk and hallway leading to the building in which Cox’s offices are located and held the fort most of Monday afternoon, and in both instances Manager Hamburg was forced to accept the demands of the Union. This action prevented a threatened walkout of union actors from the three Hamburg theatres that night.

Following the afternoon’s work, the Rats descended upon the Hamlin Monday night, a delegation of twenty-five members being led by Joseph Callahan. Demands were made upon Manager Howard that he immediately sign a “closed shop” agreement with the Rats, word having been transmitted to three acts on the bill not to give their performance until notified that Howard had surrendered. “Closed shop” agreement with the Rats, word having been transmitted to three acts on the bill not to give their performance until notified that Howard had surrendered. “Closed shop” agreement with the Rats, word having been transmitted to three acts on the bill not to give their performance until notified that Howard had surrendered. “Closed shop” agreement with the Rats, word having been transmitted to three acts on the bill not to give their performance until notified that Howard had surrendered. “Closed shop” agreement with the Rats, word having been transmitted to three acts on the bill not to give their performance until notified that Howard had surrendered. “Closed shop” agreement with the Rats, word having been transmitted to three acts on the bill not to give their performance until notified that Howard had surrendered. “Cl...
**NOTES**

**AMBITION.**

BY DARI MACBOYLE.

Ambition, what a joke! How insignificant when once attained. The victory, bought for with aching heart. Will fade in nothing when the prize is grasped. The joy of testing the basis of the fruit. The stolen bliss, the arm that goes to waste. The "sin" of a new page. The morning after with the dark brown taste. These little things that make us live such white lies on the wayside, cut the narrow road. The time's not wasted if we stop to smile. We who take duties, a relentless goal, Drive on and on, when near the goal, Look back and sign, but he has "saved his soul!"

A glance back to the past is off a peseta more worth the while. What have we gained while combing one's life's way? Nothing!—we've forgotten how to smile! When time has set its mark, the rest is taught. When today in memory, will the rest exist, We'll then again look back on the past with regret. And who to call to pleasure lists. Will then be glad that he has lived his life and did not wait until his eyes were dim To lose around. We who peruse in stride And struggles until on the opulent grime Wake open-eyed to claim the laurel wreath. Will then regret, so let's live while we may.

"The path of glory leads but to the grave!
A bit of love that's worthy of a thought. A warning wasted on ambition's slave. What's past is past. But the rest is taught. Then shall we quench the sorrowing fires of youth and pour along until the end's in sight. Shall mortal prophets of the so-called truth, Bishops who declare, I, alone, am right. Direct our footsteps on the proper path? They gibbly talk of things beyond the grave And truth will calmly show that they are worth the breath. The lot of those, who worldly pleasures crave. What's more, to drive life away. Let's live and love and laugh while yet we may!

The Flying Jordans were booked this week through the Marinelii agency for Australia, leaving next month. The act will remain away a year.

Norah Kelly is in negotiation with Woods, France & Lederer for the part created in the original "Madame Shar-"r"y" company by Elizabeth Murray.

"The Darling of Paris," with Min- ar Minar, under the management of Morris Gest, opened at Easton, Pa., last Monday. It is due for New York.

James Darling has taken the role played by Ralph Hers in "Miss Sherry." Mr. Hers expects to start under the management of Jos. Maltes.

Gennaro and Isola are playing the Grand Opera House, Brooklyn. This is the first appearance of the team since the recent illness of Miss Bailey.

"Doc" C. C. Breed has been as- signed to the direction of the Majestic, Brooklyn, by Stair & Havlin. He formerly managed the Krug, Omaha.

The Monmouthshire Evening Post (England) printed Dec. 24, the Little Prayer. Delivered from the Mount. The paper claims it is the first to have done this.

Gennaro's band has been booked for a tour of the S. C., where he will appear for a try-out last week. He says he will either join a musical organization or have another whirl at the monolg stunt.

**Raymond and Cavery when receiving a note from the Club Department of the United Booking Offices, offering entertainment to them for $75 (one evening) returned an answer saying "Refused. We are not White Slaves."**

Rinaldo, the eccentric violentist, arrived from Europe last week on the Lusitania and left immediately for St. Louis, opening Monday as special feature for Jack Singer's "Serenaders." Rinaldo had been abroad for nine months.

**Collins and Hart, beginning March 10, will start a tour of the south of France, spending one week (no money) at Monte Carlo. They play London for six weeks, beginning April 17, and expect to return home in September.**

**Earl Flynn and Nettie McLaughlin will soon leave "The Bohemian Show" to give Miss McLaughlin a little rest before the act goes to England where it has been placed by Sherek & Braff. Mr. Flynn may work a few dates alone before going abroad.**

Sam Reed and Steve Maley are to be put out in a sketch called "Two Old Pals." by Robert Irwin. Eugene Presbrey wrote the piece. "As Men Sow" is another production by Mr. Irwin, which will introduce to vaudeville Bryon Douglas.

Cohan & Harris announce that Corse Payton's Avenue Stock Company will be the summer attraction at the Grand Opera House, New York, opening some time in May. The Payton "pop prices" will prevail with "pink teas" as added features.

The mother of Dave Ferguson suffered the amputation of one of her legs at Montreal last week. Owing to the condition of her heart, Mr. Ferguson's mother (aged 50) was unable to take an anesthetic. Local treatment to deaden the pain was applied.

To kill time while only playing eight shows weekly in "Naughty Marietta" at the New York theatre, Harry Cooper, the comedian of the show, has become a cigar salesman, and is placing the product of a Canadian manufacturer in the Broadway cafes.

Rosie Green has retired from the leading female role in "The Governor's Son." As future bookings for the act are very uncertain, it will likely be disbanded unless pending negotiations for a tour of the Orpheum Circuit are consummated.

The Primrose Hour have a grievance. A couple of years ago they decided on the odd method of billfiling themselves as "1000 Pounds of Harmony." Their grievance consists in the palpable imitations of their subject. There is now in the field such billfiling as "500 pounds of comedy," "400 pounds of true harmony," "200 pounds of music and mirth," etc.

Heart DeVries is appearing at the bill at the Tivoli with his protean comedy act, "Just for a Change."

Miss Andrews, a foreign team now appearing at the Alhambra, London. The couple do a burlesque revue, and they have seen some acts. The pair will never start anything burning.

Edith Walker, the singer from opera who played at the Palladium last week and the week before (without reason given) suddenly left the bill Monday. Miss Walker, it was stated received $3,750 per week, contract salary, Lewis Walker was added to the program. If the two were on the same bill the salaries would have reached some figure. As it now stands an expert figured up last week at the figure with Edith Walker and Marin Harvey and put the figures at $10,000.

George Barclay, seriously ill a few weeks ago, is again.

Alf Zeitlin, now with Sherek & Boffa, will shortly join Ernest Edelsten in the agency business.

Feb. 6, the Varieties Controlling Co. will introduce the American style of bill for its theaters. An "added attraction" will be placed in the middle of the bill.

Raymond Blythwaite is to be the head of a new press department, installed by the Varieties Controlling Co.

The Great Lafayette takes a chance. Before "Sumurum" German pantomime, opens at the Coliseum, T. G. says he is responsible for booking it.

Charles Bornhaut, located in Brussels, is spending the week in London.

The Works Bros, at the Alhambra last week proved they are the best little imitation of Rice and Prevost in the business. These boys haven't forgotten a movement.

The divorce action brought by Alec Hurley against his wife, Marie Lloyd, has been adjourned for two months. Hurley's attorneys asked for the postponement.

H. Bertin, a Frenchman, is at the London Hippodrome, as a female impersonator, followed by a ventriloquist. Bertin is a pretty big man. His appearance as a woman is not a bit like it. He gives imitation of different French artists, one exactly the same as the other. The ventriloquist part of the act is clever but even this had its disgusting features. Bertin as an act is just right for France.

Monday of last week Gene Stratton returned to the Pavilion, London, after being away from that house for about ten years. It was called "Stratton Night." All Gene's friends gathered. His success was tremendous. With his sister also appeared, her first in England since America. This combination is bound to be in the running for the first lady in English vaudeville very soon. Her success over here has been wonderful. Branchy Williams was there, too, making his usual hit with "The Penny Showman."

Alma Trel, a sister of Helen, "tried out" as "single," and will open on the Moss Tour at the Empire, Liverpool, Feb. 6.

Gree Alexander is the latest asked for attraction from the legitimate for the music-halls. The opening of the Palladium has made the demand for "names" all the greater. All the big actors will be asked to join the vaudeville ranks before long.

George Le Clercq, who died recently, was the partner of Ben Brown in the sketch, "Black Justice." He was also the father of Gus Clercq, now working with Fred McNaughton.

Joe Bogany's new one "The Opium-Piads," is playing the Moss houses in the provinces.

Houdini, on the Moss circuit, will finish up that time to sail for the States some time in June.

Ike Rose and his "Twinsister" act left these shores last week returning to Germany. Ike couldn't see much good territory for the twins in England.

Cunqueville, the juggler, is on a tour around the Moss circuit.

Muriel Harding is booked for the Orpheum circuit for the coming summer.

The newest hall on theubbins circuit is the Hippodrome, Lewisham. It is just outside the bar of the Empire in New Cross.

Evie Green, owing to Indispensability did not top the bill at the Alhambra Glasgow. She left Friday and Friday until Friday a deputy had not been found.

Jeanette D'Arber, at present playing in "The Balloon Girl" over here, is reported eager to appear in Jenny Lakey's first production in the States, at the Folies Bergere.

The new revue at the Empire will be called "By George," put together by C. H. Bovill who will write the words, Cuthbert Clarke will arrange the numbers.

The proposed law for regulating theatrical and music halls, now occupying the entire attention of the vaudeville people at present. The matter has not yet come before Parliament. It is anticipated that the bill will be presented by Senator Gurnon and Deputy L. Milwey this session. It seems likely it will be framed somewhat after the law in New York, and not follow implicitly the German legislation. It is now asked that a clause be inserted in the law compelling agents to deposit a sum of money as a guarantee for the proper working of their offices, also that the entire commission be paid by the managers. In conformity with the law of March 14, 1904, governing registry offices for domestic servants. This latter clause will however receive much opposition, and probably the framers will not take this demand into consideration, particularly as it is proposed by an independent group of artists who are opposed to the recognized syndicate of the various artists. The Syndicate des Artistes Lyriques is the strongest body here (in fact the only official trade union of the music halls and cafe concerts) and the officials of the union import this and are not opposed to a fair commission being charged by the agents, the payment of which to be equally divided between artist and director, as provided for in the German law. On the other hand a just clause proposed by the Union to be that agencies established prior to the bill are to be continued, and closed by the authorities shall be paid an indemnity, to be fixed by the Court ordering the winding up of the office. The Police not being given absolute power to put a man out of business without trial. This is quite in opposition to the German law.

The closing of the Berlin office of Sherek & Boffa by the Police came as a surprise to many, and was requested for some weeks past by others. The German authorities are following the letter of the law faithfully, and every person employed in the agency business seems to be an object of suspicion. They want to know the pedegree of the office boy, and the agent himself must be on a par with Caesar's wife. There has no doubt much to complain about in Germany, for the agency business has been rocky in that part for years past, so the German police, with their proverbial automatic power and official authority, found plenty of work to occupy them in this section, straight, but the result will be that they will drive every agent out of the country.

Business is poor in Paris at all the halls this week—though January (after the holidays) is always slack for the amusement caterers. The revue at the Folies Bergere is perhaps the most successful, and even here Louise Balthy (with a huge salary) is not drawing to the extent anticipated. At the Olympia Fregoli failed to attract, compared with his engagement last year, and the receipts were far below the average. The Alhambra, with Yvette Guibert is far from being the trump card she should be. The Casino de Paris remains open, but in spite of cheap seats and good shows the public are not paying the bills. It is to be hoped business will improve in February, to tide over till the good Parisian season commences in March.

It is stated that Louise Balthy goes to New York after her Palace (London), engagement, and will be accompanied by a clever vaudeville tenor, Leonl, who is quite a polyglot. Jacques Alber will still have a revue at the Olympia in October next, for which he has engaged the Fregoli couple Moreau. This artist also goes to the Folies Bergere for the revue next December.
YOUR IDEAL VAUDEVILLE BILL
$200 IN PRIZES

$100 for the best bill submitted; $50 second prize; $25 third prize
$15 fourth and $10 fifth.

SELECT YOUR OWN JUDGE

An anonymous writer, who signs "A. Bronze," (which may be reason sufficient to be ashamed of his name), suggests that the three leading candidates for Judge at the expiration of the competition should select the Ideal Bills, It mentions what was thought of before the competition was announced, but cast aside after some thought, through it being improbable that three experts could be secured who would agree.

The best judge of an Ideal Bill would likely be the man without any ideas regarding the makeup of a vaudeville show. A person with set principles would be liable to lean the way his principles did.

At the most, however, the Ideal Bill competition is nothing beyond interesting. The final selection that may be made will probably agree in the main with those bills submitted that the authors gave thought to.

Bills are still pouring in where the framers merely wrote in the names of as many big headline acts as might away from a vaudeville house compelled to sit through that show.

Every once in a while a bill "happens" in some theatre that the expert program makers believe could not be improved upon for entertainment.

Often this is made possible by the running arrangement of the program, one act assisting its successor upon the stage, until the different items pile up a large total of amusement, the audience having been kept in a genial condition through the continuous excellence of the performance.

To achieve that result is often the argument of a manager why a standard comedy act should be engaged to open the show, giving it a big laughing start and making the path of those acts to follow more easy.

That evidentially has also been the opinion of so many who have placed the Charles Ahearn comedy bicycle act as No. 1 on their Ideal Bills, although managers, as a rule, place this act to close the performance, thus in a while the act receives a "spot," in the centre of the program somewhere.

If the bills submitted could be assorted into those made up of acts liked the best, and those thought to be the best, the chances are the first class would show a great similarity, if the makers selected turns with a view of variety on the program. Still that would not always follow, excepting, perhaps, in one locality.

Recently the New Orleans correspondent of Variety, in a weekly report of the show at the Orpheum, tackled a comment on his review of one turn, stating somewhat sarcastically that though many acts were reported as successes in the east or west, they never convinced New Orleans. The comment was struck out of the report, but the correspondent was asked to forward a list of "successes" in other parts of the country which has failed in his city.

The list received would have surprised almost anyone. It did not tend to prove, however, that the acts were not successes, but rather as bringing out almost conclusively that New Orleans is a funny town.

There are but two more weeks for the competition. The last ballot and coupon will appear Feb. 25, with the announcement of the Judge selected two weeks later.

"THE OATH" WITH SUBSTITUTE.
"The Oath," in which Frank Keenan has been appearing in the East, has been booked for the Orpheum Circuit, but not with Keenan in the cast. Mr. Keenan will remain east and play in his new offering, "Man to Man" opening at the Fifth Avenue, Monday.

NIXON IN HOTEL
Atlantic City, N. J., Feb. 8.
Fred Nixon, of Philadelphia, is the reputed "angel" of a new 10-story freemasonry hotel, located in the vicinity of the Royal Palace. The reported cost is in the neighborhood of $1,000,000.

PAYTON SINGU FOR SALARY?
It is said that Corry Von son, "America's Best Bad Actor," has placed a claim into the hands of his attorney Mayer C. Goldman for two weeks' salary the actor alleges is due him for playing that length of time on the Morris Circuit.

Payton appeared at the American and Plaza Music Halls in a "Paytonized" version of "Lend Me Five Shillings."

When the matter of suit was broached at the Morris office it was stated there that the Brooklyn stock favorite had not lived up to the let of his contract with the vaudeville management in regard to the scenic setting for the act, which they claim the artist agreed to furnish.

KEITH TAKES MAJESTIC
Indianapolis, Feb. 8.
At this writing it is a strong likelihood that the Majestic Theatre here will be leased to B. F. Keith for a term of years. This is in line with Keith's policy to secure control of all houses in a city that plays United vaudeville, in order to shut out all possibility of anything bordering on opposition.

RUMORS AT WORK AGAIN.
During the past week there were any number of rumors afloat that the Gordon and North attractions would be found on the Eastern Wheel next season. At the offices of the firm this was denied with emphasis.

OBITUARY
Chicago, Feb. 8.
Max Millian, at one time a partner of Ben Shields in vaudeville, died in this city Feb. 5.

Arthur P. Jackson, the soloist of the Majestic died Feb. 2 at the Hillcrest Hospital. The cause was blood poisoning from a slight wound in his leg. He is survived by a wife and son.

Tom Transfield, father of the Transfield Sisters, died Tuesday in New York City.

George W. Parren, a well known theatrical manager of a decade ago, died suddenly of heart failure Thursday of last week in New York. He was buried by the New York Lodge of Elks.

BARTRAM'S FIRST REPLY.
18 Charing Cross Road, London, W. C., Jan. 26, 1911.
Editor Variety:
I suppose by now some of your readers will expect to hear something from me about that letter published in Variety Dec. 31. I am going to have something to say on the subject just as soon as I receive a copy of the letter, which I cables for last week. But in the meantime I would like your readers to know that when I received the following cable Dec. 31:

"Did you write letter to Variety, April, 1908, severely criticizing and blackguarding me, cable.—Harry Mountford, New York."

I was very positive that I had never written any letter to Variety; or any other newspaper, or any other person, blackguarding anybody; I am not that sort of person, I do not;

"Mountford, Whystar, New York: "Certainly not.—Bartram."

I can only attribute one reason to Mr. Mountford’s attempt to stigmatize me as a liar in consequence of that cablegram, and that is that he does not know the definition of the verb "to blackguard."

Whatever the letter was, it was the TRUTH at the time it was written, and as soon as I received a copy of that letter, and have time to go back through the old files of the newspapers and put myself thoroughly in touch with the prevailing conditions, I am going to prove every word I may have then written. And until my reply is published I hope none of your readers will form a Judgment in this matter.

C. C. Bartram.

The First Honorary White Rah:
I. A. L. No. 876.
V. A. F. No. 7.
Formerly of Alburttis and Bartram.

(The copy of the letter Mr. Bartram requested by Mr. Bartram by cable was mailed to him Jan. 27 from New York, Jan. 27.—Ed.)

COMBINE IN HONOLULU.
San Francisco, Feb. 8.
Papers were filed in Honolulu, H. I., Jan 25, for the incorporation of the Honolulu Amusement Co., with capitalization placed at $100,000.

Under the amalgamation all theatres in Honolulu pass into control of the new corporation, including the Empire, Savoy, Park, Bijou, Novelty and Orpheum. The Bijou and Novelty have since closed probably for all time.

Competition forced all to pay fancy salaries for acts, that tended to bring about the combine. Dramatic productions will be placed for a season of six weeks in the Orpheum, equipped to handle best of productions.

J. T. Scully who conducts the Savoy and Empire will be general manager for the new company, and E. W. Congdon of the old man.

The following officers have been elected: J. C. Cohn of the Orpheum; president; J. C. Scully, vice-president; R. W. Single, treasurer; H. Rosenberg, secretary; A. W. Meyers, auditor.

The Elks' Convention will be held at Young's Pier, Atlantic City, week of July 10 next.
REALLY, HERE IS DR. COOK! Dr. Cook at last, gentlemen! Step right up, look the Doc over. At the mouth of the river.

Dr. Cook wanted to appear in vaudeville. He doesn’t care for the mere matter of the filthy lucre—though his representative, Gene Miska, has been thinking about it until the price ball hit the $2,500 mark. Bill Lynes and Hughes fixed the Hammerstein deal. The man who had the hallucination about the North Pole wants to sell the public just how the rushing air in that cold section rears up mirages until a man with an imagination can shut his eyes and see the Pole.

To make good on any statement he publicly proclaimed, the doctor has some pictures. He feels that the public must hear his tale of vindication, and to that end, unless the vaudeville managers had assented, Old Doc Cook intended to pull it some Sunday evening at one of the legitimate theatres.

Much speculation is about whether Doc will prove a draw. Lots of people believe that lots of others want to see the man with the big nose over. There may be some others who would like to hear him. Everybody gives Doc credit. He was a hot one that made all the press agents stick to their rooms for a month. Doc might take that line for his “vindication.” He could say that he had a bunch to see how much the easy public would swallow, and they reached down so far, he was afraid to bring them back.

It appeared from the testimony that Wilbert Melville, manager of Dr. Cook, had been flitting with a couple of circuits, having dickered with William Morris and the United Booking Office.

Mr. Melville, according to the understanding, is representing a picture moving picture manufacturer, which has “picturized” scenes in the Fox. Now, not one of the Doctor’s descriptions. These are expected to be beneficial to Doc in his “vindication” lecture. Being under contract to the picture concern, Dr. Cook gave no personal attention to the details of the vaudeville engagement.

The publicity expected for the film is reported to have brought the Doctor’s salary down quite low, to $1,000 for the week, some say.

Mr. Hughes who secured the Doctor after all the agents about had failed to land him for the managers, has been in the business of “digging big ones” but a month. The Dr. Cook thing is getting Mr. Hughes looked over. He says there’s another big name to shortly follow.

If Doc gets over at the Manhattan he will slip along the vaudeville way, with the salary mark tilted up. Many of the explorer’s friends believe he can convince the public he found the Pole or reached as near as any human being ever got to it. Give the Doctor five minutes with an audience, they say, and he’ll make them believe anything.

Tyson and Brown play a return engagement at the Victoria Feb. 27, just ten weeks from their previous date there.

AMERICANS PLAYING IN CHINA.

Bshanghai, China, Jan. 16.

Since the first of the year American vaudeville has made its presence known in this territory and the invasion has met with success. At present there are six American turns playing at a theatre in this city. They are the Wilson Sisters, Frank Foster, Countess De Pomme and The Oldfields. These acts will remain here until April 1.

From the present outlook it would seem possible for a live American agent to secure about six houses in Japan and about twelve weeks at the house here. The demand is big for "dumb" acts, and although the turns are supposed to offer two different acts a night, the salaries are about the same as in the States.

“TIS ENOUGH.

New Orleans, Feb. 8.

The Toklo, a theatre catering exclusively to negroes, has been closed by the Board of Health.

FOR STAGE ELECTRICIANS.

New Orleans, Feb. 8.

If an ordinance pending before the City Council passes, stage electricians will be compelled to pay a yearly license of $25.

SMALL TIMERS WAR.

Joliet, Ill., Feb. 8.

There is a rather amusing war being waged between two "small time" houses here, Grand and Coliseum. The latter has been but developed a number of newspaper attacks in the form of advertising.

The Grand was the aggressor. The ads for that house stated that they were giving the only show of merit in the city. This brought forth a reply from the Coliseum that "braz, blow and bluster was not a part of the program offered." To this the Grand management has answered with a hot retort and future (wordy) battles are expected.

21 OR 39 YEARS LEASE OF THIS BUILDING CAN BE HAD.

SPLENDID OPPORTUNITY FOR THE RIGHT PARTY.

The above building can be easily altered and changed for the use as a theatre. Arrangements can be made for the completion by the owner or lessor. Situated one block north of Tremont Avenue and Third Avenue. For further particulars address: 99 NASSAU STREET (Room 811), New York.

THE DESERTERS’ QUIT.

Chicago, Feb. 8.

Helen Ware’s starring tour in “The Deserters” comes to a close this Saturday night and the company will disband. Despite the unsatisfactory business done by the piece at the Hudson theatre, New York, it was sent on tour and efforts were made to create the impression it was a New York success.

Indifferent receipts marked its entire tour and the engagement here at the Whitney Opera House was the culmination.

“THE WARNING,” opening at the Princess last week closed its season Saturday and the company disbanded. The house is dark for the current week.

A hurry call was issued to the New York office of the Shuberts. As a consequence, Ian Robertson, a brother of Forbes Robertson, who has been touring the country and presenting “The Passing of the Third Floor Back” in the one-night stands and other territory not contemplated in the itinerary of his more illustrious brother, will be brought into the Princess Sunday for a run dependent upon its financial success.

THYING FOR A RUN.

Chicago, Feb. 8.

“Where Sweet Sixteen” will open at the Chicago Opera House Sunday, with an expected run ahead of the piece. The “Next Egg” vacates it for.

CREATOR’S PLAYING DESERT.

Chicago, Feb. 8.

Last Friday Creatore’s Band temporarily disbanded at Waukegan, one of Chicago’s suburbs. The reason given indicated that business has not been especially good for the eccentric band master during the one-night stands in this vicinity. Creator stated that he would reorganize, and thus did himself of some trouble makers before resuming his tour at Milwaukee.

BIG SHOW MARCH 23.

The Ringling Bros. Big Show (Barnum & Bailey’s) will open March 23. The opening will be at Madison Square Garden, New York. The Ringling Bros. own show starts the first week in the Coliseum, Chicago.

Another tent opening in the east for the first time of the Ringlings will be at the Pleasant Park season (besides the Two Bills aggregation at Boston), will be the Miller Bros. “101 Ranch Wild West” which takes its eastern bearings around New York, and after.

After the New York engagement “The Big Show” heads for the west. In two “jumps” it expects to make Louisville, and will hover around the southwest for some little time. After Ringlings have no announced “big feature” for the Madison Square engagement, nor is it expected that a sensational number is being held “under cover.” Not because the Baraboo Brothers do not want a big card, but “big cards” for the circus game have grown scarce. When John Ringling was in Europe recently, it is said he saw nothing that even approached an advertised new feature.

This will undoubtedly be the last season of Madison Square Garden and with the departure the Barnum & Bailey and Wild West shows will be homeless so far as New York is concerned. There is, however, a new shift in the city’s map. The future engagements of these attractions will be placed at the Hippodrome.

When the Ringlings purchased the Barnum & Bailey show from the estate of the late James A. Bailey they were compelled to take over the stock Mr. Bailey’s heirs held in Madison Square Garden. The sale of the Garden to the municipality to be conducted as a place of popular indoor amusement, recreation and instruction, is therefore, with their entire approval. Some of the most enthusiastic support is in the interests of the proposed sale of the huge auditorium to the city as all the daily papers are printing editorials favoring the plan.

Meanwhile the Ringlings have a tentative agreement with the Shuberts that in the event of the sale of the Garden being consummated they shall take over the lease of the Hippodrome, to be operated as a home for spectacular productions as herebefore, with the early spring months to be given over to the annual visits of the tent shows under the Ringling control. Young Buffalo Wild West is announcing its personnel for the coming season, without stating date of opening, or where that will occur. Col. V. O. Seaver is the general manager.

Twenty-four 60-foot cars will carry the show.

Featured among the individuals with the outfit will be Anne Oakley, Capt. A. and Pauline Bowers, Pauline Bowers, Pauline Bowers, "Cow Girls’ Band" and "A Troop of trained Boyses.”

Wednesday Pat Casey acted as the agent in the contract between Max Gruber’s Animals and the Two Miller’s Wild West, under which the act is to appear with the Bills show during the season. It has been playing vaudeville.
THE WOMAN IN VARIETY
BY THE SKIRT

KEITH INCORPORATING.

The B. F. Keith theatres in this city (Keith's and Bijou) are to be incorporated. Advertisements have been inserted to that effect. Keith's will become the B. F. Keith Theatre Co. of Philadelphia. Benjamin F. Keith, Walter J. Donovan and Joseph H. Tau- 
lanne are mentioned as the proposed in-
corporators.

The Bijou, given to A. Paul Keith by his father a few years ago, is to be known as The Bijou Amusement Com-
pany of Philadelphia. Ernest E. Pre-
vost, A. E. Moore and Edward J. Kir-
chner are the announced charter mem-
bers.

Applications for both certificates of incorporation will be made Feb. 13. The advertisements state:

"No reason for the change of ownership has been announced, though the dailies over here followed up the ads for a possible story.

B. F. Keith is in Florida. He is reported to have been quite ill for the past week.

The Morris Circuit recently incor-
porated its various theatres as separate enterprises. It has been reported in New York for two weeks past that such also was the intention of Mr. Keith. The Philadelphia corporations are the first indication."

VESTA VICTORIA ON WORLD TOUR
Chicago, Feb. 8.

Col. Wm. A. Thompson, for some time manager of the American, has tendered his resignation to William Morris and closes Saturday night. He has arranged with Vesta Victoria to take her upon a tour of the world as the head of her own vaudeville com-
pany, starting March 6 at Ottawa, Can.

Jacquelin L. Lait, who has been press agent and assistant manager at the American, will succeed Col. Thompson here.

MARINELLI LOSES MANAGER.
(Special Cable to Vanity.

The resignation has been received by H. B. Marinelli of A. Wolbel, manager of the Marinelli London of-

cifice, the most profitable of the Marinelli chain of branch agencies. The rea-

son is ascribed as through the refusal of Mr. Marinelli to listen to Mr. Wol-

bel's request for an increase of sal-

ary."

TANNEN GOES BACK.

Julius Tannen arrived in town the latter part of last week, jumping from Oakland without stopping to pack his luggage. He says he received a hurry call aspiring him of the serious ill-

ness of his wife, due to an attack of appendicitis aggravated by peritonitis. Believing that the remainder of his sentence in Shafter, Calif., would be-

lieved him in the Engelbert and Tannen sought an engagement elsewhere and was promptly snapped up by Liebler & Co. for a part in "Marriage a la Carte."

At an afternoon with the musical show Tannen was informed that his vaude-

ville time still held good and he will leave for the west once more as soon as Mrs. Tannen is sufficiently recov-

ered."

One of the best known comedians in the United States is undergoing a rigid examination these days before a tax commissioner. The purpose of determining his financial status so that his pres-

cent wife may secure a fair division of his bank-roll. The comedian, com-

fortably fixed in a monetary way, does not object to separating from her money, but is much more concern-

ed in protecting the name of a well

known actress, to whom he has been paying ardent court. When divorce proceedings were contemplated by his wife and her entire approval, but his honor was unbounded when it was proposed to drag in the name of the present object of his affect-

ions. He consulted the head of one of the greatest, private detective bu-

reaus and was advised to undertake a campaign of retaliation. As a re-

sult of a very few days of "shadow-

ing," the comedian sent word to wife that if the other woman should be mentioned he would enter a counter suit, naming the head of one of the largest industrial corporations. Word was also delivered to the industrial magnate, himself married, whom he op-

posed. The latter promptly arrived at the door of the comedian an emissary. Twenty-four hours after the visit of the emissary the magnate resigned his post as chief executive of the corporation over which he held sway. The couple, both sides held a secret conference. As a result the cards were once more shuffled.

Man and wife in asylum, a broken family and a broken home, com-

pose the record of a wild marriage: between a colonel's son and a Chin- 

nati boy less than two years. The girl (an American) came from Paris, where she had married a jockey, later divorced from him. She knew many of the females in the set at the cafe and she chose him because he was her father shortly before reaching New York on a visit. He met the girl.

Despite the maternal watchfulness and pleadings he married her. The family was railed against by the Cincinnati papers, which played the story up as the loving couple seeking a dove cote in the garret, which turned public opinion against a very estimable fam-

ily. The finish was inevitable, and foreseen when the mother could not withstand her son's appeal for money. It's too bad. Why don't the very wealthy who try all manner of schemes to pose as philanthropists for the future generations of the school for the worldly education of youth. Then each subscriber might enlist his son or sons as students, and more than receive the value of his money. If nothing is expected, what he guesses not. Or why don't more fathers become practical with their sons. If boys understood what fools they would look in the eyes of their peers.

When the conditions, a "Broadway Job all season" would not be so alluring to the appli-


cants for a "front rank" position. I have been told of a somewhat ex-

eating dinner which occurred the other evening in a Broadway restaurant, well known as a haven of such sorts of teasers. It was quite a "Broadway" evening, for the "Everybody" included those of a cer-

tain set who believe in a nice quiet time within the precincts of a "pri-

vate parlor." Sometimes the evening was so quiet that the社会各界 when the female guests believe the music has arrived to display their dancing steps amidst a display also of lingerie. This affair was no exception, although I am told the exhibition of lingerie was more complete than is usual. One New England man comically watched the feastings—also the danc-

ing—whilst smoking a cigar. He did not dance himself, although he did set-

tle the check, something like $3,500 for the forty covers. Each time another course was introduced, the la-

dies had another bouquet. For the toys, those little snatchers which pull the cover off the tray, each case of each of the girls found a silk kimono tightly wound up. As "atmosphere" a colored troupe of players were on hand.

Next month will bring about the marriage of Eva Tanguay to a wealthy Boston man. As I am informed that this is positive, it settles the many rumors of Miss Tanguay's engagement to Eddie Darling.

Slow moving reports seldom reaching the surface breathe out that the recent death of a man very well known in finance occurred in the apartments of an actress quite well known around Times Square, and who has played in vaudeville for a week or so.

The Melnotte Twins have improved greatly in dressing. Their entrance is in blue satin dresses, veiled in white chiffon, heavily trimmed with fringe. A change is to pretty green empire frocks, then to white sergian suits with hats, belts and pocket books of red. The last change is white lingerie dresses, made in the double flounce effect.

The two girls with the Six Stylish Steppers (Colonial) after disconnecting the military costumes appear in pinky pink satin frocks. Trimmed in white lace and black velvet ribbon they made a neat appearance. An odd change to white chiffon was ef-

fective.

Randy Fleming, with "The Photo Shop" (Colonial) has chosen a lovely frock for her specialty. It is a white chiffon, having a dainty border of pink chiffon but the bodice is of the same stuff and a sash of lemon colored satin. A white hat completes the fetching costume.

In "Mrs. Marchetti," the spectacular travesty by James Horan, G. Molasto, the producer, promises a few sur-

prise.
NEW ACTS NEXT WEEK
initial Presentation, First Appearance or Reappearance in or Around
New York

Lupita Pera, Hammerstein's's.
Gerald and Hut-Ell, Hammerstein's.
Tony Werdeley, Hammerstein's.
Lupita Pera, Hammerstein's.
Fred Wright, Jr., and Co., American.
Dr. Cook, Manhattan O. H.
"The Darling of Paris," Orpheum.
W. P. McElyea, O. P., L. A.
Cecile and Co., Alhambra.
The Francois, Alhambra.
Klein Bros. and Brennan, Bronx.
Bernard and Dorothy Granville, Bronx.
Paul Charles Long and Co. (New Act), Fifth Avenue.

Rita Gould.
Songs
13 Mins.; One.
Hammerstein's.

Rita Gould is this week's "tryout" act at the Corner. It has come to be a regular thing for "tryouts" at the Corner. Perhaps acts have grown wise that it is of no use to "tryout" at Union Hill or Camden, where none sees them and then perhaps they have grown wise enough to look on the "con and job them" on the Corner than in the hideaways. At any rate Rita Gould follows several similar acts at Hammerstein's. If Rita is following the "emblematic" path that is so habitual at the "Corner," she is not doing it as flagrantly as the others. There was a reception on her appearance and applause after the first verse of her new song. Good-looking girl who gets up to bring herself on with the lyrics and business of her songs. Her voice is not as heavy as the other "Lovin-Rag-Roll-Your-Eyes" singers and it is a pleasant advantage. Her repertoire is not what it should be. There is no variety to it. The same might be said of her as of the others, she will last as long as this sort of song does. Miss Gould should get away from the stereotyped style. She does well with the closing telephone number, which might suggest that she try a different field. She is badly in the need of coaching. Rita Gould may not be the comedy illusion, but the others have with the same stuff, that had no more than she has, but she, like they, will not last unless she branches out. These home-made hits have to hang around home to be sure.

Jeanette Lowrie.
Songs and Talk.
10 Mins. One.
Hammerstein's Roof.

Jeanette Lowrie returns to vaudeville with two songs and a line of divorce talk that is new and pointy, but for some reason did not get over. Miss Lowrie were not suffering from a cold Tuesday night, all her attempts at making good on the "big time" with any thing that requires a singing voice will be hopeles.

Hon and Price.
Cartoonists.
13 Mins.; Two.
Colonial.

Hon and Price are western boys, who gained fame in San Francisco doing "Tads" and "Goldbergs" for the papers. The pair are there, as far as the work goes, their drawings at long range looking better than any that have been seen in the hasten-and-hurry line. The cartoons run entirely to caricatures of great men, past and present. Several very well done. Hon and Price when they decide to go into vaudeville were advised that comedy was the thing and so they have "comedy" on their bill before "cartoonists." That's the disaster. Aside from the very very few people who have that is no further reason for the comedy billing. The boys should drop the comedy idea altogether. It gets them nothing. The dressing gives but an impression of assurance which all the drawing they can possibly do will not offset. The cartoonists opened the show at the Colonial this week. Trying straight clean dressing, they may be able to hold that same position in the other big houses.:

Three Slevy Brothers.
Acrobatic.
6 Mins.; Four.
Fifth Avenue.

This trio of contorting marvels are presented in a relatively different collection of globean feats that is most pleasing. The routine is delivered in a snappy and clever fashion. From the start they make an impression. The stage is dressed in red velvet hangings. The men, in white tights, stand out to advantage. Closing the show the act seemed to occupy the stage for only too short a time.

Basil Sideris' Troupe.
"Eustudiantina d'Orient" (Musical).
Olympia, Paris.

H. B. Marcelli has brought to Europe for the first time Basil Sideris' troupe, who are trained from Smyrna. They are singing at the Olympia, Paris. Turkish and Greek songs, accompanying themselves with guitars and mandolins. The act, which occupies 20 minutes, has plenty of "local color" excepting their costumes which consists of an American air much in vogue here now. "Yip-I-addy." Basil Sideris is said to be a poet and musician. Visitors to Smyrna go to hear his troupe playing in the cafes on the wharf. He is one of the sideshow of the district and no ceremony is complete without his refrains.

"Those Entertaining Girls" (B).
Songs and Piano.
12 Mins.; One.
Hammerstein's Roof.

As a female "rathskeller act" These Entertaining Girls are trying out this week. They have an excellent chance of success. The girls are grown up, and their act by appearance alone. The time is ripe for girls to swing in as go-as-you-please entertainers, and it is this idea the act should build up. Now they have a costume of "rathskeller girls" and three songs. The solos make each young woman a "singlet," the very thing that should have been avoided. In "rathskeller acts" team work is a must. There should be no individuality. The songs should be selected purely with the trio in view, and nothing "straight" unless the selection has a lively air, like the first number sung Tuesday evening. The second song was not fitted at all, nor did the "Heaven Held the Working Girl" solo fit in. A couple of the young women played the piano. The girl who last played seemed to be a crack-hand and the other two were more to which would bring out an accomplishment to display the piano work would not harm either. "Those Entertaining Girls" is the first "rathskeller act" that is worth seeing. It has such an excellent chance that, regardless of their individual ability, or what this one or that one may say, in vaudeville the girls must go in for the entertainment business and be the best secured through a carefully selected repertoire that will keep the three on the stage the all time—and working. That is a "rathskeller act." Any three girls may make the footling "singles," but any three girls will find much difficulty in sending themselves across as such. Were they capable of doing that alone, why three together? It is not essential that songs requiring Jaw and voice be used, but all numbers should be varied in theme as in melody. Either of the young women who believes she is a shining star by herself may well forget the idea of making that reputation on the Roof, but they did indicate that working together, with the pleasing appearance, the act would gather force easily and score. An eager encore demanded Tuesday evening was not responded to, nor would the young women acknowledge the applause, for some unknown reason. Just as they are, the turn is A 1 for the "small time," but an "act" should be the big thing on the "big time." This one ought to be in condition for the best houses in two weeks, at the most.

Clifford Dempsey and Co. (2).
Comedy Dramatic.
14 Mins.; Four.
Comedy sketches employing the school for acting theme were plentiful on the small time about New York last week. It is a sketch on this line that Clifford Dempsey and Co. present. The act goes fairly well on "small time," but that is about all that may be said in its behalf, excepting the American is worthier of better things. What is needed most is speed. The opportunities for laughs are present.

Curtis Sisters.
Music, Songs and Talk.
20 Mins.; Full Stage.
Local.

Curtis Sisters have a rather interesting and amusing although loosely woven vehicle, which, with a little thought and attention, could be a good. The act should be made in the cutting of the running time. Thirteen or fourteen minutes would be plenty. The cutting might begin with the throwing away of the brash and prancing "show board, etc. It is useless. One of the violin selections might also go. Dividing the playing up into two parts is unnecessary. It only consumes time. The girls do talk rather well and should try to work the act along in the comedy department. The smaller handles the funny end and has rather a good idea of comedy. With proper material she should be able to do well. There are several good laughs mixed up in the present routine and the girls get them over in capital style. The straight end makes a good foil, but it is a bit too stiff. The smaller girl should get some more from her comedy song. The comedy were should be away remain from the piano. This may be all right when they strike a house without an orchestra, but when the band is there, let the girls work. Results will be better. The sisters dress very well, the straight making three changes, look king of century and therefore best in the ankle length gown worn at the finish. The Curtis Sisters should find no trouble on "small time."

Infeld and Hovado.
Songs and Talk.
15 Mins.; One.
Colonial.

Infeld and Howado are the names. One is a nice looking well dressed young woman. Besides there are some old songs, much "released" matter. Joke are put in the act, but the act hasn't a chance, nor will it have until the routine has been entirely revised. The girl might qualify for a burlesque principal. Her gold dress should be increased. The act is wasted. She appears girlishly pretty in two neat and dresty costumes.

The Two Mandys.
Weight Lifting and Boxing.
8 Mins.; Four.

This team is a rather pleasing opening or closing act that will suffice in that position on the "small time." The woman makes a pleasing appearance in her Speed lifting costume and the routine of weight lifting is gone through in a snappy manner. The two rely on their boxing exhibition for the comedy element and managed to gain laughs thereby.

Edwin Hoyt and Co. (3).
Comedy Dramatic Sketch.
18 Mins.; Four (Special).

Judging from the expensive set provided this act that have the desire to offer the act for the "big time." If this is the aim they had best abandon hope of reaching that goal immediately. It is barely possible that the offering might be taken as a sort of "Cherry Sister" affair and thereby carve it's own niche, which it might fill desirably. Otherwise it is impossible...
Allen and Fager.

"Skates" (Comedy Sketch). 15 mins.; One. Chicago.

Miss "Tommy" Allen has taken a new partner in the person of Daniel Fager and they are carrying out, in part, the theme which Allen and Corr, a sister team, advanced in vaudeville. Miss Allen is still the "cham-

pion," her skater and can rusher of the Ninth Ward," typifying an idea of eccentric character all her own. Not since Ada Deaves was wont to advance types of "homely" women in David Belasco's productions has Chicago known a girl who equals "Tommy" Allen in making herself hideous in make-up and recklessly eccentric in demean. She has a flow of slang which is incomparable. The applause, which prevails, and gets laughs not only through her lines, but by her "loose limbed" methods; and when it comes to dancing "Tommy" is a regular eccentric. Fager typifies a drunken clubman, homeward bound; he meets the girl on the street, engages her in conversation and joins the audience in enjoying result. While she leaves the stage, on an errand, he offers a signal and has his own, and in turn gives way for Miss Allen to sing a "slang" song and unlimber her dancing. Allen Chanler is the author of "Skates," the name doubly applying to both charac-
ters, as Miss Allen has skates on her feet and her street acquaintance is carrying a "skate" of his own. The act created a big laughing hit before an audience which might not be judged as predisposed to comedy of the sort. Miss Allen and Allen Chanler properly cleaned up a big success on her own part.

Rose DeFay.

Singer. 7 mins.; Two.

Miss DeFay is a lyric soprano with a voice of no mean calibre, but neverthe-
less her value for vaudeville is partial "tone." There are very few straight singers who can hold an audi-
ence in any two-a-day house with a repertoire of classical stuff, but this Miss DeFay accomplished in a "small" time, and Miss Allen personally cleaned up a big success on her own part.

Flying Russells.

Trapeze. 8 mins.; Full Stage. Lincoln Sq.

The Russells have a trapeze act of the flying order, not differing in any respect from the many which vaudeville has seen. The boys dress neatly, making a pleasing appearance in the middle run through the number with speed and sureness. The finish is the now usual one for this style of act, the flyaway. Flying Russells will have no trouble amongst present sur-
roundings. They are too big enough yet to follow several of the similar acts on the larger circuits.

Dolly Marshall.

Songs. 6 mins. One. Gane's Manhattan.

Possessing a petite figure that looks well in both short dresses and pantel-
ettes worn, Miss Marshall puts over an altogether pleasing single for "sunday afternoon." It isn't so much the three numbers that she does as her dance at the finish that puts her in the "will do" class. She underdresses for three changes. The first is a "baby" bit that starts her nicely, and her closer in boy's costume with a combination of trick soft shoe and toe work won several bows.

Lucille Mulholl and Co. "Wild West." 25 mins.; Full Stage (Special Set; Exterior).

City.

The "Wild West" brought to New York by Lucille Mulholl includes her-
self, two men and three horses. Miss Mulholl is said to be the best woman rider of bucking horses in the world. She was at the City Monday evening for the second show, though this was expected to be the big feature that would close the act. Dur-
ing the turn there was something that seemed on the "let down" side. either one or two tricks excepted, and some lariat throwing, all by Miss Mulholl. It never became exciting. One of the men acted as announcer, securing applause for "foolish acts" beforehand. He was already home made western fashion of getting over talk. For the "small time" Miss Mulholl and her outfit may become an attraction. For any other time, it requires more excitement and skill work.

Lucille Langdon.

Character Songs. 14 mins.; One. City.

Little Lucille Langdon scored the hit of the show at the City Monday evening with her closing "kid" num-
ber. So much for the management which has hit the bill opening the program, while a couple of the dead numbers were in positions of limelight. Lucille's number ought not to have been. Lucille's closing number was much her best. The opening "audience" song in a child's dress should be dropped, and her second (including an imitation of Anna Held) might open if it is to be used at all. The imitation is too well known to be credi-
tably done at the present day by any-
one. Her Italian song is rather good in the "Voice." Little Lucille's "crying kid" though is the strength of the act. That and the Italian number might be retained, with a couple of others of some sort added to them. The young girl is pretty in the blonde and carries herself well upon the stage. She might be more value-
able in a sketch or show than as a "single."

Howlet Trio.

Clay modeling. Full Stage (Special Set). City.

The Howlet Trio present clay modeling in a new guise. The set is a winter scene. Two youngsters (boy and girl) slide down hill onto the stage, where a man in cold weather coat awaits them. With a little "immature talk, after some "snowball-
ing," the man commences to clay model in the usual way, with the usual comedy derived from this sort of work. The boy does one bit, "Jeff," and the girl "Lula." The clay artist leaves the stage to remove some of the mud from his eye. It's a good expedient to permit the girl to inject herself into the actual work. A semi-patriotic fashen, not well handled Monday evening, wound up the turn to quite some applause. While 

Fanny Gordon has been placed for the Grand Opera House, Pittsburgh, by M. S. Bentham for Feb. 20. She has but a few weeks' time before joining a Shubert production.

high on the annals of vaudeville the Howlet (or Hlawot) Trio do it a little differently, getting out of the rut of the one-man thing anyway—and that is something, since they make it more than ordinarily interesting by virtue of this. The girl indroodually molds the clay balls while the man is working at the pastel.
THE SPRING MAID.

For a production, "The Spring Maid," the reorganized producing firm of Werba & Luescher has put one over as clean as a whistle.

The "clean" goes two ways, covering the way things have been done, also the fact that at least one reason for its immense success is "The Arcadiana" in the same house, made records, which "The Spring Maid" has broken. "The Arcadiana" is also "clean," and likewise music pleases.

As a full fledged star, "The Spring Maid" presents Chrissie MacDonald, a naive little bit of femininity, who charms completely and sings sweetly. Miss MacDonald has taken a hand at the piano, and there are very nice numbers to thrive. Three are in the first act. They stamp the show musically. Either "Day Dreams," or "How I Love a Pretty Face," or "The Pretty Face, or "Two Little Love Bees" would have done the musical trick. The tenor sings "How I Love a Pretty Face," and while he tells how, it's hard to believe he believes it. "The Spring Maid" is having some trouble apparently in locating a tenor. Lawrence Rea is the regular man for that job, but he has a couple of underdogs who drop in on the role intermittently. The other star is a tall, German looking gentleman had the part. Although maybe a first performance for him, the role is not his.

The tenor in this show never arrives at a sense of and]

Though the performance is not perfect, that wots not. The house votes an unanimous yes.

Two of them in the principals. Two or three are not there strongly enough, but are held up by the general excellence.

The comedy commences with the main story, runs slowly through the first act, and is finished fast in the stretch. A roving actor, named Roland (Tom McNaughton) has had an escape with Ursula (Jessie Bradbury), the wife of a merchant. Roland carries a necessity as he migrates as fast as he goes. Reaching Carlisle, Roland engages to give a performance. Ursula, to avoid close questioning, announces she has been engaged to marry her husband's man.

The village detective bureau (Charles W. Meyers) takes up the trail. Roland's company neglects to arrive, upon his failure to provide transportation. Visitors at the springs are then called upon to participate in a rehearsal of "Othello." Returning as Othello (in cork) Mr. Detective pinches him for Black Weasel. It is here the biggest laugh making line in the show and the one that is spoken is spoken. Roland is informed the show cannot be given without actors.

"Why not?" he inquires. "It is often done."

In the second act, containing three scenes (the first concluding in a pretty picture of Miss MacDonald under the spotlight on a Juliet balcony) occurs an Interlude for a few moments, which permits the setting of the third scene. The second act is a rehearsal to primarily allow Mr. McNaughton the proper time and opportunity to deliver his "Three Trees" recitation, the one big hit of the show on the comedy side. It is a recital of a foolish little verse, set to music, prefaced by Mr. McNaughton, who says that "every little movement has a motif." It is the bit questioned by Alfred Whelan as belonging to a modern society, though the second part of the poem is afterward covered over here something similar, obtained from Mark Sheridan in England. Others claim to have used material nearly the same, years ago in this country. It seems all this has been done over. McNaughton has cause to congratulates himself.

Throughout the performance Mr. McNaughton, in the role of principal comedian, is a revelation. His method of acting has been as to the manner born (though arising in the "$2 show" by way of vaudeville) and his performance an especially noticeable one artistically. For a brief summary, it may be said "He breaks out" as the saying goes, and has done it better, nor for more effect. His success has been a huge one, and a reception greets his first appearance, attesting to a fast growing popular.

In the first act, while Mr. McNaughton has not a great deal to handle, he makes a trio dance, and the dialog apprised to him brings laughs. A great deal of it seems to have been interpolated by him. A couple of the former sayings used in the act of "The McNaughtons" are recognized. Mr. McNaughton is fixed for Broadway.

THE BIG REVIEW.

"The Big Review," excepting changes in principals, is the same show as "A musical comedy in two acts," the program says, but that is only on the program. It is thankfully not a musical comedy, but just a good, fast running burlesque on the subject of several pretty, snappy numbers and no vaudeville acts to interfere. It becomes a matter of principals with "The Review" show. Henry Dixon has been fortunate enough over the seven or eight numbers to appear to please they are working together. Instead of the usual "hoggery," there is an evident desire on the part of all to help the others.

Frankie Heath is the star of the troupe. Everyone in the company seems willing to admit it, and ready to assist her in every way. Miss Heath cannot do a single thing on the stage without some audience. She is of the Blanche Ring or Nora Bayes type, just bubbling over with confidence and self-satisfaction, as much at home on the stage as either of the named stars. A keen sense of humor and an ever readiness to see the funny side of things gets her entirely away from the stage, if she is present, which requires the reading of lines. If anything strikes her funny she lets the audience in on it, and everyone reaps the benefit of the laugh.

Just what sort of a voice Miss Heath has would hard to specify. It changes with every number she sings. For putting numbers over there has been no girl in burlesque who can hold her own. She is certainly a living program. Of the four or five numbers in which she is involved brought no less than eight encores. The ones which look tame alongside of this brought three and four.

His hold of the present role, one which could have been written for him, the fit is so perfect, will bring demands upon the Englishman to create in the future. He is the first to present "The Othello," a light, polished, modern actor, a triflly seedy, but hiding it beneath a covering of gentility and glibness.

Elgie Bowen does nicely as the real "spring maid," though husky of voice and manner, and his singing of a song as "The McNaughtons" does not make it better, nor for more effect. His success has been a huge one, and a reception greets his first appearance, attesting to a fast growing popula-

In the first act, while Mr. McNaughton has not a great deal to handle, he makes a trio dance, and the dialog apprised to him brings laughs. A great deal of it seems to have been interpolated by him. A couple of the former sayings used in the act of "The McNaughtons" are recognized. Mr. McNaughton is fixed for Broadway.

In the review with Harry Le Van singing "Come Along My Mandy," as "Norworth and Bayes," Miss Heath showed at her best. She did not try to imitate Miss Bayes. There is no reason why she should. Nora never sang her own song any better than this girl. There has been a hue and cry for the imitations of Miss Bayes by principal women. Musical comedy managers might profit by watching the burlesque field.

Frankie Heath would have no trouble in the fastest of audiences.

Mr. Le Van is given equal type with Miss Heath on the program. Le Van has been with the show for a few seasons. His work shows marked improvement in every line. He does a silly Van boy, although not one in Van in any way. He is clean, works fast and stands aside when the others are trying to put comedy over. Assisting Miss Heath in a couple of numbers he does clever work, especially in the "Put Your Arms Around Me, Honey" number, which the couple made a nine-time repeat. A travesty on Eddie Foy and some grand burlesque numbers, but it is not a show in itself; and there are surprises and marks Le Van as a comic with creative ability.

Russell Simpson plays the constable, replacing Clem Bevans. Bevans was the character, and Simpson has the door cut off following him, but he gets the role over in good style and manages to pull out quiet comic bits.

Fiorrie Brooks as a prudish old maid had little to do, but note enough. She wears a couple of excellent comedy bits. Fiorrie acquired a neat little "squeak," and did it to the queen's taste, giving just the proper tilt to make it funny. The scene, with Millie and a chair, is one of the best. In the travesty Tetrazzini bit, she again scored roundly, displaying a singing voice that should have been heard more legitimately during the show.

Will Neil Lavender, a female Bill, Is the leading lady role. Will Neil looks well and plays with quiet reserve, perhaps a bit too quiet. At times it was difficult to hear her. She leads several numbers, having a solo song, and singing although small voice. Several pretty costumes, a little worse for wear, were here. Charles Saxon played a minor role, getting into a duel with Mrs. Mabel Carter. May Flay and May F. Willy did well enough as a stage struck "kid." Miss Willy should be more careful in make-up. Her eyes made her appearance almost grotesque. The production is well staged, with personality and should move forward.

There are two of the chorus who deserve special mention. One is a little black-haired girl on the right and one a girl in a million dollars worth of life story, neither of whom has ever seen a face, and the other in a girl who is six feet tall with whom the audience had no end of fun.

"The Big Review" is an entertainment that will satisfy in any burlesque house, and takes its place amongst the top notch shows of the field.

Rime.
CITY.
A remarkable crowd gathered at the City theatre Monday evening, at the conclusion of its Christmas run. If the City can draw that business in that weather, William Fox, the manager, has a bonanza, without a doubt, and at 10-15-25 (with 35 in the boxes) they stand ready with big capacity, should play to between $5,000 and $6,000 weekly. (The show doesn't cost nearly that.) The top gallery was closed Monday evening, but two balconies behind it were not even remotely occupied, one of the largest in the city, had 80 per cent. of its seats occupied.

The City is on the Fox Circuit ("small time"). It shows "dirt" and no other shows, of the first half of this week at the City eight acts were billed outside the house. But six showed. Five advertised failed to appear. Other acts not billed were on the program. That may be due to a condition of booking which prevents the filling of a six-act "small time" show too early in the week.

Besides six acts, five reels of moving pictures were displayed, two to open the performance, and the other three between acts. It's a poor arrangement, made more so Monday evening by a dreary "Biograph" film. It was a "death" picture, which should never have passed the Censor Board, sobered the audience and kept it quiet until the Mann sketch had progressed about one-half its length.

The arrangement of the bill could not be considered a good one at all, though admitting that pictures strong in between acts every now and then will knock any program better-sketche.

Shelley Marion and the Lighted Cigarettes (New Acts) next to the closing turn, Lucile Mulhll and Co. (New Acts) might better have opened the performance, while Lucile Langdon (New Acts) should have been the first act. By the way, Lawrence and Co. (New Acts) were, while that turn might have occupied the spot given to the Trio. Mann and Co. were placed right, had it not been for the disgusting "dramatic" film preceding. That picture should have been thrown out after the first showing.

"Small time" audiences, whether at the City or elsewhere, want comedy, the broader the better. The 15-25, give it 'em rough. The "small time" manager who believes he draws anything approaching a classy audience at those prices is merely kidding himself. They don't arrive, especially on 14th street. The City's program was very light on laughable, broad, rough or any other kind of comedy.

Aside the Mann piece, all acts at the City Monday evening were new to New York. Mr. Mann is playing his rural character excellently, giving the elderly farmer a mellow touch that catches on strongly. The woman is a real and likable country wife, while a quiet singing finish makes a strong appeal and ending.

VARIETY.

METHOPOLITAN MUSIC HALL.

What may be termed as a corking good music hall show was at "The Variety," where six comedy sketches, very much the same. It was a smoothly running show, and went very big.

Arthur Roberts, the sketch comedien, was the chief attraction, playing "Till Sunday," a piece of a year or so ago which he has revived. The sketch is surely a scream, although at times he comes very close to going over the line. Roberts knows how to handle this. Ill be a great big laugher.

Lamberti, and Ritter and Foster, shared the applause honors. Lamberti doing the same act, is just as big with them. Some time before the house would let the show go on after he had finished his last number. Ritter and Foster have changed their act to run a few weeks ago. They are running a using a singing number ("Lovey Joe") quite new for them. The addition was well liked, but Max's crazy dancing was the thing as before to stir their hearts.

Marie Pera is appearing again in her little cute sketch, called "In a Corridor." It is full of bright snappy little sayings that will always get it across. It is a death act but its support who really is not class enough for the sketch. The stage managing is also lacking.

Arthur Lewis is new, or at least looks it. He plays with a diabolo in a rather clever manner, but doesn't present his act with any assurance. Lewis is also a dancer, but his dancing is poorly presented. It doesn't look much of a chance for the Leo Tell is a mimic of moods and is funny enough with the side talk to be pleasing anywhere. Alice Hollander makes them believe it. With half closed lids the singer warbles words to time fumes, but she doesn't care as her eyes are closed and she can't see herself.

Laurence Barclay is an alleged character comedian. Laurence does one sketch about his wife, which is a marvel as far as the words of the song are concerned. But it might have been because he was a comedian of the character kind. The second bit that Barclay does shows him as a policeman, copping a couple of comedians (Wilkie Bard and George Gilby) as closely as he can. The "Alaskas" are getting away very well mainly through splendid acrobatic work. The woman's pantomime could be cut down to very good advantage. Henrietta and Selma play "William Tell" on the xylophone.

Rose Berry opened her tour of the Wilmer & Vincent houses last Mon- day evening. She is appearing from an operation on her adenoids. She is now playing under difficulties, having been attacked by the gripe.

Diaz's Monkeys close its season in America April 3 and sail for Mel- bourne for a six months tour of Aus- tralia, at the conclusion of which they propose to return here with a bigger act.

Sinc.

LINCOLN SQUARE.

It looked like a long dismal evening sitting through a show at the Lin- coln Square. However, of late the Variety has picked Monday night as her vaudeville night and she was really brought up to hit only the high places. She never knew anyone before who could really capture her audience, but she has selected her own. It was always Ham- merstein's, Colonial or American. (The Fifth Ave. only got through on its name.) It took some nerve to pull the Lincoln Square with such a line, but it was a cold night, just the sort of an evening for taking a chance, so over it went. Well, it needed sixty minutes to convince the One-best-bit that a great many of our ward, dropped the square to see the pictures now and again. Curiosity finally won out and her Majesty was finally comfortably seated in a 35-cent box seat. She was still frozen up, although removing her $1,500 seal covering. Quietly surveying the house she relaxed a trifle saying, "There is a big crowd here and really very nice looking people." (Things were looking up)

The Curtis Sisters (New Acts) were about to show and Majesty watched interestedly, smiled at the comedy efforts, offerd a suggestion of her own. "I wish you were. Her Majesty dislikas cigarettes. The picture did its work. She became interested at once and the excellent picture-acting of one of the girls thaw ed her some more, but she was not capitulating too easily. Major gave a satisfied shrug when the shiftless one was routed and sat back to see Fulgora do his quick changes and im- provise his jokes. Then the lady thought his specialty was highly educational for the youngsters, but just when I began to breathe easily the boys in the gallery gave me palpitation. They grew restless at one time and at another started a fuss. Fulgora saved the situation. He made a little speech calling the noisy ones "thick heads" at which Her Majesty applauded. (Majesty loves a fight.) Two other pictures followed in which the villain repents and goes back after his betrayed comrade. (I was still holding my own with the balance hanging on a thread.)

The last one introduced played a very interesting little sketch, and played it mightily well. The sketch is not new, although it may be for Miss De Schelle. The poor working girl given up by her brother for a bet-loving brother and finally receives her reward in the form of a very nice husband who knows all. The brother does particularly good work and the sketch makes a very good piece of work.

Majesty was well satisfied now and it began to look like victory. The picture following was educational and Majesty thinks I need it, so we started the Monarch Comedy Four, with me leading and going easy. The Four roughed it up considerably, but they made the house laugh so much.

Sinc.

GANE'S MANHATTAN.

In spite of the fact that a great portion of his revenue is cut off by the Colorado coal boom, Herman Gane's Manhattan, Billy Gane is putting up a rather corking light show this week, with the Terry Twins as his headline feature. The Terry Twins are billed like a band.

There are five acts on the bill, running mostly to music and singing. The pictures run mostly to comedy, and the entertainment was a pleasing one. The Terry Twins managed to catch the early crowd on at 8.15 and kept the audience in good humor for about ten minutes with their nonsensical humor and burlesque boxing. They used to be three musical Brittons, three rather clever boys who will do well on any "small time" bill. They have managed to inject quite a little speed into their offering since last seen and held the attention.

Following a dramatic film the Bruce's held forth. They are a colored singing and dancing turn, with the girls in colored costumes and the man in white. They do a very nice job of comedy and light. The audience, which logs almost twice the capacity of the theater, gives enthusiastic applause and our own "man."

Dolly Marshall (New Acts) is a pleasing little soubrette, but the real hit and laughing honors of the show went to Gray and Travers (New Acts).

Sinc.

Ross Forrester, the child actor of "Lucky Jim," was taken ill in Atlantic City last week. His parents (Charles Forrester and Dolly) brought him down to New York in haste, fearing his illness might develop into fever.

No selection has yet been made for the head of the Orpheum Circuit's Press Department. Elliott Foreman, who was assistant to Mark Luescher continues to supervise the system. An appointment may not be made before the return of Martin Beck from abroad.

Harry Clay Blaney is again contending vaudeville and has a sketch by his wife, Elsies and Donnelly under consideration.

Majesty in her unsophisticated mood opined it might be a good thing to have this sort of stuff after an educational picture.

Picture and then the Flying Rus- selia (New Acts) finished off the program.

Not quite so self assured, I helped Her Majesty into the big for thing. I was waiting for sentence, not a word until we were in the street. Then she says,"I've been a whole lot less amused at some of your so-called big houses." Some girls, Major, and I agreed with her. For, after all, you know it's taking a chance to let them sell gal to a picture show, when there's a bunch of dubs hanging around who can sign their own checks in the lobs- ter palaces. And it's got to be some gal, too, who will stand for a picture show, after turning down three invitations for "first night openings."

Dash.
GETTING A START

IN VAUDEVILLE

By J. A. MURPHY.

Broadax, Wis., Feb. 7.

Dear Ed:

We landed here after a mighty cold trip in the furniture wagon. We left our trunks at the railroad station and walked up to the town. We found two theaters on opposite sides of the main street, one called the Gem and the other the Crystal. We nearly choked when we saw "Pickitt and Pyker" billed at both places for the next week. After trying to puzzle out why we were billed in a town we never heard of, we found out that a Mr. Skimp, the manager. His name was Skimp. The ticket seller at the Crystal said he was back on the stage. The stage manager said we would find him at the Gem. Back we went to the Gem. The stage manager said we could find him at the Nonpareil Laundry, his regular place of business. We found the laundry, but Manager Skimp was out with the wagon delivering bundles of washing. When he came out of the laundry we met McPhatter, who had been looking for us.

He proposed to go back to the Gem and inquire for mail. We did so and found all was well. Pickitt and Pyker went to the Nonpareil Laundry. Back to the laundry, only to find the boss was still out and all mail locked up in his desk.

It was nearly suppertime so we went to the Hotel St. Deuix. After supper we went back to the laundry. It was closed. I wanted to wire the Jasbo Agency but Pickitt had spent the last eighty cents he had sending a telegram to a girl.

We found out where the manager lived and went to his house, but his wife said he had gone to a lodge meeting and would not return late, so there was a big initiation on. There was nothing left to do but go back to the hotel and keep guessing. We were very tired and went to bed early. They put us in a room with four other men. Pickitt was asked me to sleep when someone grabbed me by the shoulder, flashed a lantern in my face and said "Get up, you will have to go out on number seven." A lot of railroad men were stopping in the house.

When I found he was the wrong man he went to another bed and woke up McPhatter. I expected a riot but he didn't seem to mind it at all. He had stopped in railroad hotels before. We put in a lonely Sunday, but reported at the laundry bright and early Monday and got a letter from the Jasbo Agency and contract stating that we was to play Pickitt and the Crystal. We had been a team several weeks now, but have never had a chance to do our double act.

During the day McPhatter got a job to demonstrate a patent razor stop in a drug store window. He thought he could attract more attention by doing a little juggling, so he tried to do a magic trick and split his cream. One of the jars struck the big bottle of green water in the corner of the window and broke it.

McPhatter's commercial career was ended.

NORMAN PYKER.

HERE'S BILLY GOULD

By William Gould.

Waterbury, Ct., Feb. 7.

Waterbury is a great watch, I mean town. The main spring or street is spiral. They even talk "watch, I mean, watch the clock to drop to-night!" The popular melody here is: "Every Little Movement." Tried to find Waterbury Bros. and Tenny's home, but couldn't.

There is a show on the road called "My Cinderella Girl." It sounds strange, but the girl that plays Cinderella comes from Chicago. (Get it?)

There is something wrong with the left aisle of Hammerstein's theatre. Last Monday, while Hedges Bros. and Jacobson were on the stage, three women fell on the same spot. It was really funny.

I'm getting a yen yet to go abroad.

Bissett and Scott are busy running the Putnam Building.

I heard two matinee girls conversing over soda's in a drug store, last Saturday, one said: What theatre shall we go to? The other said the only one that has a good show is the Crystal. The former was Pickitt and Pyker, the latter was Hedges and Jacobson.

Nat Goodwin saw a sign in electric lights over an automobile garage that made him angry. It read: "Goodrich tires."

It is a sign of hard times when a sketch team doesn't carry a dog.

Then again, the jewelers who trust for diamonds must have a few anxious hours.

Charlie Ross, Tom Nawn and I met the other evening. Charlie and Tom were raving over the excellent cast in "The Deep Purple." Charlie was praising Dick Bennett when Jimmy Plunkett, former agent and now managing director of the same show, came along, saying, "I saw the show, what part did Bennett play?". Charlie replied: "The Ingenue." Jimmy, "Oh."

I wish I had a million dollars, I'd lay off next week.

Sophie Tucker is seriously contemplating going abroad. It's fine to be abroad—stout person.

Played a game of pool yesterday with two men and a female impersonator. Always leave them laughing when you say good-bye.

Lily Lenz is due to arrive in this country Saturday after a brief trip abroad. Her trip to the other side resulted in her obtaining a host of new material and costumes.

Mack and White, the two English comedy crooned girls have signed for four months in Australia. The sister team will sail immediately. After finishing the Australian time they will return to this country to continue.

MAJESTIC (Lyman S. Glover, mgr.; agent, Louis Germain; contract for three weeks). Frank G. Bernard is the dominant factor in Monday afternoon's show. The artist received a great burst of applause which was washed down by the second number of the show. (except Elbert Hubbard) has done in almost 200 engagements. The Crystal had been back to the house set down for a period of enjoyment and the greatest night of all. A good two and a half hour show. The policy of the art of showmanship has been extremely well exhibited. The audience was kept at "heelhead," having, in order, sung an original song by F. M. Roth, "All the World's a Stage," and "My Valentine." The final number was "The Old Mandarin." The audience was given a encore of "A Little Romance." Mr. Bernard is a business man and his heart is in show business. He is one of the true showmen and is building up a new star. The new feature is "The Great Indian Commander." The company is made up of a good cast, the acting is serviceable, well received and has progressed. Surely a talented girl, this Miss Lillian Hart, who plays the American Indian heroine in this piece. She is the daughter of the late Mr. Henry A. Hart, well-known and respected for his many years in the show business. She is a charming and winning girl, and her acting is excellent. The piece is well cast and the acting is good. The audience is interested and the show is well worth seeing.

JASBRO (Jasbo Theatre, mgr.; agent, Jasbo Theatre; contract for three weeks). "The Fighting Man," a new production of "The Fighting Man," a new production of "The Fighting Man," has been running at the Jasbo Theatre. The show is a success and the audience is pleased. The cast is well received and the acting is excellent. The show is worth seeing and the audience is interested. The piece is well cast and the acting is good. The audience is interested and the show is well worth seeing.

AMERICAN (Jasbo Theatre, mgr.; agent, Jasbo Theatre; contract for three weeks). "The Fighting Man," a new production of "The Fighting Man," a new production of "The Fighting Man," has been running at the Jasbo Theatre. The show is a success and the audience is pleased. The cast is well received and the acting is excellent. The show is worth seeing and the audience is interested. The piece is well cast and the acting is good. The audience is interested and the show is well worth seeing.

STAND AND SING (Jasbo Theatre, mgr.; agent, Jasbo Theatre; contract for three weeks). "The Fighting Man," a new production of "The Fighting Man," a new production of "The Fighting Man," has been running at the Jasbo Theatre. The show is a success and the audience is pleased. The cast is well received and the acting is excellent. The show is worth seeing and the audience is interested. The piece is well cast and the acting is good. The audience is interested and the show is well worth seeing.

WALTER H. HILL

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ANNOUNCES

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EMPIRE — Sam Ewen; Morgan and Pittidilly Johnnies; — Miller Kent and Co.; — Monroe and Math; — Nat Washnard Four.

SITTING (Paul Sitter, m.r.; agent, B.C.); Mike, James's Cats and Monkeys; — Taylor and Herbert; — Pearl Sitter and Co.; — Joe Welsh; — Bruno and Wilson.

WHITE PALACE (Kenneth Fitzpatrick; m.r.; — C. Frazer; Bertem May and Co.; — Scott and Wilson; — Gyppie Wayfarer; — Pop Ans; — Martha Bussell and Co.; — Paul Valdor; — HAMLIN; — Paul Valdor; — Tivoli Quartet; — Douglas Plim and Co.; — Pop Ans; — Gyppie Wayfarers; — Scott and Wilson; — Betram May and Co.; — Joe Welsh; — sunglasses.

SCHINDLER (L. Schindler; m.r.; agent, W. A.); — McDonald Trio; — Mortise and Rich; — Maud and Berte Bread of the store window; — Smith and Nelson; — H. V. A.; — Lillian Ederman and Co.; — Rosita Walder Trio; — Paul Baum; — Holmes; — Weins; — Colmer's Dogs.

KEDZIE (William Malcolm, m.r.; agent, W. A.); — Imperial Quartet; — Lass and O'Donnell; — Alice and Lorraine; — Rose and Oak; — Overton Lloyd and Co.

CIRCLE (Glasgo Bros; m.r.; agent, W. A.); — Winters Frac; — Frac and Co.; — Two Harle; — True Face; — Moneta FLA. (Gibson, Bros; m.r.; agent, W. A.); — Eden and Prince; — Johnson Trio; — Watson and Ends; — Levy and Amos; — Marie and Allen; — Parade; — Eden and Prince; — Watson and Ends; — Levy and Amos; — Marie and Allen; — Parade.

Phil Barrin and Al Coleman have formed partnership and are now seen in vaudeville. Both left for the last I.A.S. meeting and recently formed the group. Mr. Coleman has been doing a single.

Noble and Brooks departed for Little Rock, with whom they will start a spring of the Interstate state, opening this week.

Harry Armer is in the leader's chair at the State hotel. Lou Spoor having recently become musical director for Robinson's "Crude Gift".

Fred Ackerman, who has been many years a box office man for Kehl & Caslow, has succeeded to the manager of Loew's Imperial as manager of the Majestic.

Jake Biernard departed last Sunday for a trip to Philadelphia, where he will remain for a few weeks. He will look principally to the local authorities to issue a permit. The house was closed last spring on order of the building department, but has a considerable influence where it will do the most good and hope to play the street across with official sanction.

The Montgomery Duo has succeeded as well as the Millie Circuit that re-engagements have left to their lot in several of the theatres.

Mrs. H. E. Heus, at the height of the season, Minneapolis, way to know the whereabouts of her daughter, who has not been seen in some time.

SAN FRANCISCO

By Lester J. Fowles

VARIETY, San Francisco, Office.

Sid Goldstein is around again after a seige of illness.

Operator Billy Cer备ed of the Graphean pulled a live stunt at 1:30 by taking several hundred dollars of them and meeting at the Merchants Exchange to celebrate the victory of his side.

Pelham, the hypnotist, proved a successful drawing card at the Bell, Oakland, week 12, and was called on by the crowd of the store window of the business district and Pelham trained a snow white steed rising up before the window every hour and the middle of the street bringing the subject to a sitting position and then putting him asleep. Oakland had more excitement than it had since the big fire.

Al Reithberg, president of the Order of Big Heads and a well-known figure among the lights of good-fellowship, has taken an interest in the Chateau Cafe.

A report from the south states that Fred Thompson, owner of some of the largest amusement tanks in this country and abroad is to be constructed in Los Angeles a report that the New Yor Hippodrome.

Former Operator H. Werner of the National, left for Honolulu, H. 1, 4.

Manager J. C. Butly of the Savoy and Empire, Honolulu, will arrive in this city about 15.

Negotiations have been completed for a new M. F. and vaudeville house to be erected for Danny Fishel at Kearney and Washington
The Saratoga Cafe

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The Gentleman Bohemian Cafe of Chicago
ROY SEBREE, Manager

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Dad's Theatre Hotel

PHILADELPHIA

ZERO COMMISIONS

EUROPEAN PLAN

By George M. Young.

By George M. Young.

By George M. Young.

By George M. Young.

By George M. Young.

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By George M. Young.
Tom McCracken left burlesque for vaudeville and is the principal comedy in that line, with an act that he has perfected over many years. His new act, which he has been perfecting for several weeks, will be presented at the Bijou next week. The act consists of one man and a baby, with the baby playing the comic role. The act is a hit and is expected to be a big success.

The act opens with a song, "The Best of Both Worlds," and is followed by a comic skit, "The Baby's First Day at School," in which the baby is depicted as a typical schoolboy, learning to walk and talk. The skit is followed by a comic interlude, "The Baby's First Birthday," in which the baby is given a cake and a drink of milk.

The act concludes with a comic song, "The Baby's First Winter," in which the baby is depicted as a typical winter child, dressed in warm clothing and playing with snowballs.

The act is presented by the management of the Bijou, with the following cast:

Harley, manager; and
girls.

The act is a hit and is expected to be a big success.
CHALES H. SMITH

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Always on hand. Orders filled.

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Gayellite Everett, good; Cordine and Maud; good; Montgomery Dus. good; Patti Pastor; good; pictures.

Beatrice Wright; Art White; Dick. Foster; pictures.

GAGETT—Giant Quolet; Oribier and Lew; Smith and Adams; pictures.

BEN

STONEBURG, N. Y.

SUZAN (S. W. Donald, mgr.; agent, U. B. O.; rehearsal, Monday 15.)—Jack Wilson, trip, stopped the show; College Life, entitled to its due.

BROADWAY—Leslie Wing, reporter, Tuesday 15.

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MAJESTIC (Mater & Rehbogen); Cayce Holmes, agent; rehearsal, Monday 15.—Maxim and Bros.; beautiful; 4th Monday; 12.80.

VON TILZER (Frank D. H. Ilr., agent; Low; rehearsal, Monday and Thursday 15.)—Sarah Bancroft, Stan Brody and Stanley; good.

PORTLAND, O.

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FOR WEEK FEB. 13
WHEN NOT OTHERWISE INDICATED.

(8) The routes are given from FEB. 12 to FEB. 19, inclusive, dependent upon the opening of engagements in different cities.

Price的数据由VARIETY提供。Price是VARIETY的订阅者，且可获得Price的此份数据。

NOTICE
AN ACT IN A GLASS BY ITSELF
In presentation, costume and acting ability.
In its natural order as presented to you for the first time at the Alhambra Theatre, Paris, month of January, 1908, featuring Mlle. Celest. A picture that is a picture. An actor who is an actor. A dancer that is a dancer.

Next Week (Feb. 13): Percy C. Williams, Amory, Director, PAT CASSY.

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DICK CROLIUS
Stage Prices Supersa.
Permanant address 216 W. 49th St., New York

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HAMMERSTEIN'S,
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PHENOMENAL SONG SUCCESSES
"DARNED IF THE FELLOWS CAN DO Without Girls, Girls, Girls"
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are restricted at present for the exclusive use of MISS ETHEL GREEN

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"ARE YOU FEELING AS LONESOME AS I AM?"
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In their new black face act Closing the Olio with Jack Singer's "Behman Show"
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IF YOU HAD A TRUNK
that had steel corners, steel rails, steel downspouts, and every other fitting of steel and was covered with vulcanized hard cloth, lined with silk and bound with vulcanized hard cloth, it might be a trunk as long as you did and wouldn't be anxious to get up to date.
CHARLES AHEARN

"THE RACING MAN"

Pat Casby, Agent

VARIETY REPRESENTATIVE ARTISTS

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THE GENIUS ON THE VIOLIN
A Wizard at the Piano
Playing All The Time
Management, Irving Cooper

THE GREAT KAUFMANN TROUPE
Including "Frank," Orpheum Circuit
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Tremendous Success in New Orleans

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Rep. PAT CASEY

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DOGS, CATS, PONIES AND
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THE VENTRILOQUIST WITH A PRODUCTION
G. E. F. REYNARD
Presents Beth Dewberry and Jawn Jamieson in
"A MORNING IN HICKSVILLE.
Direction: Jack Levy.
Gene Hughes
Manager, Promoter and Producer of Vaudville Acts.
What to produce, and how to succeed.
Jewels please note. Communications solicited.
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QUEEN OF VAUDEVILLE
DOING WELL.
THANK YOU,
Director and Adviser, King K. C.

GORDON AND KEYES
"Wooden Shoe Breakers"
Direction: PAT CASEY.
Full Circuit

GARTILLE BROS.
Introducing Singing, Dancing and
SKATORIALISM
Direction: JAMES E. FLUNKETT.

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Ritter and Foster
ACROSS THE POND
Address care VAUDEVILLE CLUB
95 Charlton Cross Road, London, Eng.

CAVIN AND PLATT
THE PEACHES
New Act in Preparation by
GEO. WOLFDEN BARRY,
(No. 7 Hawthorne Ave., Clifton, N. J.)

GILL BROWN AND LILL MILLIS
FOR SALE: 16 MINUTES OF FUN.
After Feb. 25, Address VARIETY.

THE ORIGINAL DRUNK.
"FOLLIES OF '13."
THIRD SEASON.
Management: P. Ziegfeld, Jr., '03, '04, '05.

BARRY AND WOLFORD
"AT THE SONG BOOTH."
Time: All Pilled.
JAMES E. FLUNKETT, Smart Mgr.
Home address 6 Hawthorne Ave., Clifton, N. J.

DR. CARL HERMAN
Now Playing United Time.
Agent, PAT CASEY

FRED DUPER
EDW. B. KELLER, Rep.

HARRY L.
WEBB
THE MAN WHO TALKS AND SINGS
Direction, ALF. T. WILTON

GRIFF
And His Son GEORGE
Flapped over but not under
American Music Hall
Second Week
Mr. B. J. Myers
Sale Manager.

Holden and LeClaire
Europe's Foremost Shadowgraphists.
On to Philadelphia.
We came—
They
We conquered.
Our Agent—NORMAN JEFFERIES.

ROBERT BROS.
are
Custom Instruments
apt to
Violin
Sales
WANTED

McCarthy
and Barth
ALL AGENTS.

KARL
"The Wizard of the One-Ring Instrument"
UNITED TIME.

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LAWRENCE JOHNSTON
THE KING OF VENTRiloQUISTS
IN A REVELATION OF VOICE THROWING THE EQUAL OF WHICH HAS NEVER BEEN GIVEN. PERCY WILLIAMS CIRCUIT.
MAX HART, Manager

VILMOS WESTONY
The Phenomenal Hungarian pianist, who made a sensational hit at the Alhambra this week (Feb. 6). His act is running 30 minutes at every performance and up to Thursday night he had taken 80 CURTAIN CALLS. This is a record for an act in this house. Review, MARSHALL AGENCY

THE SWEETEST ACT IN VAUDEVILLE
"It's a sweet little teaspoon full of something that tastes so good you want more." - J.O.Y. Jones

GOODALL AND CRAIG
"The Rexos are a new departure in the roller skating line. They stand alone and at the top."—VARIETY, Feb. 4, '11

FEATURING

TUNNEL SENSATION

ABOUT WHICH EVERYBODY TALKS

THE

REXOS

"Pronounced by the foreign and American press AS THE LEADERS."

The Rexos (2).
Roller Skating.
12 Mins.; Full Stage (Special Skating)
Alhambra.

It isn't often that roller skaters, opening a bill at a New York playhouse, receive a
hearty round of applause within thirty sec-
onds of their entrance. From the start to
the finish they earned round after round of
applause for style, grace and attractive
and artistic costuming. Mr. Rexo does some
skating on his hands, turns twenty-five pirouettes
on a pair of steel balls, and finally wound up
with a "split" through a paper tunnel six-
ten inches high, working up the climax with
an imitation of a railroad train. The Rexos
are a new departure in the roller skating line.
They stand alone, and at the top.—VARIETY,
Feb. 4, '11.

A SKATING ACT THAT IS A NOVELTY

Condition of stage immaterial to us. We carry our own special flooring (rolls and unrolls like carpet). No delay before or after act

Opened at Alhambra, New York, Feb. 6
INSTANTANEOUS SUCCESS

Next Week (Feb. 13), Colonial, New York

DIRECTION

PAT CASEY

"Daily Express," London, Feb. 18, '10:
One of the very best turns to be seen at the Hippodrome just now is the
skating of The Rexos. On an elevated stage placed on the stage itself a lady
and gentleman in particularly gorgeous costumes give an exhibition of tricks roller
skating, which is as delightful as it is ingenious. For the finale a miniature
tunnel is brought in. The gentleman imitates the rapid approach of a railway
train, makes a dive at the floor, and dashes through the tunnel on all fours.

"Daily Sketch," London, Feb. 18, '10:
Quite the most astounding roller skater who has ever glided into London from
America—or from anywhere else, for that matter—is Mr. Edward W. Rexo. Mr.
Rexo, who, with his wife is now providing a most remarkable act at the Hip-
podrome, is the talk of London.

"Edinburgh Evening Dispatch," Dec. 27, '09:
A couple of skating experts did wonderful things on rollers, the items having a
typical interest, while the effect was heightened by the beautiful costumes worn
by the Rexos.

"Nurnberg Anzeiger," Nurnberg, Germany, April 4, '10:
The Rexos must be termed "masters of their art." Their performances are
the scene of perfection in roller skating.

When answering advertisements kindly mention VARIETY.
Always the Bull's Eye

The Premiere Attraction

(Alice Lloyd)

Next Week (Feb. 13)
Travel

Week Feb. 19
Orpheum, Salt Lake

Direction
Pat Casey

CAMERON and BONNIE GAYLORD

Presenting "On and Off"

Note
To Milady Gossip: Yes, we were divorced, but will be there for "ON."
Never mind what happens "OFF."

Sherman Hotel, Chicago

Billy Gaston's

Phenomenal Song Successes

"Are You As Lonesome As I Am?" "I'm Trying My Best to Smile"
"Darned if the Fellows Can Do Without Girls, Girls, Girls" "I'm An Old Fashioned Kid"

When released due notice will be given.

Published by Shapiro, Broadway and 39th St., New York

Jennie Ward and Billie Cullen "A Smart Sonologue"

Booked Solid
This Week (Feb. 13) Orpheum, Brooklyn
Next Week (Feb. 20) Maryland, Baltimore
Direction, Al Sutherland

When answering advertisements kindly mention Variety.
MORRIS' INDEPENDENT HOUSES MAY BECOME "SMALL TIMERS"

Marcus Loew With Associates Said to be About Purchasing Interest of the Sullivans in the Morris Corporation. If it Goes Through, "Blacklist" May End

It seems fair to assume from information obtained that before very long Marcus Loew and his associates in the Loew Consolidated Enterprises will hold an interest in the capital stock of William Morris, Inc., acquired through the purchase of the blocks of shares held by the widow of "Little Tim" Sullivan, and Senator "Big Tim" Sullivan.

The stock, if taken by the Loew coterie, will mean that William Morris has at least partially agreed to the policy of all the Morris theatres changing to the "popular price" scale of admission, commencing with ten and ending at thirty-five cents. It will follow that with the change in admission prices, the bills in the several Morris theatres will be reduced in the number and quality of acts.

The present Morris theatres are the Americans, New York and Chicago; Plaza, New York, and Orpheum, Cincinnati. Houses booked through the Morris office are Fulton, Brooklyn and Prince, St. Louis. The two latter theatres may continue under policies of their own, securing bills to meet the requirements. The Fulton is practically playing a "small time" show at present.

With the conversion of the Morris Houses to the "small time" classification, it is quite likely the "blacklist" so long maintained by the United Booking Offices against "the opposition" will be abolished.

No one at the United Booking Offices would venture a positive opinion on this point, when asked by a Variety representative, but a couple "presumed so."

It was reported early in the week that the negotiations between Morris and Loew were close to the signing point. At the Morris office no information could be obtained. There it was said that whatever might be on the tapits was no different than at many previous times, and there was nothing to give out. Marcus Loew took the same stand when approached by a Variety representative upon the subject.

The report seemed to have first leaked out from statements made by the Sullivans or their representatives, and these were so well based, they found ready acceptance.

Should Morris secure Loew as a partner, there is always the chance of a "big time" circuit being kept up, even added to from the Loew chain, but the probabilities are that for the remainder of the season anyway, that there will be no "opposition" to the United Booking Offices managers, if the deal is closed.

It would require from three to six weeks, it is said, for the Morris Circuit to clear its books of high priced acts already contracted for which might hold up the change of policy for that length of time.

The Morris office has thought better of the "small time" since playing it at the Orpheum, Cincinnati, which has been drawing more money weekly at the lesser scale of admission, than it did with "big shows," with the difference in cost of program seriously taken into the consideration by them.

As far as heard there has been nothing in the negotiations which would lead to any change in William Morris' personal position in his corporation.

Loew is reported to have the strong support of Congressman Rhinock and Geo. B. Cox in the latest move. They are said to have anticipated that the securing of a share of the Morris company would eventually mean a consolidation of all the bigger vaudeville, when they would be in a position to (Continued on page 8.)

CORT TAKES FRISCO AMERICAN.
San Francisco, Feb. 15.

The Madison Realty Co., a corporation organized by Walter Hoff Seeley, which succeeds to all interests held by Edward Morris, Western, Inc., here, has taken over the house intended for Morris vaudeville, paying $195,000 and raising a building loan of $200,000 to complete the building. The new playhouse has already been leased to John Cort for a period of ten years on a rental and profit-sharing basis. The William Morris, Western, bondholders will receive back dollar for dollar on their investment.

The new Madison Realty Company was organized and the lease to John Cort was consummated by Seeley, who has disposed of all local interests to the satisfaction of those concerned. He leaves Feb. 18 to make a settlement with Samuel Newhouse, having arranged in advance by wire for a conference on the 23rd.

During his stay in Denver, Seeley expects to complete arrangements for the erection of the new house there, which will be conducted as a stock house or leased to S. Morton Cohn. The lease now existing between M. H. Diepenbrock and William Morris, Western, for the new Sacramento house was cancelled this week.

Alexander Pantages is in the city. He came here for the purpose of securing a lease of the Morris house in course of erection and made an offer of $52,000 a year rental, with a year's rental on deposit to bind the bargain. He arrived too late. The deal with John Cort had already been consummated.

There is a substantial rumor in financial circles here that S. Morton Cohn has raised local capital to build a house for himself in this city. The location mentioned is Mason street, between 12th and 13th, but Variety's correspondent was unable to catch him for verification.

CAVALIERI TO CREATE.
(Special Cable to Variety)
Paris, Feb. 15.

Cavalieri has been engaged to create a role in the opera "Giordina" when presented at the Gaity about the middle of March.

Cavalieri is now in Russia.

MAUD ALLAN MILDLY RECEIVED.
(Special Cable to Variety)
London, Feb. 15.

Headlining once again at the Palace, Maud Allan, the first "Salome" dancer, a drawing attraction at that house for months upon her previous appearance, failed to attract on this return trip, and was but mildly received.

SONGS WITH SUITS.
Boston, Feb. 15.

An enterprising tailor, with stores in many New England cities, is utilizing the "small time" actors from the vaudeville stage. In one of his Boston stores, he has billed Charles (Sandy) Chapman, as a singer of sweet melodies. Chapman has been on the stage for many years and is attracting crowds to the well advertised establishment, which grinds out stylish clothes at $15 per suit.
PRESENT “LEGIT” SEASON
HAS TRAIL OF FAILURES


A more or less statistical resume of the legitimate end of the theatrical business for the current season—and in the case of the past season—indicates a degree of demoralization calculated to make the variety managers regard themselves as thrice blessed.

A discussion of success in the legitimate field is especially timely in view of the latest one, "Our World," which closed last Saturday after a single week at the Garrick. It was presented by Frank McKeen, in association with A. W. ("Sandy") Dingwall, who bear the unwarranted reputation of not having registered a single hit as producers since the demise of their respective sponsors, Charles Hoyt and J. C. Wanamaker.

A glance over the productions put forth by both "The Syndicate" and "Anti-Syndicate" forces discloses that both have fared poorly in the matter of boxoffice.

The biggest producer among the "Syndicate" cohort is Charles Frohman who has to his credit no less than twelve successive failures this season. The only production of his that has come any sort of success is "Chantecler," which, while "pounded" by the press, is nevertheless sold out for the entire run of ten weeks in New York.

"The Syndicate" alone in importance as producers are Cohan & Harris, Henry B. Harris, Charles B. Dillingham and A. H. Woods. The non-successes that may be chalked up to Cohan & Harris are "The Suicide," "The Penalty" and "Tit For Tat." Among the major productions of A. H. Woods that included "The Scarfcrow," "Bobby Burnitt," "Ambition," "The Deserters" and "A Matter of Money." Mr. Dillingham is on the wrong side of his ledger with "Sentimental Sally" and "The Skylark." Among the hits of A. H. Woods are "The Twelve O’Clock" and "Sally and the Sailor." "Mr. Webster" is also their property. "Mr. Webster" is being sold to J. B. Warner as a vaudeville property.

Klaw & Erlanger have had very few productions this year but among the "wrong" ones may be counted "The Bachelor Belles" with Genee and (in association with Joseph Brooks) "Welcome to Our City." It would be difficult to recall every failure off hand.

Foridable as the above list may be, the "Anti-Syndicate" forces have fared no better, if not worse. Owing to the prevalent competitive pressure set by "The Syndicate," the Shubert camp has been forced to take all sorts of chances in the matter of productions in an almost futile effort to keep their allied houses supplied with attractions. The competition has resulted in a demand for the services of actors that wound the salaries and percentages demanded by the established and prospective stars to such a figure as to make producing at a profit extremely hazardous.

The biggest producer among the "Anti-Syndicate" forces is William A. Brady, the Shuberts formed the W. A. Brady, Limited, corporation, financed entirely by them by the terms of which Mr. Brady is manager, producer and stage manager, and in addition a percentage of the profits. The corporation bearing Mr. Brady’s name does not participate in the established Brady stars and productions such as Robert Mantell, Grace George, Wright Loomer, "The Gentleman from Mississippi" and "The Mountains." The reason is that while the stars are all sympathetic the Shubert company claims that Mr. Brady has played in both Syndicate and anti-syndicate houses, and that he has been acting with the Syndicate. Anti-syndicate allies, in point of production, is Lieberle & Co. Their failures this season include "Judith Zurana," "The Battle," "The Silent Call" (taken from "A Doll’s House"), "Mary Magdalene," "When All Has Been Said," "Mary Robinson" and the Seventh Daughter.

Probably the closest of the Shubert alliance to underpinning is "The Summer Widowers" to Boston at the Majestic, played to a gross week’s business of $14,000 and lost money. Mr. Fields stated at the time that he couldn’t afford to cut his reputation as a producer by cutting down the cast. Then he went to Cuba to recover from a general break-down.

The New Theater company made a spring tour of the Shubert playhouse and at the receipts in Philadelphia, Boston and Montreal were the largest in the history of the respective theatres. Nevertheless the tour recorded a loss of some $4,000.

Among the Shubert non-successes produced in New York this season, may be mentioned the following: "Madame Troubadour," "Up and Down Broadway," "Mr. Preedy and the Scoop," "The World of D. V. Arthur," "The Girl and the Kaiser," "The Spotted Hare," "The Little Duke," "The Prince of the Inferior Sex," "A Man’s World," "The Turning Point," "A Son of the People," "The Three Daughters of Montero Dupont," "Little Eyott," and "The Marriage of a Bachelor." The last-named play also failed to attract and May Irwin in "Getting a Policy" was compelled to dismiss a Wednesday matinee at the Circle, because there was said to be a too small advance in the house.

Unbiased comment on attractions now playing legitimate houses in New York.

ACADEMY OF MUSIC—Chaucerian Cicotte in "Berry of Ballymore." A slow prosperity at the opening of season but fell off. Cicotte’s personal following was good for his engagement (record crowds) which ended last week. Stock resumed this week.


BIQUO—Henry Miller in "The Honeymoon." Fifth week. Drawing down to the last play.

BROADWAY—Lew Fields in "The Hen-Pecks." Second week. Too soon to classify. Any of the Fields productions is certain of a few weeks of good business and "Hen-Pecks" seems quite strong. Too much ado in the box office in the street to please patrons.

CASINO—"Marriage a la Carte." Still playing. Not doing well.

COMEDY—William Collier in "I’ll Be Hanged If I Do." Eleventh week. Despite small house not running strongly.

EMPIRE—Otis Skinner in "Sire." One of Charles Frohman’s failures. Leaves town this week.

DALLY’S—William Faverham in "The Pawn." Fourth week. Doing quite well, due to personal appeal leading up to a vaudeville tour. No space given to the star, but not bad, taking as well as through the half-tuk character he is playing.

EMPIRE—"Trelawny of the Wells." Sixth week. A revival, put on as a star vehicle for Mr. Cummins, who is the star part. Another revival in preparation to keep her there a while longer.

GAITY—"Excuse Me" a farce by Rupert Hughes, first week. A hit.

GARDEN—German repertoire. Nothing ever does business at the Garden.

HACKETT—"Overnight." Doing fairly well.

HERALD SQUARE—"The Balkin Princess." Just opened.

HIPPODROME—Huge spectacular show. Started well but doing poorly now. It will be a poor season for the "Hippo." Robert Banta, Blanche Bates in "Nobody’s Widow." Twelfth week. Doing some business.

IRVING PLACE—Always supported by Germans.

LIPPMANN—Maude Adams in "Chantecler." Third week. Sold out for the entire ten weeks engagement, due to Mrs Adams’ personal drawing powers. Star featured in the advance work above the attraction.

LIBERTY—"The Spring Maid." Huge hit.

LYCEUM—Billie Burke in "Susanne." Another case of personal star with less strength, however.

LYRIC—"The Deep Purple." Fifth week. Prospects are good and some opinion divided on show. Doing business now.

NEW ATLCIC—New playing combinations. House hurt by playing popular priced vaudeville.


NAZIMOVA—"Baby Mine." Moved up from Daly’s where it had been playing all season. Making money.

NEW THEATRE—No one takes it seriously but people play well.

NEW AMSTERDAM—"Madame Sherry." Twenty-fourth week. This attraction will make more money than anything produced this season. The commanding capacity of the house has enabled it to play to phenomenal business. Receipts have been dropping and it leaves in a fortnight. In a smaller house the piece might have remained two years. Comparatively small cast.

NEW YORK—Naughty Marietta. Fourteenth week. Has also done a very large business, due to big seating capacity. Showing signs of want of interest, however.

REPUBLIC—"Rebecca of Sunnybrook Farm." Not reported as doing well, but making little money. Business best at matinees.

WALLACK’S—"Pomander Walk." Eighth week. Apt to grow. Seems to be well liked, but is apparently above the heads of the average theatre-goer.

WRIGHT’S—"Alma." Twentieth week. Small house and being held there to make reputation for the road. Business has dropped considerably since the retirement from the star of Miss Littlewood and Miss Gondolier (now Charles Bigelow and Kitty Gordon).

WEST END—Combination house. Draws like stock.

Regarding the report that Bert Williams had formed an alliance with J. B. Warner for a vaudeville tour, Mr. Johnson said the other day: "There isn’t likely to be anything doing in that line. Mr. Williams is doing so very well by himself that he doesn’t need anyone. I don’t therefore see exactly where I would fit in, much as I would like to be associated with so great an artist."
NEW THEATRE PROPOSITION—
TO MANAGE DOESN'T APPEAL

any daring manager of reputation may have the New Theatre for next season, according to reports from various legitimate managers in New York, balancing the project on finely calculated lines. Among the managers who might take a try are said to be the Shubert and the Liebler.

The proposition to take hold of the $3,000,000 frost at Broadway and 63rd street has also been placed before other authoritative denials, and the possible interest. The amount of the investment has held up all the news of negotiations by those to whom the venture has been suggested, and in a letter it is said that the financial sponsors of the $3,000,000 "National Theatre" are willing to gamble, if the right people will take hold.

The sponsors assure that it is to be run the great hole by George M. Cohan and John Murray Anderson, and that the managers will be chosen by a committee, which will manifest itself at the house, through which it is reported over $400,000 has poured this season. There is a mortgage on the property bearing an annual interest of $1,000, and the other fixed charges would send the yearly rental (if taken on a rental basis) into unheard of figures for a regular play house.

One firm of managers has dallied with the thought that the New Theatre, after the old Koster & Bial's music hall, might be made to return a profit, if the New Theatre were secured upon percentage sharing terms.

Others have a desire of popularizing light opera for the masses with a continuance of stream of productions at reasonable prices of admission.

Though Lee Shubert is Director of the New Theatre, that fact does not give the Shuberts any inside curves in negotiations for the possession of the biggest hole in town and the ability of the house.

The New Theatre has two artistic successes the present season. The public, which the house has needed so badly, could not be drawn into the house.

Despite this the house is part of all concerned, the story last week to the effect that Lee Shubert had resigned from the directorship of the New Theatre Company, everything contained in the published report was correct.

Equally correct is the official denial—for the reason that the financial sponsors of the establishment had decided to accept Mr. Shubert's resignation and had persuaded him to accept.

OPENINGS IN PHILLY.

Philadelphia, Feb. 15.

The initial New York "Thais" at the Broad and "The Pink Lady" at the Forrest this week brought a galaxy of theatrical notables to this city Monday night for the opening. A. L. Erlanger, Mark Klaw, Fr. Zeigfeld, Pat Casey, C. M. S. McClellan and Ben Stevens were among those present. Ivan Caryll, who furnished the music for "The Pink Lady," waved the baton at the Forrest.

There was also a delegation over from New York to witness the opening of "Judy Forget," with Marie Cahill featured at the Lyric. Reports were that both factions were satisfied.

(Reviews and reports of legitimate attractions to Philadelphia understanding of that city in Correspondence.)

SHUBERT SHOW IN PARSONS'.

Hartford, Ct., Feb. 15.

Parson's theatre, which has been recognized as a Klaw & Erlanger house played "The City" Monday and Tuesday of this week, which is an out-and-out Shubert attraction.

The production, billed with the Shubert's have booked shows at this theatre, but "The City" is the first pure Shubert attraction to play the house.

FIRST SUMMER GARDEN DATE.

St. Louis, Feb. 15.

The first St. Louis summer garden to announce an opening date is the Suburban Garden. The Brothers Oppenheimer will install the usual star company May 14.

BURNSIDE Quits Hip.

On the eve of the production of a new spectacle at the Hippodrome, R. H. Burns, the producing stage manager of the giant playhouse, resigned his position there a week ago.

All sorts of stories have been in the air since Mr. Burns severe his connection with the Shuberts. the tales vary from a flat encounter to a mere battle of words. At any rate Burnside is out and has engaged an office in the Times Building, where he will go in for producing.

The new spectacle will be a gigantic plantation scene in which it is said are employed some 200 darkies in addition to the regular Hippodrome chorus complement.

There will also be a change in the circus performance at the big playhouse beginning Monday. New acts that have been engaged include: The Great Atlas, wire act; The Sisters Blumenfeld, equestrians; The Gauch Sisters; The Donals; The Montrose Troupe; Armando's Animals; Maude Wolff, equestrian. Power's Elephants have been held over.

MIRROR FOR SALE.

Fred. A. Dibble, a newspaper broker, has been offering for sale the Dramatic Mirror, one of the oldest weekly papers devoted to the theatre. The price asked is $10,000, with a cash payment of $10,000, the remainder in notes. The statement shows that the paper recorded a loss of some $9,000, last year.

The Family, Cincinnati, starts playing "pop" vaudeville next Monday, with bookings from the United Booking Office, Family Department.

NEW PARISIAN STAGE FAD.

Paris, Feb. 7.

New craze in Paris, called the "Theatre Impression," the fundamental idea being to eschew all theatricality and to surpass even the realists.

The audience is supposed to follow what the actors are thinking and not what they are saying. The plot should be concealed beneath trivialities such as we find in life and which surround all happenings in the present day.

Thus, when the hero says to his mother: "What you are doing, I mean I wish you were at the bottom of the sea." The audience is supposed to understand this without any intimation from the actor.

The Impressionist Theatre society has just produced its first piece, "Le Sculpteur de Masques," at the Gymnase.

All are unanimous as to the triviality of the action. But the question of guessing the thoughts of the characters appears to have created interest.

SYRACUSE'S NEXT IN MARCH.

Syracuse, N. Y., Feb. 15.

The date of the opening of Klaw & Erlanger's new Empire in this city has been set for March 15, with "Chantecler" for the first attraction. The opening date however may be postponed until later in the month. The Empire will compete for the legitimate business with the Welting Opera House, one of Mr. Reis' string, booked by the Shuberts through "The open door."

Wilson Mirrner says that he has the real "score" to play the parts of such police officials in the "cops and crooks" performance of the "Deep Purple." The necessary crooks have not shown a willingness to appear in public.

DILLINGHAM KIDDING.

The Messrs. Shubert announce an immediate starring tour of William Courtenay in a drama entitled "Home-bound Bird," by Eugene Walter and Walter Hackett. This is the play in which Arnold Daly appeared with a few performances "in the west," when the tour was abruptly closed by its promoters, Charles Dillingham.

Dillingham, who is about as good a nigger as ever lived, says that he received from newspaperdom to the pinnacle of management, is now on record as saying that he believes the piece a great one, despite the fact that he refused to continue the tour. His reason for relinquishing his rights to the play is unusual.

Mr. Dillingham says that notwithstanding his experience in the management of temperamental opera stars, he could not do anything with the people associated in the conduct of the Arnold Daly stellar venture.

First there was Mr. Daly, then there was Eugene Walter, then Walter Dietrich, then Walker.

They all got to squabbling at rehearsals and finally Mr. Latham, general stage director for Dillingham, was dispatched to the scene of battle in capacity of peacemaker. Latham, ordinarily the essence of diplomacy, apparently had the effect of an irritant upon everybody else. This continued until finally Dillingham threw up both hands and called it all off.

DEARLY IN WACK COMEDY.


Max Dearly appeared in a new play at the Varieties last week, but in spite of a big company, including Guy, Prince, Mistinguett and Dieteler, "Le Midiettes" will not hold this stage for long.

Mr. Dearly appears in the role of a male-milliner (there are many in real life), and was amusing.

The plot is Fimsy: Pierre, a young bachelor, is in for a dicky to a ridiculous in his manner, so that Germaine, his wife, is vexed at jokes play-ed on him. She, in a fit of temper, allows an admirer to make love to her, and leaves under a pretext which does not deceive her husband. Pierre meets Julia, a sewing girl (for Midiette, as these girls are called in Paris) who thinks him clever and cool looking.

When Germaine hears of the rival, she hastens home, and, in true woman-like spirit, finds her husband superior to all. Reconciliations follow.

TIM MURPHY LAYING LOW.

Tim Murphy closed his starting tour before Christmas and is still resting. He had intended to go out again immediately after the holidays but the reports of the disastrous business done by the biggest of the companies in the west determined him to "lay low." He is in another show at vaudeville, but isn't sure. The Casey Agency has suggested that if he needs do is "say the word." But Timothy doesn't exactly know what to do. Meanwhile he's "just resting"—

Coming From: J. ERIKSMITH SISTERS.
"LEgITIMATE" IN CHICAGO.

Chicago, Feb. 15.

Changes transpire this week in attractions at six prominent playhouses. New musical shows are put forward at four of them. The unusual spectacle of two brothers presenting the same play in different theatres at the same time, Ian Robertson, player of "The Passing of the Third Floor Back," on one night stands, comes to the Princess for one week, while Johnstone-Forbes-Robertson continues his run at the Garrick. George Arliss will act a new serious play, "Dirtville," by Louis N. Parker, at the Grand.

Plays with music, new here, are "The Girl and the Kaiser," with Lulu Glaser the star, at the Lyric; "Katie Did," a musical version of "My Friend From India," made by W. C. Smith, W. C. Duncan and Karl Hoehn, at the Colonial, (May Vokes featured, with Adelaide, added attraction), "When Sweet Sixteen," Geo. V. Hobart and Victor Herbert's work, at the Chicago Opera House, and "Don't Lie To Your Wife," with Dave Lewis the star, at Whitney's. "The Girl I Love" is in its second week at La Salle.


Next week's changes will include the appearance of Kyrie Belieu, at Powers', in a revival of "Raffles;" Ernest von Ferrars, a Gershwin actor, at the Princess; Ruth St. Denis, at the Studebaker, in her "classic," dances, and Thurston, at McVicker's in necromancy.

LOOKING FOR A PRIMA DONNA.

A. H. Woods has secured the American rights to a Hungarian operetta entitled "Dudelang," said to have music that compares favorably with the "Merry Widow," "Madame Sherry," and others of that class.

Mr. Woods is in search of a prima donna star for the leading role, with the intention of presenting it in the early spring.

A MANAGER GONE.

Louisville, Ky., Feb. 15.

Mr. Burton, who began a season of stock at the Walnut Theatre here on Christmas day, left town suddenly this week, and it is reported his local affairs are in an unsettled condition.

THE CAST OF PRINCIPALS OF "EVERYWOMAN."

"EVERYWOMAN" is a modern morality play from the pen of WALTER BROWN, who died Feb. 9, the night of its premiere out of town. HENRY W. RAVAGE stands sponsor for the production, and it is said that there was an outlay of more than $45,000 before the first curtain rose. The piece has thirty-seven speaking parts, a chorus of thirty, special orchestra numbering thirty-six, a general producing stage director, a stage manager, who has four assistants, a "mob" director, two managers, and three advance agents.

There are five acts, or "companies" (as they are called in this instance), the scenery for which requires three 60-foot cars to haul. The cast is one of the most expensive ever brought together and borders on the all-star variety.

"EVERYWOMAN" is scheduled for a New York run at DALY'S beginning FEB. 17.

The members of the company stays here are listed as follows:

NOBODY, H. Cooper Cline (No. 1); STUFF and BLUFF, theatre managers. John B. Shire (2) and Henry Weeman (11); PUFF, press agent, Richard Lee (4); AGIE, Harry Maxwell (4); GREED, Kathleen Kerigan (5); BEAUTY, MODERN and YOUTH; EVERYWOMAN's companions, Aurora Platt (4), Juliet Day (4), Patricia Collings (18); WITNESS, a nobleman, Horace Osborne (7); CHARITY, minister, Debor Popkin (9); LOVE, Edward MacKay (9); FASHION, play columnist, Sydney Jarvis (18); FLATTERY, Frank Lacey (18); SELF, society woman, Jean Barrett (18); EVERYWOMAN, Laura Nelson Ball (20); CONSCIENCE, Wilds Bennett (17); TRUTH, a witch, Sarah Colwell LeMayne (18); VANDITY, Vivian Blackburn (18); TIME, call-boy, McIntyre Wickers (18); VICE, "Gay White Way" siren, Corinne Ettler (21).

WEALTH, millionaire, Frederick De Belleville ($5).

"MELLERS" CEASE TO DRAW.

Chicago, Feb. 15.

When the Bijou turns from stock to 50 and 10-cent vaudeville Feb. 24, the passing of an erstwhile rock-ribbed home of "mellerdrams" will be marked. It will denote that the heavy villain and the triumphant hero who have for many years struggled up-stage and down over the honor of lovely women have lost their hold upon West Siders to such an extent that a card can not be turned in the box-office.

The Academy, a few blocks north of the Bijou, changed over to cheap vaudeville early this season, deserting the dramatic field and pulling a valuable prop from under the vogue of melodrama; now Kohl & Castle are convinced that their "Bylo" should also flop to cheap vaude if the sending of good money after bad is to stop.

Klitz & Gazola have been conducting stock company performances of lurid plays at the Bijou for several seasons past. They will continue resident companies at their new Imperial, and at the Criterion for an indefinite time.

PAYING ATTENTION AT THE COURT.

Al. H. Woods has once more switched the policy of the Court, Brooklyn. This time he will endeavor to draw the dollars by giving Broadway attractions in their second or third season or "pop" prices.

The initial offering will be Thomas E. Shea, who will play four weeks at the house in repertory.

MABEL BARRISON VERY ILL.

Chicago, Feb. 15.

In her apartments at the Virginia Hotel, Mabel Harrison lies dangerously ill. Little hope is held out for her recovery.

She is and has for months been suffering from bronchitis to which lately has been added symptoms of tuberculosis. It is believed by her friends that should she survive, her stage career is over. Joseph Howard, her husband, is in constant attendance upon her.

ABOLISHING STREET "SPECKS.

With a penalty of a fine of $10 or ten days' imprisonment, the Board of Aldermen, Tuesday, passed an ordinance which will shut out ticket speculators from trafficking in New York streets. If signed by the Mayor.

The ordinance must be vetoed within ten days from passage, or becomes law at that time, if not approved before.

The law becomes effective thirty days after.

OLCOTT A DRAW.

Chauncey Olcott plays a week's engagement commencing Monday at the Grand Opera House in Rida Johnson Young's play "Barry of Baltimore.

This statement in itself may not be planet whirling in importance, but the fact that Mr. Olcott has just closed a brief engagement at the Academy of Music breaking all records of the house auditorium for attendance, will serve to show that the recently iterated and reiterated statements that Irish stars are a thing of the past, are a trifle away.

For Mr. Olcott's stay at the Academy every Irish society within a large radius was systematically and carefully circularized—entirely unknown to the star, and this is believed to have materially aided in the establishment of a new high water mark at the old Fourteenth street playhouse.

Emma Carus may return to vaudeville, following the close of "Up and Down Broadway."
We don't know the early history of all, but about those in the New York office, James, was brought up in the trade in arts factors: another thought himself an assistant to a surveyor (and was indicted in Rochester, N. Y., for trespassing); the third played baseball with country unions, sometimes for his home team, sometimes for his college team, and there could at least have one reason to be proud of him; the fourth was the best stenographer New York ever had until the girl pushed him out of a job, and the fifth started to learn the show business by acting as delivery boy in a grocery.

We are not so familiar with the past of the critics in the branch offices, although we do know that two of those who should be best qualified to be our leading critics secured their early training thusly: one was interested in a theatre program, and the other was an usher in a New York vaudeville theatre.

But, Jim, for the sake of argument and if a critic should remark that the beginning has nothing to do with the ending, we will take the other view of it, that no matter how critics may develop, that critics must be a critic—should be learned. Since our critics are so busy watching shows and then writing about them that they have no time to read what others have written (about shows and other things), where did they secure their education from? Honest, Jim, we don't know. One had a thorough course in business college, and the country course in a college here and there. Another knows every move that Nick Carter ever made, while the baseball player read Spalding's Guide so often he spoke in records.

William Morris, vaudeville manager once worked on a trade paper. He told us himself. As Mr. Morris is now a manager, perhaps his scheme is the best. In Germany Mr. Morris never hears for a year, by the way, until he arrived Harvard. Coming over here and landing in the job of giving good "reading notices" for advertisements seemed to bring to him a condition he could never have had in America. He did dig the ads but were where the notices to come from? He commenced to read the paper. It was a clothing journal. If Mr. Doe advertised, Mr. Doe wanted the paper to "say something nice" about the elegant clothes he made. (The only difference in trade papers and advertisers in them, Jim, you see, is the trade itself).

Mr. Morris could find no help in his own paper. One day he looked in a paper for the shoe trade. Eureka! The next time an advertiser told him a good notice must go with the ad, Morris was there. Taking the shoe journal, he clipped out all advertising, but, leaving it, the only changes made were where the shoe paper had printed "Smith," Mr. Morris wrote "Jones," and where the shoe paper notice read "shoes," Mr. Morris wanted "stomach." Mr. Morris found favor with his employers. His advertising was considerable and literary style excellent. They asked him to take a quarter interest in the sheet. Perhaps that offer drove Mr. Morris into the show business.

But that isn't the point, Jimmie. What are we driving at is this; how do we know our critics are writing their own stuff. We don't even know what they say about the shows or perform-ances. We know from their own minds. What is to prevent a critic asking an usher what he thinks of this or that act or show? Who knows as much as an usher? We have never met anyone who did.

So, we reach the conclusion there must be more money in being a critic than in holding a pole on damp ground for an hour. The thought has led me through a spy glass. For critics do like money. Even landladies have been known to broach the subject of overdue board to one.

The other day we were reading that the real critic should be an actor. There's a proposition, Jim! After having the actor and found out how to talk about actors, why not use and write about others? The theory may be very good, but it isn't practicable. Naturally then, who should be a critic? There's the rub, Jim. We think those should be critics who are 10 years old, average, and was called Rush. (He left us some time ago to go to work). If you had asked Rush the next day what should have been treated better in the review Rush wrote. "Rush was a good critic. Rush was a good critic. Rush was a good critic." (He had to, to remember it). "That sounds all right" said Rush "What's the kick?" "Well" replied his friend, "there's no special kick that I can think of. I just don't like it (pointing in the show)." His friend pointed to the word "expedient." Then Rush forgot all about his college education, and became one of us.

If a critic, Jimmey, you would find that what you might tell a man in conversation would be wasted—but what you might tell a critic would be grasped. He has no weaknesses. One is the love of comment. The actor likes it, says criticism is grand and needful—and beneficial when it's honest—and a lot more, but it's just human nature, Jimmey.

If the snow would remain on the ground long enough for several thousands and snow shovelers to be built busy enough, then we would wonder that a trade paper devoted to the business of snow removal could be sustained by a couple of critics upon it. If a critic, who could tell when the snow was freshly laid and knew the average man's capacity for work, would write a criticism to be published in the Weekly Snow Review, it would have every snow shoveler between Albany and the Bay reading it. The critic could make the snow handler at Broadway and 39th street very angry by mentioning the fellow at Broadway and 46th street three shovels late getting over to the wagon.

If the critic said he had a way of getting it over without spilling a flake—well, the chances are, Jim, that snow shoveler's life would be made miserable.

That's what we think of critics, Jimmey. Were the same criticisms that are printed passed around, written, not printed, and not one in twenty-five would read. But the same articles in type will be read by that same twenty-five, and twenty will mention something in it to others. That is how our critics work. James, and criticism is nothing more than type—ordinary comment printed.

Among the theatrical papers, Jimmey, and those which devote space to theatricals for business purposes, criticisms are for sale. You can buy criticisms, just as you purchase anything else, and the transaction is almost as open as a sale. All you do is give a notice either way: If you pay you get a good one, and if you don't pay you get a bad one. There is a whole crowd of remarks to be made upon the conduct of theatrical papers, as they now operated, and we are going to cold that out for some future time, Jimmey, with your permission.
MORRIS HOUSES.

(Continued from page 3.)

make demands from their large though "small time" holdings. Meires, Rhinock (all Loew-Morris employees) are concerned in the Loew enterprises.

Felix Isaman is also a factor in the Loew-Morris deal. Isaman is reported to hold a one-sixth interest in the Morris Co., with interest in the extent of $60,000 by him. The Sullivan's are reported to have placed about $240,000 in the Morris company.

One story Tuesday was that the preliminary papers would be signed this week. Another was to the effect that the Loew people have a ten day option on the stock of the Sullivan's, the option expiring around Feb. 25. The time was taken according to report for verification of accounts submitted.

A RUN OF STARS.

Chicago, Feb. 15.

The Majestic has its topline filed for several weeks to come. Among the big attractions booted (or repeated previously in the east) are Gertrude Hoffmann, William Farnum, Eva Tanguay, Frank Keenan, Adeline Genes, Nat C. Goodwin.

Another attraction soon to appear at the Majestic is George Hamlin, the tenor, booked through Nat Mann.

500 CASES OF TYPHOID.

 Erie, Pa., Feb. 15.

The attendance at the local playhouses has fallen to an appreciable extent, due to an epidemic of typhoid fever. This condition has affected not only the theatres but all branches of business.

So bad is the scourge that nearly 500 cases were reported since Jan. 1, with no indication of a falling off.

FRUITLESS SAVING.

A trio of aspiring to burlesque immortality, has appeared upon the horizon a fortuitous age, but alas, as some great poet once said: "The best laid plans of mice and men," and so forth, and so on.

N. approached Louis Pincus with a proposition to purchase a franchise for a burlesque show. Louis pondered—and figured—and pondered some more. He consulted his brother Joe—and they figured and pondered. It look like a good thing, and didn't the promoter want to put in his own money also? All right.

A company was formed, or rather a corporation with the subscription of $10,000. Lois was on hand and also brother Joe, each with his share of the roll; but the promoter failed to "come across."

For the time being Lois will continue the exercise his bankroll across the green table; brother Joe will continue to guess wrong on the local fistic encounters.

A REAL DR. CO-ED ACTRESS.

Fannie Hurst, last year a co-ed at Washington University, is to be an added attraction at the Columbia next week in her own sketch "Home."

Fannie wrote some good college plays, but this is her professional debut.

VARIETY

NO ROUTES NEXT SEASON.

There will be but few routes given out for next season from the United Booking Offices, according to one agent, who said this week that from conversations with managers he gleaned there would be little booking done during the hot months. "As I understand," said he, "there will be only a few routes for the coming season placed under contract. I expect June, July and August to be the dullest we agents have ever had."

A LOT OF MONEY.

"The Masked Rider" is the title of what is claimed to be a $20,000 production, headed for vaudeville under the management of Messrs. Leon J. Hirsch and Max Kaufmann.

The piece was originally produced in German and the originator of the title role abroad has already arrived in this country and rehearsals are under way at present. The production will carry its own musical director. The leading person of Adam Feake. The stage will be under the direction of Mme. Elizabeth Menzoni.

MRS. MACBETH IN REHEARSALS.

Last Wednesday the rehearsals of "Mrs. Macbeth" the latest vaudeville offering from the producing firm of G. Mollaso started. The piece, by James Horan, promises to be one of the big surprises of the present season.

Among those engaged are Lillian Kingsley, Minnie Ford, John Ben- net and A. L. Feeks. A ballet of twenty-five will also be created.

"COPY" TAKEN OUT.

Philadelphia, Feb. 15.

The travesty sketch "When Casey Meets Cesser" the "copy" of "When Cesser C Her" which was presented at the Liberty last week by Evans, Anderson and Evans, was taken out of the bill on Wednesday by M. W. Taylor, manager of the theatre. The Georgelas Brothers replaced the act. The action was taken by Manager Taylor after James Leonard, who claims ownership and copyright of the act, witnessed to the removal and declared the manager that he had applied for an injunction against further use of the piece. It was reported that further time which had been given Evans. Anderson and Evans has been canceled to avoid legal complications.

MC-DOwELL-TRESCOTT SEPARATE.

Chicago, Feb. 15.

Melbourne McDowell and Virginia Drew Trescott are playing their last week together, for the present at least, at the American. McDowell goes to St. Louis to be a stock company leading man and Miss Trescott, who wrote "The Sheriff and the Widow," will continue in vaudeville with the sketch.

HOTEL ROOF SHOW.

New Orleans, Feb. 15.

A glass roofed in will be the top of the Monteleone Hotel, to open in May. On the roof the hotel people expect to present vaudeville.

A LITTLE MATTER OF $200,000.

Boston, Feb. 15.

Florencio Constantino, the tenor, is suing the Columbia Phonograph Co. for breach of contract. He has filed the suit in the Suffolk Superior court. The singer alleges he has to have sung Spanish and Italian songs for the company and to receive royalty on the same.

The counsel for the defense filed a demand with the court asking that the singer file a copy of the contract which he had with the company. When the document was served on the company a short time ago, Constantino stated that the company was selling his records abroad under an assumed name.

BANKRUPT'S LIGHT WARDROBE.

Boston, Feb. 15.

James B. Houston, whose stage name is Butler Haviland and who played at Keith's last week in a sketch with Alice Thornton, went into bankruptcy voluntarily last week, stating his debts at $2,586, and his only assets, $25 in clothes.

Before going into vaudeville he was connected with a local stock company. One of his wives was Mrs. E. M. Housen, from whom he borrowed $500. Board bills and notes form the principal claims. The Revere House holds a claim for $313 for a board bill.

OLD ACT, EVER NEW.

Joe Myrs' busiest hours Tuesday morning almost ended in tragedy when the agent and a bill collector came within an arm's reach of a fist hand encounter. The Myers office was jammed with vaudeville people, who drank in every bit of the peppy conversation between the men. One, claiming that the collector was unreasonable and tried to be fresh, says there will be a "clean up" in the office the next time he calls. The onlookers said the conversational bout was better than a show.

A DOUBLE ACCIDENT.

Kalamazoo, Mich., Feb. 15.

 Bert Blackman, of Moore's "Rah Rah Boy" company, was severely injured by a fall at the Majestic Tuesday night. In making his first entrance he slipped and his foot became entangled in the footlight chain, precipitating him into the orchestra pit, falling heavily on Arthur Seward, the cornettist. He was also hit by a pie and carried from the theatre. Blackman was unable to continue his performance as he suffered from bruises on his body and limbs, with a slight scalp wound.

ENGAGES FOR THREE YEARS.

A contract was entered into this week between Morris Gt. and M. Molaso under which Mr. Molaso will become the producer and stage manager of all productions by Mr. Gt. for the period of three years.

The agreement was reached immediately after the pronounced successor of Mr. Gt's. latest vaudeville number, "The Darling of Paris." a panto- mime presented for the first time in the Metropolis at the Orpheum, Brooklyn, Monday. It was produced by Mr. Molaso.

DR. COOK'S SALARY.

The statement made by Dr. Frederick A. Cook at the Manhattan Opera House Monday afternoon that he was offered $500 a week to appear there (in vaudeville) brought forth that the amount paid by Hammerstein for the Doctor's services this week, will be $500.

Mr. Cook has been turned over to his managers, who is also the representative of the moving picture concern that produced the "faked" series of pictures, exhibited along with the Doctor. The Doctor has not appeared at the Manhattan when vaudeville turned the cold shoulder upon Doc. Cook.

To win back the good graces of the managers, Gene Hughes and Billy Lykens (of the Casev Agency) will send the Doc over one night starting at Plainfield, N. J., Monday. It will be a trip something like that made by Harry Lauder, the Scotch spendthrift.

Mr. Cook sends a few governors and rails against Lieut. Fearsy some more, Bill Lykens believes he can come back.

CLOSIES GERMAN FUNNY MAN.

Dubuque, Feb. 15.

Jean Paul appeared for one show at the Orpheum Monday. Then he was closed, and remained here awaiting further orders from the New York office.

Mr. Paul is a German comedian, reported before opening as a very funny man.

Paul was engaged for this country by the Orpheum's foreign representative, W. Passart. It was Paul's first American appearance. He has a contract on the circuit for several weeks. Mr. Passart also booked Lem Put for the Orpheum Circuit.

BALLET MASTER ARRIVES.

M. Corti, the ballet master for Jesse L. Lasky's new Folllie Bergere, New York, arrived but was postponed from rehearsal for the revolver in the Fol- lie will start March 1. The opening of the new house is now set for April 23.

NOTHING DOING YET.

As far as could be ascertained at City Hall and the office of the Commis- sioner of Licenses there has been no action taken whatever on the part of Mayor Gaynor in regard to the charges which the White Rats have preferred against Commissioner of Licenses Her- man Robison.

At the Commissioner's office it was stated there was no official knowledge thereof and that any complaint that may have been made. The complaint was made in written before the Mayor last week.

"The Producer," the offering that Ned Wayment is preparing for vaude- ville, was to have started rehearsing last Monday, but was postponed due to the fact of the producer (Mr. Wayment) is under the care of his physician.
NEW AGENCY LAW.

Albany, N. Y., Feb. 16.

There was introduced before the Senate within the last few days a new bill regarding the Employment Agency Law, which has been framed in the office of the Commissioner of Licenses in New York City.

The bill is not in the form of an amendment, as was the measure introduced by Senator Spielberg last week, but is a new law. It will retain all of the valuable features of the present law but will drop those by essential changes that have been found to only hamper the actual workings of the office of the Commissioner of Licenses, Commissioner Herman Robinson and Messrs. Steinhardt and McShane of the commission who are the drafters of the proposed measure.

WOULDBE SQUAW IN VAUDEV.

Chicago, Feb. 15.

At the Willard Market night Madeline Sullivan made her debut in 10-20 realm doing a monolog and singing Indian songs. She gained distinction enough to admit her to the growing circle of "fresh" acts when she ran away from her home in this city to marry Charley Plenty Feathers, a Sioux Indian. Her parents appealed to the Government, and when the girl reached her destination in Montana Charley was in the calash and was not even allowed to see the pale face who had come such a distance to throw herself into his supposed to be waiting arms.

The Chicago papers have run acres of pictures and printed miles of reading matter about the affair. The Willard audiences stood for her. She will probably proceed upon her mad 10-20 career.

THE VICTORIA SHOW.

Vesta Victoria, the English singing comedienne, who is to make a world tour as the headline feature of an itinerant concert organization, was at the recently opened Tilla Terra, the English prima donna; Ivanowski, Russian pianist; Frank Bush, John Ford, Van Camp, Church City Quartet; Five Musical McAlarena.

Haver & Donnelly will attend to the world-wide publicity.

CLARK AND HAMILTON.

The picture in the centre oval of the front page this week is Miss Hamilton, who, with Bert Clark, is at the American this week. Holding over there on their second season's engagement with the Morris Circuit.

A fact not common known is that Mr. Clark served his apprenticeship in America, and acknowledges he is indebted for the best part of whatever successes he has been met with by his stage management of Walter Baldwin (Baldwin-Melville Co.).

Engagements in England he has presented Mr. Clark from accepting any of the many engagements offered to him for the legitimate since arriving over here. One was as principal comedian in the new Polite Berger. Tendered by Jesse L. Lasky, while another declined was for "Marriage a la Carte" at the Casino, one of the Liebblers productions.

SPLENDID OPPORTUNITY FOR THE RIGHT PARTY.

The above building can be easily altered and changed for the use as a theatre. Arrangements can be made for the completion by the owner or lease. Situated one block north of Tremont Avenue and near Third Avenue. For further particulars address 90 NAHAS STREET (Room 815), New York.

HATS MAKING REQUESTS.

Chicago, Feb. 15.

Among the several women's white hat directors who have been making in Chicago was a call last week upon Manager Charles E. Bray of the Western Vaudeville Association. As the Illinois contract is used there, the union men had no complaints on that score but formally requested that the association book only White Hat acts. To this proposition Mr. Bray replied that the managers who booked through the association were the only ones who could decide that point.

Upon a further request that Bray would endeavor to place the matter before his managers, it was agreed that a circular letter should be sent from the association requesting the various members to communicate with the White Hat directors upon the subject of holding a meeting here in Chicago for the purpose of giving the union officials an opportunity to present their claims to the managers.

Another subject which was discussed, related to the establishment of a board of arbitration; one member to be chosen by the Hats, one by the association, and a third to be selected by these two representatives. The White Hats promised, on their own behalf, that such a board be established, all questions in dispute when passed upon by the arbitrators would be definitely settled without recourse to law.

SUMMER CIRCUIT OF TWO.

Cincinnati, Feb. 15.

A summer circuit of two, for musical stock, may be the intention of Dan S. Fishell, manager of the Princess, St. Louis. Mr. Fishell was here the other day, looking over Chester Park. If he likes it, he can have it, according to report.

In Chester Park, Mr. Fishell may install a musical stock troupe, which will exchange positions during the summer with the proposed musical comedy company he anticipates placing at the Princess.

OLD ENOUGH TO CONTRACT.

Boston, Feb. 16.

Judge Pierce in the Superior court denied the motion of Mrs. Marguerite Bennett, sister of Ellen Sears, who was said to have disappeared from her home in Bridgeport, Jan. 28, asking that the girl who was boarding in the chorus at a local theatre, be no longer permitted to be in the employ of the company, and that the contract between her and the manager of the company be dissolved.

The judge Pierce said, "Her sister has no control over Miss Sears. Presumably, a girl of eighteen is able to take care of herself."

Attorney William Scharton, counsel for Mr. Bennett, told the court that he had seen the manager, but had received no satisfaction. He told the court that all the manager would say was that the girl was over eighteen years old and was therefore competent to make a contract.

Attorney Scharton then asked if a writ of habeas corpus would be permitted, and was told that it could not be done, upon which the attorney said that he would bring Miss Sears as a mother from Bridgeport and institute another suit to take the girl from the stage.
GATHERING IN SOUTHERN TIME.
Louisville, Feb. 15.

Sam DuVries, representing the Sul- livan & Company vaudeville circuit, was in this week and closed a contract to take over for his circuit, the Hopkins, which has been playing 10-15 vaudeville under the management of Irving Simon. The new deal goes into effect Feb. 26. The stage manager of the Hopkins in last week's Variety that his circuit proposed to extend throughout the South, with Nashville, Chattanooga, Birmingham and Atlanta im- mediate its view.

As the outcome of the recent negotiations affecting the Walnut Street theatre, Edwards Davis will assume control of the company March 19. Davis, who is at present the Walnut vaudeville dates in the south, will install his wife in the stock company as leading woman when he takes hold. There will be other changes, including, it is said, a new leading man for the period at present. Manager Ward, of the Walnut, goes to Seattle, to en-gage in the theatrical business there.

GREENWOOD BOOKS FOR WELLS.
Atlanta, Feb. 15.

The Greenwood Agency in the Anglo-American Bulldog circuit, of the Wells Circuit in conjunction with Norman Jeffereis, of Philadelphia, the eastern representative. The houses have been booked through Sternard & Simon of Chicago heretofore. Floyd Lewis, formerly manager of the Majestic, in Portsmouth, O., has associated himself with the Greenwood combine and will look after the western bookings.

ADDING TO THEIR ACTS.

During the past two weeks there have been several new trios formed among the acts that are playing the time.booked through the office of Joe Woodrow. All of the addi- tions being due to births which seem particularly prevalent up-state.

All Rahj, who has been working the time with his wife, was the first to add another member to his company. It was called forth the best efforts of the other two acts on the time. May Shaw (Eddie and May Shaw) presented her hubby with a child. Then in rapid succession there followed Mrs. Bachen, the fam- ilial half of Bachen and Desmond, Mrs. Ross, ditto with Ross and Stu- art, and Mrs. Hennella, of Hennella and Co. All have added starters in the family way.

Woods says that if the anti-race suicide campaign among his acts keeps up, he will make up a kid program, and bill it as his baby show. Other- wise, Wood remarks, there is no reason he is aware of why all these things should happen.

FROM MANAGER TO AGENT.

Chicago, Feb. 15.

Walter Meekin, who has been managing the Grand, in Forty-third street, has retired from the cares of theatre conduct and has turned to another branch of the business; he is repre- senting Adolph Meyers on the floor of the association.

BUYING A LOT OF LAND.

Boston, Feb. 15.

Moe Mark, former manager of the Lynn, and now at the Comique, has just passed the papers in a deal which gives him the location for a new house. He has purchased 14,000 feet of land at the corner of Central avenue and Liberty street, the busiest corner in the neighborhood.

With a frontage of 150 feet and 90 feet deep, it is Mr. Mark's intention to erect a new house and office building. The policy of the house is not yet couched in final terms, but a jeweler of Lynn for the past twelve years, has sold out his business and is going into the theatrical line with Moe Mark.

NEW CLUB IN OLD QUARTERS.

The Thesis Club has been formed with Philip Stast as president and club rooms have been taken above the floor formerly occupied by the old Actors' Union at Fourteenth Street and Fourth Avenue. The membership is not restricted, non-professionals being eligible.

The organization is purely on a social basis and to give the downtown Toast plans a rendezvous of their own. The organization will comprise the following: Fred. Wenzel, chairman; William Bettke, Leon Blain and Geo. W. Reynolds.

The former union headquarters have been rented and the furniture, para- phernalia and belongings stored for the present. The union has had the hall for many years.

TWO NEW ONES.

Jack Singer is getting everything ready for his next season. For the East- ern Burlesque Wheel patrons, Mr. Singer will have two new shows, one headed by Ben Welch, the other by Will J. Halliday and Pete Curley.

The Behrman Show will be shelved next season, after a successful five years' existence. Its present principals will be assigned to roles in the new companies.

Two may secure "The Prince of Pielsen" for Welch, or some similar play. "Painting the Town" or "King Casey" will be the other.

TRANSLATED ACT TO GERMAN.

At the Wintergarten, Berlin, April 1, when Grace Hazard first appears in that country, "Five Feet of Comic Opera" will be sung by Miss Hazard in German.

The translation of the words and knowledge of the language have been obtained by Miss Hazard with the assistance of Henry Leonhardt, who also directs her bookings. Miss Has- ard will leave for Germany about the middle of March.

COURT ACT ON PERCENTAGE.

Lancaster, Pa., Feb. 15.

The Mozart theatre here will play vaudeville on percentage, entertaining made-up troupes in that way. Frank Bohm of New York, has taken the first chance. Last week he did fairly well and is trying it out again this week. Two shows daily are given except on Saturday when there are three performances. Prices run 10-35.

FINDING ANOTHER WAY.

Boston, Feb. 15.

A Boston real estate dealer who put in a petition for church property in Somerville and the opposite 6,000 more to turn it into a moving picture place, was refused a license by the mayor to open the house. He then delivered an ultimatum to the balk- ing mayor. If the permit is not granted before a certain date the owner of the property claims that he will then turn it over to a colored church society for a place of worship. The house is situated in the southeast section of the city and the residents and business men in that section are up in arms. First they petitioned against a moving picture house near their homes and now the petition against the use of the property for a church for colored people. The owner will probably get the license.

MAJESTIC FOR STOCK.

Indianapolis, Dec. 15.

Contracts signed here yesterday by representatives of B. F. Keith and P. G. McLane give the latter the possess- ion of the Majestic theatre beginning next Monday, it is the intention of Mr. McLane to present the season of pop- ular priced stock at the house.

ALLERDT BROS. SPREADING OUT.

Chicago, Feb. 15.

For the first time in the history of the town, Superior, Wis., is to have a regular vaudeville theatre. Allerdt Bros., of the Orpheum, South Bend and Danville, have located a site and have signed contracts for a $40,000 house to be built at the time to open next sea- son. It will be booked through "The Association."

Superior is one of the very few towns which have been overlooked in the spread of vaudeville and as Sun- day shows are permitted the Allerdt's anticipate a good thing. They are also concerned in the S & H Amusement Co., which is trying to negotiate a site in Bloomington, Ill., for an association booked theatre.

TWO AGENCIES BOUGHT IN.

The General Film Company has pur- chased the Pittsburgh Calcium Light & Film Co., and the Magnetic Film Ser- vice, of Cincinnati, and the two com- panies have been consolidated under one roof at Seventh and Walnut streets in the Queen City.

James Steele will be manager. A. R. Dreher, formerly manager of the company, and who was with Lubin nine years, has not announced his plans.

BIG HOUSE AT SEASIDE.

Los Angeles, Feb. 15.

When the modern vaudeville theatre is completed by Arthur S. Hy- man, local amusement promoter, it will undoubtedly be one of the finest houses of its kind in America. The theatre is being built at Venice, a sea- side resort near this city, and its cost, including the land investment, will be $125,000.

The Mermaid will be 60 x 100 feet, two stories high, having boxes, loges and a balcony, the seating capacity being 1,000. B. Cooper Corbett, of this city, prepared the plans.

HODKINS INCREASING CIRCUIT.

Chicago, Feb. 15.

Chas. E. Hodkins, manager of Hodk- in's Lyric Circuit, has been seeing a number of new locations with the result that his time has been extended by the addition of sev- eral more houses in the south and southeast.

The agents sending five acts to the American, New Orleans, Feb. 12, through an arrangement with Arthur B. Leopold (managing the house for Henry Greenwal, the owner). Next Monday, Allerdt will book five acts, including two features, in Poo- ley's house at Mobile; Mr. Pooley is also negotiating for theatres in Mont- gomery and Pensacola which Hodkins will look if they are secure.

This will put the Lyric Circuit an entrance into the southeastern section where it has not previously been.

The Sterns, a newly built house in Fort Arthur, Tex., opened last Sunday with a Hodkin'sLyric circuit act.

The Majestic, Chattanooga, which lately started with Hodkins acts is playing opposition to the Airdoma, booked by the Interstate people, and another sixth, Mr. H. Irving, is playing Hodkins bills, since Monday.

Mr. Hodkins has gone to Texas and other sections of the southwest where theatres on the Lyric Circuit are located. There will be a meet- ing in Fort Worth with the several managers who book through his main office here in Chicago.

New Orleans, Feb. 15.

The Hodkins Circuit is to enter New Orleans next season, according to F. B. Furlong, its general manager. Mr. Furlong was here for several days, and, before leaving, will de- termine upon a site for a modern, fireproof theatre, to cost $100,000. The Hodkins Circuit is now furnishing the Lyric with vaudeville.

"SMALL TIME" SMALL CHANGE.

In the office of one of the booking agents of the Nickelettes and Uniques in New York, the collector of house commissions turned in his accounts one day last week.

The agent has some thirty or forty houses that play three and four "splits" on the week. Some play one act, others two and three.

During the past few weeks the house managers have been quite negligent in "sending in" and a collector has been put on the job.

A few days before he made a trip to some dozen or more of the houses. Returning to the office, he stated gloomily "those guys are the slowest ever when it comes to kickin' over the barrel. They give you a lot of chicken feed." Four of the houses visited but two had seen fit to "come across" with the commission account.

He dug deep extracting two handfuls of pennies, nickels and dimes, the former prevailing in quan- ity. With this coin a long state- ment went as to what acts were pay- ing. The agent bushied himself and after a half hour of laborious count- ing managed to find that one house had paid $10.01 and the other $1.80 for commissions of the week before.
EDWARD F. RUSH LEAVES SUDDENLY FOR EUROPE

Surrounds His Movements With Mystery, Causing Many Stories to Float About. Said to Have Quit Burlesque.

Although there has been no definite deal closed as yet, the indications are that Ed. F. Rush, who has accumulated a fortune of snug proportion in following the burlesque field for many years, will dispose of his holdings in the Eastern Wheel before the next week has past. With this sale, it is expected that Mr. Rush will retire definitely from the burlesque game for all time.

The causes attributed to this move have been flying along Broadway in the form of various rumors. Early last week a looking agent who has been quite close to Rush approached several of the bigger agents in vaudeville and submitted a proposition for them to take over Rush's production of "The Bon Tons". The figure set could not be learned, but there was some hitch which prevented this deal from going through. Later reports have it that the same agent has interested several burlesque companies in the proposition and that they, with additional financial backing from a real estate man, have almost closed for the property, and that the contracts are to be signed Monday. With the signing of these papers the new owners will receive immediate possession.

Ed. Rush had already purchased the book for the coming season. It is said that the work is by the author of "The College Girls," but that the same production in use this season will be used for the setting of the new offering.

Mr. Rush was one of the leaders of the uprising against "The Voting Trust" in the Eastern Wheel.

The Columbia Building seemed as a seething caldron Wednesday. There were at least a dozen meetings held in the various burlesque offices.

All sorts of stories were afoot in the corridors that Rush had disposed of all of his burlesque holdings and that Messrs. Jacobs & Jermont had purchased his stock in the Columbia Amusement Co., paying $1,000 as a deposit on his holdings, valued at $40,000. This could not be verified in the offices of the company where a record of the transfer would have to be made.

Other stories had it that Rush had gathered together whatever monies he could before sailing on the "Cincon half" Tuesday. One who seemed well acquainted with the inside facts stated that he understood that Rush had mortgage his home on West 138th Street to the extent of almost $15,000, and that he had made large deposits from the Commercial Trust Company.

In the Rush office a general denial was given to all of these tales with the exception that Mr. Rush had sailed for Europe. They stated there that he would remain away for not longer than six weeks. His tour abroad was to look after his interests in a daily American paper (The American Journal) which is to be published in Paris in opposition to the Paris Edition of The New York Herald. And that he would, when and if he had a burlesque outfit of the material that might be available for production at the new Apollo theatre on West 46th Street in which he is interested with Max Speigel.

Those that have been approached with a proposition that they buy the production of "The Bon Tons" and lease the mother franchise say that Rush wanted to dispose of his holdings for the next few years, with the privilege of renewing for two additional years. The price of the production was to have been $4,000 and the first year's royalty of $100 weekly on the front of the show will be paid in advance.

At the Rush office it was admitted that the property had been offered for sale last week, but that as the deal that was on at that time had fallen through, Mr. Rush had decided to withdraw the show from the market.

While there are many other yarns spreading concerning Rush's sudden and unexpected departure, one reason having direct bearing is reliably reported to have had a great deal to do with his partner, Weber, now reported to be abroad, and also in general about the affairs of the Columbia Amusement Co., in which Rush has always been interested to a greater or less extent.

Several of his associates in the Eastern Wheel who believed they were quite friendly with Rush now appear to have a singularly defined opinion of the mysterious movements connected with Mr. Rush of late.

At the office of the Columbia Amusement Co., Sam Schraber stated that the suit was still in progress, and that he and his associates would not permit it to be withdrawn under any circumstances.

HYNICKA, TREAS. PRO TEM.

Rud K. Hynicka, having consented to look after L. Lawrence Weber's duties as treasurer of the Columbia Amusement Company while the latter recuperates from his illness, has rent ed Room 404 in the Columbia building, formerly occupied by Fred Irwin and adjoining the Singer-Hynicka office, for the purpose.

SHOWS IN SUMMER.

The Columbia theatres at New York and Chicago, both Eastern Burlesque Wheel houses, may play shows from that Wheel during the summer months.

Perhaps the plan followed by the Columbia, New York, last summer, of employing the three or four best shows of the season for a few weeks each will be followed.

THEY CAN COME BACK.

To those who think they can't come back, auditors at the Casino, Brooklyn, Tuesday evening should be interviewed.

It was the occasion of a benefit tendered to Charles Daniels, with every seat taken at one dollar each (box seats $2), and to the effect that Miss Lowrie and Frank Evans, who went through the act they have not done for twenty-five years, to the tumultuous applause of the big audience. James H. Curtin returned to the stage in the capacity of manager.

Among other volunteers were John M. Moyal, Cliff Gordon and the two Dody's (Sam and Dan).

ACTRESS'S DIVORCE VACATED.

Judge Pomeroy, in Superior Court, vacated a divorce which he last December granted to Edna Davenport from Jack Matthews, and gave Adolph Marks, attorney for the husband, permission to enter a defense to the original proceedings.

Miss Davenport entered a suit in both Chicago and New York, claiming sufficient residence in both places to make her a proper party. As both actions were pending at the same time, Judge Pomeroy reversed himself when the new evidence was submitted.

To further complicate matters it was recently reported that Miss Davenport had recently married Frank Tinney, the black-face comedian, in Portland, Ore., during his present tour of the Orpheum Circuit. Miss Davenport closed with the 'Big Banner Show' to make the tour with Tinney, so it is said.

NINA MORRIS

"WHO SHALL CONDEMN?"

Is the title of a new playlet to be given in vaudeville that will serve also to introduce into this in the big productions of legitimate comedy. "WHO SHALL CONDEMN?" is the line of attack. It is said to be the first real quality of the sensational order. Injured Man, a vehicle for the comedy, will be presented by Miss Morris, the new vaudeville star, at the Ham-monton's Vareen theatre for a week beginning Monday, Feb. 27. In her support Miss Morris has Arthur Hoopes and Walter Hoopes in parts that picture closely incidents recog nized by those familiar with the tragedy.

Miss Morris is remembered for her recent work as leading woman with Margaret Livingston, and James R. Herkert and in plays under the management of Henry W. Savare.

PROMISED FIVE SHOWS.

The Inducement held out to Gordon & North by the Empire Circuit (Western Burlesque) to retain the firm within the ranks of the Western people for next season, is said to be the promise of five shows. That is, allowing Gordon & North to operate five shows over the Western Circuit, an addition to two of their present list of three.

According to report, the promise by the Western Wheel has nearly culminated in a fact.

"SHANGHAI" "UNCLE JIM."

When Ed. Miner and Tom W. Dinkins set sail for Bermuda for a twelve days' sojourn, James A. Curtis went down to the water's edge and waved them adieu and thereby hangs a tale.

The former exchanged a knowing wink and grabbed the unsuspecting "Jim." hustle him on board where they kept him a captive until the boat was on its way. They returned Tuesday.

Mr. Curtin says it was a bold case of kidnapping, but he, since the trip proved a success, is not sorry that he was forced to go. Although he caught a cold from the change of climate and injured his left hip on the return trip and Mr. Dinkins strained a few nerves on the dock, they are telling their friends what a glorious trip they had.

LABOR STRIKE MAY DELAY.

Chicago, Feb 26.

Resident Manager E. E. Wood, graduate from a circus billing car, has decorated the dead walls and billboard of the town with attractively worded statements that the Columbia will open next Sunday afternoon, that no strike among the workingmen may prevent the fruition of the Columbia burlesque people's plans.

Trouble arose over the hanging of good doors. Carpenters claimed that hanging doors was their specialty, but as sheet metal covers the new theatre doors the sheet metal workers thought differently. The builders offered to pay the carpenter what was in the law, but the sheet metal workers hung the doors, and made the same proposition to the metal workers. Nothing doing.

The resulting strike may delay the opening, but if the dilemma can be patched up and the house made ready "The Gayety Girls," a show newly organized, will take its place in the Eastern Wheel next Sunday afternoon, presenting burlesque in the very heart of "The Loop."

At the offices of the Columbia Amusement Company it was stated that the new show would positively open on Feb. 28.

"BRIGADIER'S" COMEDIAN ILL.

A wire from Milwaukee Monday afternoon apprained the Whalen & Mar terron, New York, of the serious illness of A. Patterson, one of the comedians with "The Brigadiers" (Western Wheel). It is doubtful if he will be able to rejoin the company this season.

Margaret Wychtry has been engaged by Leibler & Co. for a principal comedy role in "The Backer.

Mr. Dinkins has been on leave of absence. His position is expected to be filled by a veteran manager.
H. A. Myers slipped away to Europe last week.

Bobby Harrington has replaced Ed Lovette in "The World of Pleasure."

Grace De Mar (no relation of Carrie) was booked solid until next September.

Percy G. Williams leaves next week for Florida. He will return in March.

Frank Ardell has returned east and has effect a combination with Marie Walters.

Dot Duval, who recently had her shoulder bone fractured, has rejoined "The Serenaders."

Bryon Douglas and Co. open in vaudeville with "Sheriff Boy" at York, Pa., Monday.

Mrs. Sim Collins successfully underwent an operation for appendicitis in Budapest last month.

Frank Milton and the Delong Sisters have been booked by the Martinelli Agency to open at the Palace, London, June 3.

Donald and Carson were booked by cable Tuesday by A. E. Johnson to open on the Stoll time in England, July 1.

Hilda Keenan, daughter of the famous dramatic actor, will make her debut in vaudeville on Feb. 27, in "Sarah."

John Hogarty, the well-known advance agent, will travel "ahead" of the forthcoming Vesta Victoria world tour.

Arthur J. Pickens and Co. are "breaking in" their sketch "Freddie," by Harry Richenbach, in Albany this week.

Lester Hallton, the London song writer, is paying his first visit to America, accompanying Clark and Hamilton.

Nancy Withro, she of the musical monolog, has departed westward to break in a new routine before a New York showing.

Pauline, the hypnotist, has confined to his apartment in New York through an attack of typhoid. He is recovering.

Williams and Schwartz cancelled at Hammerstein's this week, Harry Williams' voice have not yet come back.

Eddie Jordan, the Chicago agent, after a few days in a real city, took the train for the Windy town early this week.

Actors counting on an early engagement with A. H. Woods' forthcoming production of "The Greyhound," are disappointed. The authors of the drama, Paul Armstrong and Wilson Misner, have notified Mr. Woods that their play will not be finished for another four weeks.

Frank Fogerty plays the Manhattan Opera House next week, the first act to have a return engagement there since the Opera House opened with vaudeville.

John K. ("Foolkey") Smith, stage manager of the family, LaPaite, Ind., and Minnie Barth, non-professional, were married Dec. 22 and kept it a secret until last week.

Nonette, Horton and La Trisks and the Krages Trio sail on the Mauretanon Feb. 22. This Saturday the Stollings leave on the Adriatic. The Tessams and Adelman Trio sail in March.

Jean Havez and Leo Donnelly have started in on a monolog for Abe Attell. Titles suggested so far include "How to Hand the Buck," "The Return Date Grabber" and "Marks I Have Met."

Sharkey, Geisler and Lewis were compelled to cancel St. Louis this week, Mr. Geisler (the pianist) suffering from an abscess on his hand. He came on to New York for treatment.

Mona Mine sails for England on Feb. 25 to look over the musical comedy field, in which Wil Fox, her husband, claims she is being sought by a number of London managers.

Official announcement is made that F. P. Proctor will originate a stock company to play at his Park Place Theatre, Newark, for the Summer months, beginning about the middle of May.

Charlie McNaughton, a brother of Tom, may have the principal comedian's role in the English production of "The Spring Maid." Tom has the part over here. Charlie is now playing a pantomime abroad.

Not content with driving everybody out of the lobby of the Putnam Building, the Stanley restaurant people now find fault with the daily congregation along the curb. The police have been notified of the disturbance.

Lillian English is appearing in "Adam, the Second," taking Mrs. Matthews part in the Matthews and Harris sketch. It opened this week at Calgary, Canada, on the Pantages time.

Viola Gillette, of "The Beauty Spot" company, has sent out a denial of the printed reports that the woman, killed at Beattie last week, known as Garna Gillette, was Viola's sister.

Mrs. Hawley, who appears with her husband in "The Bandit," slipped on the ice at the stage door of the Colonial, Lawrence, Mass., Wednesday night of last week and fell, sustaining a fracture of her right ankle. Owing to the accident, the act was unable to finish out the week and the Great Richards was placed in the position on the bill that "The Bandit" held.

Al. Woods has gone to the rescue of Will J. Block, the theatrical manager, who languished in the Tombs on a charge of plugging Fred. C. Whiting's signature to paper on which he secured money at the Hotel Albany.

Augustus Thomas is asking $1,000 a week for the right to "Arizona" in stock. Several stock company managers, to whom this price was quoted, "declined with thanks. Some years ago when a similar price was set for stock of "The Christian," the figure was regarded as top notch."

Mary Beadle, who has been playing in vaudeville with James Sydney, was suspended by gas in a theater hotel in Philadelphia, Feb. 8. Sydney was arrested, but as everything pointed to the woman's death having been accidental, he was released. The deceased was twenty-eight years of age, and lived in New York.

Ed. F. Reynard has been booked solid until June 11, next, by his agent, Jack Levy. That week Mr. Reynard closes his season at the Majestic, Chicago, to spend a week later in Pueblo, Colo. (Mrs. Reynard) returns to the Majestic for an Orpheum tour, also closing her season. Mr. and Mrs. Reynard will motor to New York, thence taking boat for Vienna to spend the summer (with the motor).

Lena Ashwell has received offers to play several weeks in vaudeville before returning to England. Charles Wyndham and Mary Moody will come over here to look at "Nobody's Widow" and "The Havoc," were also approached but cannot be coerced to make the trip. Among the American stars a certain energetic young lady is after Ada Chamberlain and Bert Galvin. But so far there has been no encouragement in either case.

Mary and Heath will give one or two presentations of their new act ("Waiting at the Church") at the Colonial next week. The latest act is by H. Verner. It is in the first instance the blackface comedian not written by himself. McIntyre will be seen in the character of a "wench." Heath as a colored minister and Otto Johnson (who will also black up) will portray the role of a reluctant bridegroom.

Arrangement are now approaching a consummation by which Sir Charles Wyndham will receive from Klau & Erlanger and Joseph Brooks the right to present "Rebecca of Sunnybrook Farm" in one of the actor-manager's London playhouses, to open the latter part of April. In that event the entire American company may be taken over by the English engagement. Sir Charles has been selected chairman of a committee in London that has in charge a gala dramatic performance, which is to be one of the events of the jubilee. Herein an operatic performance has been given chief place on the program for such occasions, but this time the dramatic profession is honored, undoubtedly due to the high standing of Sir Charles.

Some interest has been caused here by the report that Lord Rosebery, former prime minister of Great Britain and Ireland, had proposed to Mme. Cecile Sorel, the well known actress of the Comedie Francaise. At once the English Journals despatched reply-paid telegrams to the charming artist, enquiring if it were true. When asked if the Earl had proposed marriage she smiled enigmatically.

Isadora Duncan's series of matinees at the Chatetlet have been a success in every sense of the word. She is shortly going on a tour in America.

A new skating rink on the Rue La Boetle, off the Champs Elysees, was opened last week, which makes six in Paris, with none a lasting success.

The works of Henri Murger, author of "La Vie de Boheme," have now become public property. Murger died 50 years ago. According to the present copyright law all literary works are protected in France for 50 years after the author's death. It is said Murger sold his famous book to a publisher for $27, who made $200,000 with it.

Dambreville, a well known comic singer, committed suicide Feb. 2. He was aged 64, and no longer meeting with any success on the stage, preferred to disappear. He had entered the home of the Ariste Lyrique some years ago, but the glare of the footlights was irresistible. Eugene Dambreville was at one time stage manager of the Opéra Comique, and then fulfilled a like position at Bobino, and later at the new Cafe Chantant Chantecaille. He has appeared as a singer at all the smaller halls in France.

Variety is on sale at the principal kiosques on the main Boulevards, Paris. Back numbers kept at the Librairie Etrangere, 37 Rue Saint Augustin (Place de l'Opera), Paris.

The south of France is much in vogue at this season, and a number of Americans found at Nice is legion.

A new comedy house, named the Theatre des Varietes, has just been opened. At the Continental, 'On a Retour from an Island' is being given. At the Jetee Promenade they have a revue, also at the Eldorado: vaudeville show at the Kursaal; "Merry Widow" at the Olympia; at the Opéra there is a new work announced, "Dancer of Tanagra." Large crowds at the Casino, Monte Carlo. Weather delightful.

At Cannes last week a man was arrested for playing the bag-pipes on the street. He was accompanying the crew of an American yacht back to their boat, but the music was not appreciated by the local authorities, and they detained the musician for an hour.

Variety is on file in the reading-room of the Casino, Monte Carlo.

Here's Billy Gould

By William Gould.


Met a man in Waterbury last week named Freedom. He told me jokes with all the finishes wrong. One hour of Freedom was enough for me.

Met a chap from Bosting named Sinclair Sinclair. It sounds like a church revival, whatever that is.

Al. B. White is studying the part of Romeo. He is going to play it in three different companies to my knowledge.

When you are in a strange town you have peculiar thoughts. I've been wondering "Where do all the amateur cornet and trombone players practice?"

Jumped into the United States last Sunday to play the Green Room Club Benefit.

Oh, well, Bridgeport isn't such a large place. Now, you tell one.

Good news for you; Henry Sofranki's son is on the bill with me this week. Who is Henry Sofranki? Well, I am surprised.

There is quite a difference between a regular sailor and a Connecticut sailor. (A Connecticut sailor sleeps on a boat and works on a farm.)

Something wrong with the show business. I worked two weeks consecutively.

Vincent Bryan's idea of a good time is to be strapped to a chair in a padded cell with 20,000 clocks all wound up and going to stay in that room for 24 hours and meet your wife's relations.

Two small town rubes meet. 1st Ruben—Cy, where is your boy Hiram?

Cy—He's a play actor.

1st Ruben—Where he be acting?

Cy—in vadodile.

1st Ruben—Where's Vadodile?

Cy—Some place in Rhode Island.

(From whence came the expression "Small time").

I saw Pat Rooney beat Hoppe at billiards. Goldsmith and Hoppe do a nice act.

The leader of the orchestra in Waterbury has struck a clever and a humorous idea. If any of the songs sung, are stolen melodies, he plays the original melody in his overture. I was a victim.

"The City" played this village the other evening.

A former manager of Jacques', Waterbury, said: It is a very appreciative audience. They applaud with their knees.

One generally associates Billy Gould with classy girls and at last he has found who poses herself the classic. In Harriet Lorraine Mr. Gould has a young woman who easily follows Valeska Surratt. For the first gown Miss Lorraine has chosen black satin, made in straight empire lines. A green and gold was a handsome second gown. But for the white satin tailored suit that made the women in the audience at the New York last Sunday evening sit up. The skirt was narrow and trimmed in white butting. They were trimmed out just below the armpits, had a single black velvet rever, also one corner turned back and lined with black velvet. A small black hat trimmed in striped black and white ribbon and flowers completed a stunning costume.

Coe and Johnson's "Sambo Girls" (Colonial) wear pretty costumes in the "Peacock's" Vaudeville. As Spanish girls the dresses are a riot of colors.

When William Courtleigh first produced "Peaches" in vaudeville one of the girls he "tried out" for the titular role was Janet Beecher—and found she wouldn't do. Miss Beecher now is the leading woman in New York's most successful play "The Concert." Miss Beecher was charming as well in "The Lottery Man." Can one too good for vaudeville? As the wife of the musician in "The Concert." Miss Beecher is attempting a matronly appearance, but it requires more than the streak of grey in her hair to hide her girlishness. And what a gorgeous head of hair Miss Beecher has, and what good care she must give it. The part requires but one gown and for this Miss Beecher has chosen a blue chintz mat, made very well, but plain.

When a 'single' leaves the Monday morning rehearsal of her music to her maid, the result is so sure it may be anticipated to be disastrous. It happened with Vesta Victoria at the Plaza Monday. Miss Victoria was noticeably annoyed on the stage. It may teach her that she should have her own leading a Miss Victoria was wearing an evening dress, of white satin made princess with a drapery of embroidered chiffon was decorated with a diamond necklace and butterfly.

Black and White are two pretty English misses who have dressed their acrobatic act daintily. The black and white costumes consist of silk tights, extremely short skirts and sailor blouses. (Plaza.)

When giving afternoon teas no one has anything on beautiful Rita Johnson Young. Last Tuesday she received her girl friends and just a few boys in one of those semi-classic creations which she wears more gracefully than anyone excepting Mrs. Pat Campbell. Of course Geraldine Farrar and Blanche Bates dropped in for a cup of tea, and Mrs. Chauncey Ollott and Mr. Howard Estabrook drank two cups. Laura Hope Crews rushed in with Jessie Glendinning around six o'clock, but having attended two other teas the same afternoon couldn't even look at a cracker. Miss Crews is trying hard to get out of the ingenue ranks which she has adorned since the days she charmed us all in Henry V. Donnelly's Murray Hill Stock Company, but if you had seen her at Mrs. Young's tea you would have sworn that not a day had passed since she came the first time with the reputation of being the sweetest little girl who had ever played in Frisco's Alcazar.

The reports of disension between a certain very charming woman now appearing on Broadway and her new husband are too true, to everyone's regret. And everyone acquainted with the circumstances sympathetically heartily with her. Another stage romance shattered.

At Leila Macbunrey's last Sunday night musicale, Minnie Dupree charmed and surprised and gave three or four child recitations a la Kitty Cheatham. John Mason was so carried away he forgot all the cares attendant upon the production of Gus Thomas' new play, and Avery Hopwood applauded with a zest that showed how glad he would be to have Miss Dupree do one of his plays. Who knows?

The Rexos (Colonial) dress their act in an attractive manner. The woman wears a short, light-red skirt and coat heavily embroidered in gold and trimmed in ermine. The man wears tights and jacket in same coloring.

I heard a story about a vaudeville critic that's funny enough, though the critic denies the truth of it. Of course, that's expected. A big act lately appeared in one of the Broadway vaudeville theatres. Toward the middle of the week the critic called up the female star, and offered congratulations of a very hearty nature over the wire. The star returned thanks, and the conversation ended. No "business" was talked about (some critics do think of business, you know). Their criticisms bring little salary, but I understand the commotion on advertisement is rather high just now. The next week the act was playing at another New York house. Again the critic called up the chief woman. He asked her if she didn't care to advertise, a page or a half page, or anything. Miss Windham would do anything, of course. The critic replied the star. "Your paper doesn't reach the people I know and who I would want to read my advertisement." "Do you mean that?" asked the critic. "I certainly do," replied the actress. "Then, Miss Blank," said the critic, "I take back every nice thing I said last week about your act. I think it is rotten."
YOUR IDEAL VAUDEVILLE BILL
$200 IN PRIZES

$100 for the best bill submitted; $50 second prize; $25 third prize
$15 fourth and $10 fifth.

SELECT YOUR OWN JUDGE

There is but one more week for the publication of the coupons in the Ideal Bill competition, the contest closing with the next issue of Variety, Feb. 25.

There has been no great change in the balloting for Judge, William Morris still leading.

The following letter has been received:

Denver, Feb. 9.

Editor Variety:

Speaking of Ideal Bills! I want to tell you of an Ideal Bill that played the Grand Opera House, St. Paul, Minnesota, way back in 1896, when vaudeville was just breaking over the horizon.

The bill ran as follows, in this order:

Montgomery and Stone (in black face)

Conroy and Fox.

MANCHESTER, Feb. 16.

The Boys of the Camp. Robert C. Hart, Manager. F. W. and John A., and Mary and J. D. Richardson, and M. J. and C. E. 

Worthington.

VOTE FOR JUDGE

(Vote received up to Feb. 15, a.m.)

WILLIAM MORRIS . 5412
PAT CASEY . 4701
PERCY G. WILLIAMS . 3217
JENIE JACOBS . 1143
GEORGE D. DRISCOLL . 656
MARTIN BECK . 618

Write in name only of act.
Mail to Ideal Bill, Variety, New York.

VOTE FOR YOUR OWN JUDGE

The blank space may be filled in with the name of any manager or agent preferred.

Any variety manager or agent in the United States and Canada eligible, including resident managers of theatres. (Any agent, man or female, connected with an agency is voted for.)

(Neutral for a professional or newspaper man will be accepted.

Wood and Shepard.
Irene Franklin.

Hallen and Fuller.

J. A. Murphy (Murph did a monologue and introduced his famous "Leihi’s" dance).

Felix and Cila (George Felix now of Felix and Harry).

Knox Wilson.

Stinson and Merton (Al Stinson was doing the same act that he always did. His famous collection of nothing was an act.)

Irene Franklin was the bit of the bill by all odds and I recall that she sang “Keep Those Gates Ajar.”

Perhaps you will admit that this bill presented right now would be a hummer. At that time the artists were little known with the exception of perhaps Hallen and Fuller who had been around for some time in their own show and with Joe Hart as Hallen and Hart.

With the exception of Al Stinson who has gone to rene and Conroy and Fox who have passed out of vaudeville, everyone of those men mentioned are headlining acts in the best houses. I think I remember that Wood and Shepard are also of the past.

This bill was organized in Chicago and played two weeks (one each in St. Paul and Minneapolis) and was a record breaker for attendance.

Yours truly,

Nelson Haight

P. S.—I was stage manager.

All bills to be submitted and votes for Judges must be in the New York office of Variety not later than March 6, to be counted. The vote for Judge will be announced in the issue of March 11, and the Ideal Bills selected for the prizes will be made some later.

"WILD WEST" IN EARLY CLASH.

Washington, Feb. 16.

This town is likely to be the scene of an early season clash between Miller Bros. & Arlington's "101 Ranch," "Wild West" and the "Two Bill's" show. As Buffalo and Pawnee Bill will not this spring play Madison Square Garden, the opening of the show will, of necessity, be under canvas.

Philadelphia may be the opening stand (although Boston was the first reported), but Edward Arlington, anticipating that Washington may be selected, has arranged to bring "101 Ranch" here at a date which he hopes will anticipate the "Two Bill's." Should the "Scout" show finally decide to start the season in Washington, the "Ranch" show will be here to oppose it.

OPENINGS FOR RINGLING SHOWS.

Chicago, Feb. 16.

The Baraboo Bros. have decided, according to good information, where their three shows will open the coming season. No. 1 Madison Square Garden will be the Barnum & Bailey show, for the customary New York City circus season.

The Ringling Show will open at the Chicago Coliseum and open under canvas will ship to Zanesville, Ohio, where the tents will go up April 26. The show will work east to make some sections of the territory ahead of the "Two Bills," which will open the Wild West season under canvas and be earlier ready for the road than when the Buffalo Bill outfit opened at Madison Square Garden behind the circus.

The Forepaugh-Sells show will be shipped from winter quarters direct to St. Louis, where a week's engagement will start the season for the third Ringling Bros. organization.

WHITH'S TROUPE.

The Flying Jordans, Adelade Trio, Miss Onita Meade, Madison Square Garden and Hoy will leave New York Feb. 18 for Vancouver from whence the performers will sail for Australia to join the Wirth Brothers' circus.

Harry Allen signed most of the acts for a year's engagement with the "white tops."

NO ROPING CONTESTS.

St. Louis, Feb. 15.

A special dispatch from Oklahoma City says that amusement promoters are taking a more serious view of the anti-cattle roping bill which the lower house of the Oklahoma Legislature has passed.

The measure prohibits cattle roping contests and though so far regarded as a joke, now threatens to become a law.

EDWARD SCORES A "SHUT OUT."

In making his railroad contracts for Miller Brothers & Arlington's "101 Ranch" Wild West, Edward Arlington scored a big hit in being the first showman of the year to deal with the New York, New Haven & Hartford Railroad.

There is a rule of that road which provides that three weeks must intervene between both before and after a circus of any kind shall be engaged on their rails before any other show can be carried over the road.

The "101 Ranch" Show will be the first in and a string of unusually good towns are thus tied up for the Oklahoma outfit under assured protection.

THOMPSON STAYS WITH "RANCH.

The "cook-house" report of the winter rumor mongers that William C. Thompson would transfer his newspaper abilities from Miller Bros. & Arlington's "101 Ranch" to Buffalo and Pawnee Bill's "Wild West" is asserted by Edward Arlington as without foundation of fact.

Thompson was principal press agent with the Pawnee Bill show when Arlington was interested with Major Little, going from his position as press agent of New York Herald, to that of executive of Pawnee Bill and Wirth Bros.

When Arlington hooked up with the Miller Bros., the position of "story man" was given to Thompson and he has since remained in Arlington's employ.

Major Little did negotiate with Thompson for the "Two Bills," but an agreement was not clinched and Thompson will, therefore, be in his usual position with the "Ranch" show the coming season.

MAIN GOING OUT AGAIN.

Chicago, Feb. 15.

Walter L. Main was in town recently arranging to hook up a small circus to bear his name this summer. Main has been out of the game for some time and expects to "come back" right, but in a small way. The Coulter & Coulter Dog and Pony Show is forming up at winter quarters in Lancaster, Mo. Circus features will be added to the animal displays, bringing the outfit up to twenty-four cars. Thomas Hargraves is assembling an eight-car show at Hammond, Ind., for next summer's tour of lots in this vicinity.

COL. FRANKLIN MAY COME BACK.

Chicago, Feb. 16.

It is reported here that Col. Wm. E. Franklin is occupying some of his winter vacation at his home in Valparaiso, Ind., in musing propositions to reconsider his determination to retire from the circus field for good. His engagement as general manager of the Selis-Floto Show ended with last season and Col. Franklin then said he would not run the road for good and all. But the Robinson Famous Shows have made him a proposition which may lure him. There has also been an offer made for him to concern himself in the Campbell Bros. Show.

DIMINUTIVE ISABEL D'ARMOND

Next week at the FIFTH AVENUE will witness the first New York show of the former musical comedy star, ISABEL D'ARMOND, who will appear there in a new vaudeville offering, assisted by George Moore and Miss Marie Moore ("D'Armond has been playing this time in the outlying districts for several weeks past, whisking her present star into shape, and if advance reports are any criterion, her New York showing will win new laurels for her.

NOTES
FORUM

Superior, Wis., Feb. 6.

Editor VARIETY:—

Please accept thanks for publishing my letter in reference to "The Writ-
er's Dream." Appreciating your comments as well, I will answer questions asked.

I doubt very much if my brother ever heard of "Marvellous Dick," for the fame of a Paris success does not reach Berlin as quickly as New York. Besides, he is a busy man.

When I first heard of "Marvellous Dick," I believed it was an act like "D".

I did not acquaint my brother with the full details and whenever offering the act for sale I just described the effects, not the modus operandi. Miss Lorraine and Buckley must be confused with Joe O'Gorman, London, present husband of Miss Lorraine) are the only ones I took entirely into my confidence.

Mr. Buckley is a fine actor and would have played the Pantages Circuit last season. All thought well of the act, but my price did not suit.

The former manager of "Barow-
sky's Circuit" in China is now with him on the S. & C. Circuit. Meet-
ing him on the train recently, he told me that "Lin," a Chinese who worked for me in China, had told him that Miss Lorraine had told him in London how "Menekei" is work-
ed. I forgot the name of the gentle-
man. He is on the same bill with the Jungman Family. That story made a trip around the world.

New Castle, Australia, Dec. 29.

Editor VARIETY:—

In VARIETY, Nov. 26, (Australian Notes) it says that Gray, of Gray and Graham is a "knocker" and that Tom Armstrong, of Armstrong and Verne, is the one who saw you. Do you call the man a "knocker" when he comes to Australia and sells a 15 week act, besides others, Cameroon and Flanagan's "Dreaming Room" act, and Lucy and Culley's full act and Wise and Milton's act, and Daly and O'Brien's Slash, and in its of my act.

After I got here I made so much trouble for him, he ate once at a dinner to Barrett to pay weekly for his 'Battle of Too Soon,' but he played seven months in New Zealand before. How did he get this act in the first place, and how did he get the other acts?

Miss Verne said she had traveled a good many miles for ideas and took something she liked to use out here. Collings threw out idea of making another act, until the five acts had appeared; then all over again. The Crystal across the street was conducted the same way.

The admission was ten and twenty cents, but up every night cost a twenty-cent seat. They came in for ten cents and the minute the lights went out for the pictures they hopped into the twenty-cent seats.

Every one in the house was related to the proprietor. His sister-

in-law sold tickets, uncle tended the door, aunt played the piano (horror), nephew ran the stage, and the stage manager's wife attended to the props.

The audience drifted in and out, read newspapers and ate lunch but not a laugh or a hand out of them. I never could understand why people will pay to go in a theatre and then try to read a newspaper in the dark. Never saw the propertor but once and then I met him at the laundry. I said good morning but he looked so mad about it I was sorry I spoke. They say he is very peculiar, but a regular 'Prince' when he gets his way. I think the only business he has ever met in show business has been rather disappointing, managerial "Princes" in particular.

Dissatisfied Saturday night finally showed, and a little old man came around with a leather bag and paid us off in nick-
els. McPhatter's cousin that runs the Hotel St. Dennis presented our board bill at the box office but was refused payment because we never had any laundry work to our manager.

When you play a whole week with-
out getting a laugh or a hand it makes you wonder whether you are good. I believe we owe that bill because we had to suggest anything to improve my act. One said to cut out the dancing and do more singing. Another said cut out all the talk and do more dancing, as it made no noise and when the audience awake, and another advised me to do a straight banjo turn as it did not depend upon the English lan-
guage and it was easier to sell, too.

Late in the week we got a letter from the Joshe Agency offering us a week in Lunga, Minn., for our double act. The fare was $10.75 each, but we were advised to take it because there was such a lot of work from there clear out to the coast. The letter stated that we could book the Grommet Circuit as far as Ox Jaw and then connect with the railroad, after which we could play twen-
ty weeks on the Salmon circuit. The railroad fares would not amount to any thing for we could get cheap round trip tickets as soon as we ar-

lived in Lunga.

When Pickitt, McPhatter and I talked it over, Pickett said he didn't care much about going but did not like the idea. McPhatter said he would take up the time with me and no one would know the difference for although Pickett and I had been a team for several weeks we had never done our double act.

Pickett loaned McPhatter $5 towards his railroad fare and had enough left to get back to the Gua Sun territory. McPhatter sold his horse and packed his wardrobe and props in a barrel which he shipped ahead by express. We left Broadway Sunday morning and arrived here Monday night. We open Friday night at the Theatre and from there as to make the next town to open we have three days to fix up our act before we open here. I will let you know how we make out.

Mrs. Judy Lucas.

WIFE IN HUSBAND'S SKETCH.

Chicago, Feb. 15.

Mary Cross, wife of Frank Sher-

idan, is billed to open tomorrow at the Willard (a Flo) in "The Dorellet," the sketch of her husband's success which Sheridan formerly played in the Mor-
s house.
NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance of the Ladies Arzona
New York
Harry Kelly and Co., Hammerstein's.

13 Mins.; Full Stage (Special).

Patrick Keenan and Co., Hammerstein's.

3 Ravens, Hammerstein's.

Orpheus, Plaza.

Hands and Feet, Manhattan O. H. Great Atlas, Hippodrome.

Bernard Blumenfeld, Hippodrome.

Amelia Stone and Armand Kaliz, Colonial.

Bernard and Dorothy Granville.

Songs, Talk and Dances.

17 Mins.; One.

Hammerstein's.

Bernard and Dorothy Granville have their first New York showing at the same house where Bernard Granville made his Metropolitan debut some time back as one-half the team of Granville and Rogers. Granville is a versatile chap, looks well, has a pleasing personality. Possessing a good voice, he can also tell a story well, and is a dancer of unquestioned ability. Dorothy Granville is a little girl, inclined toward the plump. With a pleasant smile and a likeable quiet manner, with voice enough for the work attempted, Dorothy is an alternating partner for her brother. She wears three beautiful ankle length gowns. Granville again wears the exaggerated Eton outfit. The specialty as it stands will please. It is a way to do the old fashioned team offerings, containing variety and a bit of novelty, but with some rearrangement the turn could hope for better positions on the bigger bills. The Granvilles are the "No. 2" at the Tray. They should be sure to arrange a specialty that would place them well down on the best of programs. Work, in the natural course, will probably bring the changes.

Dash

Robert's Rat's Cat's.

13 Mins.; Four (12); One (1).

Hammerstein's Roof.

In this act Robert has a novelty to say the least, and one that should far end of work if the natural prejudice against the rodents can be overcome. The thirteen minutes that Robert holds the stage are devoted mostly to putting the rats through tricks. Two beautiful cats have but little to do except fill out the picture, effecting a scene quite of the Biblical verse of the lamb and lion living together. The trick is the performing of looking paraphernalia. The rats perform all sorts of tricks including rope and wire walking. At the finish in "one" a "slide for life" with one of the animals clinging to a small trap makes an amusing ending.

Dash

Web Trio.

Acrobatics.

13 Mins.; Four.

Hammerstein's Roof.

Two women and a man. The larger of the women and the man do all the understanding while the lighter, who seems but a child, does all of the aerial and handstand work. The routine is effective and the act is one that will fill the closing position on any "small time" bill.

Dash

Dorothy and Goodwin.

Singing and Dancing.

13 Mins.; One.

Union Square.

The man in eccentric make-up registered an emphatic hit with his loose dancing and acrobatics. The singing is of secondary consideration. The act received good comments and the routine is effective. She dances acceptably, but it remains for her partner to put the act in right with the audience.

Dash

Frank Keenan and Co. (8).

"Man to Man" (Dramatic).

23 Mins.; Four (Special Set).

Fifth Avenue.

Frank Keenan tried another dramatic sketch on New York at the Fifth Avenue this week. The new playlet is by Oliver White, and at times is intensely dramatic. While it does not come quite to the mark which Mr. Keenan himself would set for "Oath," it will serve its purpose. "Man to Man" is the title. It is called a sketch of New York City life. In actual detail there are several slight faults, but taken as a whole, each of the melodramas has taken it upon itself to immediately take all cases of diphtheria to contagious disease hospitals there is no chance for a little child to be lying in a tenement suffering from that malady. Mr. White has written a story that smacks strongly of socialism and carries as its theme the oppression of the poor by the rich. The scene is of a physician, whose specialty is diseases of the throat. The set is rather elaborate. A snow effect is visible through a large window. At the rise Miss Truman (Sadie Williams) is a maid setting the room to right of the one fault with "Man to Man" for vaudeville lies in the fact that it is slow in getting started, there being fully twelve minutes devoted to telling the gist of the story before the real action takes place, although once under way it becomes gripping and gruesome. The cast with which Mr. Keenan has surrounded himself is a worthy one.

Dash

McKee and Leavine Sisters.

Singing and Dancing.

12 Mins.; One.

Chicago.

This act is a departure from the customary "three" formation. There is an absence of conversation and the usual frame-up. The girls previously worked as a quartet under the directorship of McKee; the leadership has now been added as a strengthening feature. He builds up the act considerably through his excellent singing and good appearance. The girls attend to the terminal employment and steadfast advance along with the girls. Just now the routine could be improved upon. The three open for a song with the man in soldier clothes. One of the girls accompanies a change without losing the stage, remaining to sing, very agreeably, an Irish ballad. She is joined by her sister for a duet song with a country flavor. As they are well groomed and well behaved and have no conceit of themselves the attention is well justified and for no coacting. For the opening position the act is all right. The turn would do very well for the smaller houses.

Dash

Kaiser's Territorial.

12 Mins.; Full Stage. Open in One.

Kaiser's Territorial opened the show at the American and did very well, indeed, for that position. The dogs are well groomed and well behaved and go through their action with little or no coaxing. For the opening position the act is all right. The turn would do very well for the smaller houses.

Dash

"Honoring Among Thieves" and Uyeno Japs are new acts appearing next week at the Hudson, Union Hill, N. J.
Jere Grady and Co. (2) "The Butterfly" (Comedy).
10 Mins.; Full Stage.
Alhambra.

Jere Grady and Co. are playing "The Butterfly" for New Yorkers this week. If the sketch has not been seen in vaudeville before then something vast is being offered. Jimmy, the son of a wealthy contractor, becomes enamored of an actress called "The Butterfly." The actress likes James, too. They become engaged. The father cares not for sentiment but wants to get to the quick of things. He, therefore, goes to see the Butterfly and repents the solid harmony of his former life when he sees the Butterfly. The acept consents to break it up. While father is secreted behind a screen, Butterfly throws it into Jimmy's lap. The Rogers Bros. are in that show. It is likely that Miss Brennan played with them. The trio have taken their vaudeville offering from the musical comedy. They open with "Colony Town." The act is so accompanying it with a neat dance. From this they go into talk which leads to the doing of the "Admiral Day and Knight" uniforms by the men. During the changing Miss Brennan sings a solo, something which Miss Brennan should not do. It proved how far looks and personality will go, when she got away with the song. The men return with more of the comedy act and then with Miss Brennan in evening gowns (she appeared first in a tailored suit) go into a burlesque grand opera bit. "Colony Town" makes the finish. It is this number that sent the act over to an approved hit. The number was given in capital style and showed the men to be first rate dancers and threw light on their real strength. Singing and dancing only should be the motto. The act is too short, although it is as neat as it is handled. The burlesque opera should be dropped altogether. The act is running too long and this would cut it down to about the proper length. Fifteen or sixteen minutes, please.

Klein Bros. and Brennan. Songs, Talk and Dances.
21 Mins.; One.
Beverly.

Klein Bros. and Brennan are billed as late features of "In Panama." The billing doesn't mention whether this includes Miss Brennan. The Butterfly is one of the Rogers Bros. in that show. It is likely that Miss Brennan played with them. The trio have taken their vaudeville offering from the musical comedy. They open with "Colony Town." The act is so accompanying it with a neat dance. From this they go into talk which leads to the doing of the "Admiral Day and Knight" uniforms by the men. During the changing Miss Brennan sings a solo, something which Miss Brennan should not do. It proved how far looks and personality will go, when she got away with the song. The men return with more of the comedy act and then with Miss Brennan in evening gowns (she appeared first in a tailored suit) go into a burlesque grand opera bit. "Colony Town" makes the finish. It is this number that sent the act over to an approved hit. The number was given in capital style and showed the men to be first rate dancers and threw light on their real strength. Singing and dancing only should be the motto. The act is too short, although it is as neat as it is handled. The burlesque opera should be dropped altogether. The act is running too long and this would cut it down to about the proper length. Fifteen or sixteen minutes, please.

Jessie Edwards.
Dog Act.
18 Mins.; Full Stage.
Chicago.

Seven Pomeranian Spitz dogs, white as snow, long haired and beautiful, are used in this prettily of canine display. Miss Edwards is a stunning figure. Her dress is wondrously arranged and of statuette-like figure. She dresses in white uniform, with high-topped boots and close-fitting trousers, presenting an attractive figure as she gracefully moves about the stage. The "Colony Town" curtain of black satin which throws into clear relief the white dogs and their trainer. A black dog is used for comedy, and clowns well. The Pomeranians, however, are the beauty of the act; their tricks are not of a very difficult order, but they work smoothly and form part of one of the prettiest "night" acts imaginable. The act could serve as an attractive number on any bill.

Ruby Caldwell.
Singing and Dancing.
7 Mins.; One.
Fayetteville.

Tooe dancing is featured by this young นาย who opens with a song that was well received on the "In Tan." She has a good voice, enunciates well, but could make a better impression by using another number that is not so old and worn out. A different style and color of dress would also help.

Low Adams and Dave Schaeffer have formed a partnership and will present a new character skit in vaudeville.

Fred. Wright, Jr., assisted by Claudia Clark.
Songs and Dances.
17 Mins.; One.
American.

Frederick Wright was imported from England by Charles Frohman for the "Our Miss Gibbs" production. This week he is to do his act at the Victoria. Wright will be fortunate if he doesn't do that in vaudeville with his present offering. The comedian is rather unfortunate in his position on this week's American bill. Mr. Wright is not quite the type for a vaudeville American and people like. Also he is too strong a comedy for Wright to follow. Wright did five numbers. In two he was assisted by Claudia Clark, a good looking girl with a pretty voice. Her appearance helps greatly. Wright has a good idea of how a song should be delivered and were he saddled with the proper material might be able to put it over. His great fault is not that he is not strong enough, however. The songs are odd in both melody and lyrics with one or two possible exceptions. They have probably been taken from shows that were a"success" but not well enough. He is an excellent dancer, but does not show it properly for the best results. If his intentions are to remain in vaudeville he will have to offer something better. The house received the offering cooly and with indifference.

"Le Complique." 
Theatre Michel.
Paris.

This little house, managed by Michel Mortier, produces a new program of short plays Feb. 2. In one Miss Bennett, an American girl, debuted in Paris. A kind of Raffles seize the opportunity of robbing a house while two lovers are away. Miss Bennett comes as a crook and time meeting. He then denounces the man as the thief. The supposed burglar is tongue-tied, for he cannot prove his innocence without dishonoring the two lovers. Miss Bennett comes to his aid. He therefore suffers in silence. The plot is not new, but well told. Another piece presented called "Le Veiller de Nuit" is by Sacha Guitry, son of the well-known actor. It is the well-worn story of the old lover and young mistres. He is a handsome artist. Sacha played the painter, and Mlle. Lysen (in private life) played the heroine. The plot is a little tempered but faithful maid of all work. The acting and sketch were favorably commented upon.

Goodall and Craig cancelled fall river for the current week, both suffering from colds.

Victor Hollander, composer of "The Big Revue 1910-1911," now running at the Metropole Theatre, Boston, has signed to write exclusively for Joe W. Stern & Co. In addition to being a composer of note, Mr. Hollander is said to be one of our most picturesque conductors. He has written several numbers that are well known in America.

O'Brien, Havel and Kyte."Monday" (Comedy).
24 Mins.; Full Stage (Special).
Greenseen.

Exactly twenty-four minutes of laughter and smiles are in the new offering of O'Brien, Havel and Kyte, at the Orpheum this week. With M. Cleaves, Miss Lynn and Miss O'Brien's Victoria on a Monday morning for his plot. The theme is a travesty of the "freak acts" that have been playing that house in the past two or three years. Monday's program review the trials of an artist on arrival at the theatre, where she is unknown. The headliner is a snake dancer. Tom O'Brien-Havel is the cag, Miss Lynn is the call-boy, and Miss Kyte the headliner. The run revolves about the attempts of the "small time" headliner made a big time star over night. To act as I say, the two boys "kid" her and finally tell her that the proper caper is to give a tryout in the green room for their benefit. With the wiggle of the "try out," the boys join in to add to a strong finish. The "stuff" is rather "fly" and "The Corner" would manage to get all of the regulars, although much of the value was lost on the Brooklyn audience. There is a lot of vaudeville comedy to earn a lot of laughs and gain a big applause finish.

Fred.

Naval Trio.
Comedy Singing.
14 Mins.; One.
Munliattan.

The basic idea of this act is quite new and therefore the boys got a start on the audience which, however, soon wore off and the last number could not save the turn. What seems to be most needed is stage management. The boys dress neatly, one as an officer, another as a seaman (both "straight") and another seaman, who does German comedy. The latter has taken the better parts of the monologues and has been happy in doubling with Ils and tills and placed them together. Those out front quickly became aware of the "copy" and he was applauding off. The officer who is a high bass should attempt a baritone solo rather than "Asleep in the Deep" in the low key, which is beyond his vocal capabilities. The tenor does very nicely and should be permitted to finish his solo with harmony interruption.

Fred.

Florenc Richoll.
Songs.
8 Mins.; One.
Hammerstein's Roof.

As a "small time" single Miss Nickoll will do very well after she manages to put in several months more on the stage and obtains stage presence as well as several other little tricks that will only be possible if she present at present seems to have a tendency to get into the wings as soon as possible after her numbers and runs off at almost top speed, with no semblance of gracefulness. Her repertoire comprises three numbers that are well suited to her voice.

Fred.

(Continued on page 18)
Colonial.

(Estimated Cost of Show, $5,000.)

At the Colonial Tuesday evening, the orchestra was a little over half full. Even Percy G. Williams, who gave Miss Tanguay a gold medal, he said she had won last week, informed the audience during his presentation speech that he himself didn’t seem to be a very good drawing card. Still Miss Tanguay got the medal for bringing the most money to the box office during the four weeks there, commencing with Adeline Genee, and continuing with Nat C. Goodwin, Valeska Sutt, closing with Tanguay.

Even the model medal in one hand and a fist clutch on his speech, Mr. Williams informed Miss Tanguay (with a gown thrown over those white tights) that she’d drawn more money to the box office than any of her Gold Medal competitors. To stand off any doubt, Mr. Williams presented Miss Tanguay (besides the medal) with an affidavit that it was signed by all the officers and have been called the new “Colonial manager,” and Dudley Clements, treasurer, both members of the Colonial club.

Miss Tanguay replied by remarking she didn’t think Mr. Williams in person should have showered a gold medal upon her, and added as an afterthought, “God is good to me.” A few moments previously Miss Tanguay told it in a whisper, but later, she has been tinged with the week’s engagement. Who was entitled to the credit for that or the medal wasn’t indicated by the speaker.

Last week Miss Tanguay was treading the boards also, but with increases in the admission prices tended to a swollen box office record, a point Miss Tanguay’s competitors were not favored with. Miss Tanguay’s gross receipts for the week were some what under $100 in excess of those drawn in by Mr. Genee, although the latter made a debut, while Tanguay has been a steady caller at the Colonial.

Tom Edwards was the distinct hit of the Colonial show Tuesday evening. He has improved his ventriloquial offering greatly, particularly at the finish, and drew loud laughter with his very neat comedy. He has also improved technically. Of the other somewhat new acts, Cole and Johnson’s “Sambo Girls” did rather well, without any particular results, without the large comedian. The Roxos, opening the show, gave a spirited roller skating turn, with a strong finish. They easily go to the top of all 20th Century turners. The appearance and routine, having novelty, which the others lack, excepting the McLarens.

Flo Irwin has not an overstrong act to be desired, but “Our Little Darlin’,” the only thing ever in her act worthy of consideration, excepting the “Clama” recitation.

Time.

American.

(Estimated Cost of Show, $3,700.)

This week it is a long, but rather blue one. There hasn’t been much American for some time. A little shifting about of the program to get more life in the early part of the entertainment helped a whole lot, but the audience was still too small for what was to follow.

The Four Amaranths were removed from the second half to the early section and the fast acrobatic work of the girls didn’t weep into the show proceedings. The Amaranths are doing a capital specialty, too good, in fact, to need any comedy, and the girl with the loose hair who is really the star of the company must be heard to be told so. It doesn’t belong Spencer Kelly and Marion Wilder were another early hit, made so through the mediety of old popular melodies used as a finish.

Felix and Caire put in another hit in the first half. The “Kids,” (“Kids”) no longer caught on early and never lost them for a minute. Amelia Caire has grown to be a dainty looking girl with a world of personality and can sing those musical comedy things with the best that field can offer.

The Rods, consisting of a special and leader impersonations, pilled another hit to the credit of the first half. The audience watched in rapt attention and applauded strongly the musical leaders who were present. Greatly admired, almost unapproachable speed, not losing the likenesses through the quick changing.

Clark and Hamilton closed the first part and finished off the several hits before that had gone before with an early size, if not greater. The pair are in their second week at the house. Clark has become a favorite here. His entrance was greeted with prolonged applause and his witticisms laughed at until the laughs rolled into each other.

The new Miss Hamilton is a dainty little miss who makes a charming picture in her several pretty gowns.

The Four Konzer Brothers, ex-Golden’s, who were sent to the first portion and the show seemed a bit tame after. Galando opened the period with his clay modeling, which the audience took kindly to. The Taft head is about the best thing seen in this line. For expression it would have to be hard to beat.

The Imperial Musicians did fairly with the brasses, but had it not been for Mr. Williams, it would have been less active at the act the showing would have been a sorry one. The turn was not strong enough for the position.

Fred W. Campbell and the Song and Dance Arts also figured in the second half and his. showling did not help things any.

Brown and Cooper had a tough spot next to closing. The boys were on at almost eleven o’clock. They held many, however, and did very well considering.

Larola closed, while the audience was putting on their things.

The Four Konzer Brothers finished off the program. Augustin and Hartley, held over, did well, “No. 3.”

Harry Brown and Co. in the late Richard Golden’s sketch, “A Case of Divorce,” did very nicely.

Time.

Alhambra.

(Estimated Cost of Show, $5,000.)

The Alhambra show ran until 11.30 Monday. The management said that it might have been gone through in one-half hour less time with a general improvement. The holiday audience had every seat, but the length of the show was over the half hour. Not every second was used.

The Francois (New Acts) opened the program and should have been cut at least five minutes. Brown and Blyer were “No. 2,” and the boys pulled out a real hit. The pair are very good entertainers of the raithskeller type. The singer has a free and easy manner of delivery and gets his songs over in a rip roaring fashion.

He does a little foolish dancing with the help that helps. Jere Grady and Co. (New Acts) did fairly well.

Jolly Fanny Rice went through nicely. Miss Rice was suffering from a bad cold which handicapped her, but she managed to put over her work well in a character part in fitting style. The “kid,” and a new “Suffragette” number caught the house, the latter going especially at Harry Lauder Scotch number and a Waltz. Miss Rice’s repertoire. Miss Rice has had a fewimitators in her work but she still remains head and shoulders above them all.

The Four Konzer Brothers closed the first half. The act fell down on all its numbers but the comedy, containing nothing new or novel appealed to the uptowners, and this pulled the turn through. Mamie Fleming, a girl with the looks of a singer very much like Irene Franklin’s, really carries the act.

The Five Brown Bros. were a big hit with saxophone playing. The rest of the musical specialty amounts to little. It is the work in “one” with the saxophones that makes them solid. The boys have wisely chosen selections and the way they can rip with those instruments is truly entertaining.

The comedy is also good. They were forced to play themselves out before the audience was satisfied and even then they came back for three or four bows.

Gordon and Co. played “Lend Me Five Shillings” to the satisfaction of the house. Mr. Goodwin was not given the reception that his name would seem to warrant and the audience was not particularly active at the finish. They watched the sketch with interest, however, and laughed when occasion demanded.

Little Bily appeared after eleven, with the musical specialty, beginning to get restless. The dimtive comedian held on and won them over. The recitation of "The Goblins ‘I Get You If You Don’t Watch Out’ was worth waiting for. The kid also does some very good work.

The Kitamura Japs closed the program, starting after 11.15. Indo.

The Four Konzer Brothers have canceled all earlier time and open Sunday at the Orpheum, Salt Lake.

Moulin Rouge, Paris.

(Estimated Cost of Show, $1,200.)

Paris, Feb.

The new revue at the Moulin Rouge by C. Quinet and E. Joullot, is not a great success, though it is up to the standard of the others produced at this establishment. C'est tres Exotic and all exotic music, and all exotic all through, with only one feature. This is a short pantomime where a girl is made to dance with a corpse so as to deceive the Italian police, who visit a dance hall, and in this performance there is one girl and one man killed. There are two pretty sets, homage to the sun, and the voluptuous forest, but the show has been produced at little cost. The company was engaged, consisting of 11 artists, but not all stars, do marvels with the material at their command. Marcelle Yrven is in the biggest type on the bills, and probably the highest salary among them that he organizes brave-est.

The male contingent is by far superior, though Gaston Dupray is out of place in the ungrateful role of com- pere. There is, of course, a troupe of Zulu girls, but the more important characters of the company are responsible for the dancing numbers, with Bert Angere in another “Dance of the Seven Veils.” Yonne Yma and half a dozen other women look pretty, but it is all prettiness.

The Moulin Rouge is now in the hands of a liquidator, the French society being wound up in order to get clear of the former management. A group of French artists, led by the present group. May it be more successful than its predecessors.

Hamerstein’s Roof.

Whoever attends to the bookings of the acts at that most popular roof top resort at ‘The Corner’ be taken to task for the bill presented there this week. There is absolutely no novelty whatever in the entire production. The Rats and Cats (New Acts) (held over) are at one end of the bill while the Webb Trio (New Acts) finish off the proceedings. Between these two there are three singing acts, a mixed quartet, a comedy and an animal. The Rats and Cats were preceded by an ill singer and followed in one, two, three order with but one picture to break the monotony.

Monday night there was a packed house on the Roof due undoubtedly to the holiday and the overflow from the other 42d street houses. The audience seemed to like the show even though it was as "riff"

The Four Konzer Brothers showed their approval when a member of one of the turns started to deliver the best parts of the monolog of Cliff Gordon and Billy K. Wells. This member was applauded.

The singing acts were the Rollicking Four (New Acts), the Naval Trio (New Acts), and Florence Nicholl (New Acts). The pictures were most amusing and were the marks. After the reception of the last film which portrayed the “Fall of Babylon” and was greeted with a wave of applause. The management might make an effort to have their exchange furnish them with reels that have not seen much service and thereby lessen the number of waits when the film flies off the track or runs into breaks.

Fred.
BILLS NEXT WEEK

NEW YORK.

MANHATTAN O H

Kingsley; Howard, Asher & Grady & Co. (3); Zeen, Jordos & Zeen (2.

AMERICAN

Vesta Victoria, Halway Field, N.C.; Florence Family (3); Angeline de Glege & Co.; Mabel Fonda Troupe; (Two to fill.

PLAZA

Grace, Needham, Clark & Hamilton, Orpheus; Augur & Augustine, Wallace Percival & Co.; (6; 2 to fill.

Olive & Harding, Fine House, Kaller's Doga; Potomac Troupe; (Four to fill.

HAMMERSMITH

Harry, Mins.; Elia Pтворичik Ola; Jack, Deyo, Mark; Murphy Co. X 3; Dolce Blanche, better.

COLONIAL

Andrew, Macch, Stone & Kelly. "The Dancing of Paris VARIETY (3);" Others to fill.

CHICAGO.

Cincinnati.

Oriphim

Matthewson & Myers; Mason & Keeler; Potts, Van, & Seabanc; Good, Brick, & Kellar; (Others to fill.

American

Marcella Oly.

ST. LOUIS.

ORSPIK

Guthman & Co. Whack; Old Soldier's Club; Myers, Warren, & Co.; Thoiber & Kinzie; Bits & Co.; (Others to fill.

ST. LOUIS.

"PAPER THEATRE" OFF.

One of the numerous "paper" theatres has been gone by the boards—this time through no reasonable fault of its promoters. Some months ago Liebler & Co. had practically closed a deal for a twenty-five-year lease of a lot ninety extending from the corner of 37th street half way up the east side of the Broadway block.

The firm had every reason to believe that the owner of the property, who resides in Europe, would consent to a building loan, but when at the last moment, the owners refused to advance any money for the improvement of their property by the erection of theatre and office building, negotiations came to an abrupt halt.

The New York theatre managers will have their annual Sunday evening show at the Broadway, Feb. 26.
THE DEEP PURPLE.

Why "The Deep Purple" should have wrought up the diversified opinions of theatrical people as to its merits is a perplexing question after the show has been seen. It is a melodrama, and contains melodramatic. Some of the fiery passages and situations arose from what is known by the followers of the easy money route as "the badger game." "The badger game" is a cute little maneuver of young people to separate a man from cash through a fairy tale. All fairy tales must have a little fairy, of course, in order to discriminate in accepting the hero who yanks the young woman out of China-town, or saves her from the "badgers." Whoever is preferred depends upon the manner in which the fairy tale is served.

It required two experts in criminology to write "The Deep Purple," Paul Armstrong and Wilson Miner. Which collaborator wrote the tale and which wrote the fairy isn't mentioned on the program, nor is it known which has made the greater study of crooks, but Mr. Armstrong was responsible for the narrative and Mr. Miner for the dialogue. Mr. Miner wrote a great piece of fiction some seasons ago (even if the public didn't believe it). In that he had a character alongside of which a dirty little fairy tale becomes an exchange, although the two are generally one.

The two authors in collaboration have turned out a strong play, one that holds the audience at all stages, and the principals are both good. But, for those who understand, it comes through right, white to those who don't, the story leaves an impression sufficiently strong for many questions to follow the unfolding—true or—just as it appears, and the result is a success. Perhaps the greatest recommendation in the show is advertising of the best kind.

Either the authors or Liebler & Co. (the producers of the show) recognize the fact that a show, or a melodrama, of a character to be determined by the cast selected. Whoever select the present cast made of the play by so doing good melodrama and becomes the producer and responsible for the result. That is what Miss Miner, a remarkable thing. Her methods are legitimate and his very good singing voice helps. Leavitt has borrowed a line that the song, "I Can't Say Positively," is amongst them. Leavitt doesn't need to borrow. He's a good comedian by himself. Ralph Rickus does not get all that his character desires. He plays a broken-down old man who looks as though he might fall to pieces. The make-up is capital, extremely funny, and he should be allowed more scope. He's not altogether like the old-fashioned burlesque gave him a chance for pantomime comedy that showed there were plenty of laughs stowed away in that direction that the show wasn't made to use. Rickus played "straight" as an army officer. He has a dandy singing voice that was appreciated. Charles Mack was on the stage a good deal, mixed up in all the things. Rickus' and Scott's efforts in laugh getting to falling over the stage. His make-up seemed unnecessary and he doesn't appear to be doing as well as he is capable of. W. W. Williams is a corporal and stable. He shared the falling honors with Mack. Stewart brought some legitimate laughs, however, and his face and voice are alone enough to recommend himself. Three or three other men figure in a small way, and help in making the organization one of the best in the singing line.

Ruby Harris takes the lead over the rest of the women, in the billing, at least. That is as far as it should go, for both of the other female principals overshadow her for real work. Ruby is cold and indifferent. She looks well, however, and as second and second, Helen Davis takes the cream amongst the women. Full of life, she is working all the time. In numbers which she does not lead, Helen works just as hard, as though her own. She is a good dancer and is one of the responsible parties for making the show seem good. Marion Campbell also does very well, in the lead, a half the Brittem (as Irene Franklin caricatures it). Marion is all right and fits into the picture. None of the women begin to class with others in the field for dancing.

The olio has five acts, including a minaret first-part by the entire company. It gets over very nicely. Care has been taken in its production. Even better results can be obtained with a bright number or two injected.

Joe Brennan put over a very pleasing fifteen minutes of Irish monolog. He makes his entrance from the second floor of an unembellished long set in "two." He goes into some good though not new stories and finishes with a couple of Irish songs very well rendered. Living pictures are used in illustrating the closing numbers. King and Harris have a pleasing "sister" specialty.

Gladys Sears, an added attraction, opened the olio, doing extremely well with "Marching Through Brest." Her display has greatly improved during the past season. Abe Leavitt and Marion Campbell did fairly with songs and talk.

Rago, a handicraft expert, was also in the olio. His "clogging routine" is fine. One is from a barrel, another from a board (in full view of the audience), and the finish is from the milk can. The announcer was the best part of the act.

Dust.

An application for a receiver filed in the Supreme Court by F. F. Proc- tor for the Keith Amusements Corporation, without any court action having been taken. The trouble in the concern may be amicably adjourned, it is said.
STAR SHOW GIRLS.

As a burlesque organization the "Star Show Girls" would not carry off the post season prize, but as an organization, as a matter of maintenance, it seems to survive. One good feature is its cleanliness.

As the chorus is lively enough and seems willing to work, it might be a good idea to give them a little more time and cut some of the scenes, too long and talky without materially aiding the action of the two pieces.

The principal comedy of the opener, entitled "The Reception of Willie Green," is given to John T. Baker as Willie Green. His principal feeder is Louie Lynn as Polly Pickles. The two manage to extract all of the comedy that there is in the book and add some of their own and all-in-all are the entire life of the performance as laughter producers. In the afterpiece entitled "A Model's Surprise," for no apparent reason, Baker and Lynn retain the same roles.

The opening piece must have had a story of some sort or other, just what would be hard to say, for one car can be a little and the other, from the piece, as it is presented. There is no head or tail to it. The principals walk on, deliver a few lines, and walk off. The time comes for a cheer and some of the band opens with songs and dances. The girls looked pretty in sobreat dresses and sang fairly well. They were followed by The Musical Stewarts, who won no particular approval. Of course the tap of Rosalie offered a "single" with the going rather hard. She just managed to dent the cleanliness. A comedy song "Wax Colors Saved Him" was in next. It is an impossible affair with no reason to it. Reid and Hadley offer a conventional turning song which passes them. There were two added attractions with the show, namely, Hans Holmer, the Champion Marathon runner and Gentle LaCaire and Pikes. It remained for the latter to walk off with the real hit of the evening. The act whooped 'er up and the "ugly duck" shot the bill last week at the Bronx house.

Besides Baker in the male portion, the cast includes a very good Hebrew comedian in Bert Weston, who, whenever he is called on, more than manages to secure his share of the laughs; Frank P. Murphy, as an Irishman also did well toward making matters move along; and Billie Reid as the "straight" position acceptably as far as physique, looks and singing voice go.

Of the women Rosalie makes the most changes. She is a likeable little person and works very hard to get her material over. The所提供的 band costumes seem to be her forte and she wears them well. Minnie and Martha Lockwood also wear several costumes that make them look like "spitfires" and Maie Hadley is not far behind.

The show as it presents is evidently built so that it stands a "roughening-up" process out of town. From the run of the fine troupe the folks who comb it through before the Metropolitan showing is responsible for the gaps that there are in the story.

Nicholson and Norton, Al Jolson and the International Polo Players were engaged this week for the Shuberts Winter Garden. This uses up the available supply of actors, excepting Fred Ward. If Mr. Ward would stop using the Hammerstein lobby for an office and walk a few blocks along Broadway once in a while, he might have a Winter Garden job too.

May Wentworth, injured by the dynamite explosion at Jersey City and who had to spend twelve days in the hospital recovering from the effects of a severe nervous shock, resumed her vaudeville work this week. Miss Wentworth said the Jersey City station waiting for a train when the explosion occurred.

Stuart Barnes opened on the Orpheum Circuit last week with Denen. The Monte Twins start the time at Duluth. James E. Plunkett placed the turns.

ALHAMBRA.

(Estimated Cost of Show, $23,850.)
Paris, Feb. 4

The February program of the Par- ish house of the Variety Theatres (hence) constitutes a good all-round vaudeville show, with more American acts than usual. There are four, but with one new to Paris. The fourth is not composed of American material, only hailing from the older scenes. It is "The Tiger Graves," three plebeian lady acrobats, whose chief interest lies in their curiously colored skin. Everhart and his troupe of four hoop dancers, who opened the same act two years ago at this hall. Minola Hurst, with her Cupid dwarf, also makes good with her old turns.

Collins and Hart have the same business presented at the Marling last year, but the stage and public of the Alhambra are more suited to them, and they are an immense success. The Siedes elicit much laughter with "black art," introduced into the Olympia revue a couple of seasons ago.

The Eight Sazons, billed as an American revue of R. W. Jackson's troupe of dancers. Although the work resembles what has already been put into the Folies Bergeres revues, they take well at the Al hambra with a good number of scenes, not so often available here. The Siedes are also very much with the public.

Worsley and Merriot have a clever trampolin horizontal bar act. A Bill's cycling troupe, Las Freres Zenzar, equilibrist, The Balfours, musical; 3 Celinis, comic acrobats, and C. Baron, who made up the remainder of a good show.

The vedette this month is a sketch from the Grand Guignol, "Depuis 6 Mois," well acted and amusing. Madame cannot keep her partner, a little dwarf, six months past (hence the title) they have all left the house within twenty-four hours, so that Monsieur has been obliged to go out at night to dine at the restaurant. Finally an independent sort of Irish woman finds the place comfortable, and decides to stay. In spite of a tip from Monsieur to clear out at once. It is then discovered that Monsieur has been sending off all the servants, and then grumbling at his wife for her incapacity in keeping anyone in the house, in order that he might be free to go out. Monsieur's next master plan is to play the part of the strong-willed servant to perfection. The plot is very slight, but there is some fun in it, and it goes much better than the former sketch by Rosenzweig, the original cast from the Grand Guignol appear in the piece, which is by the director, Max Maurey.

"Jimmy" Cook, manager of the "Golden Crook" company, who has been laid up for several weeks by illness and was operated on at the Columbian Hospital in Brooklyn, returned to his company at Washington this week.

GROUNDS:

Apart from Mr. Foreman's resignation to the Orpheum Circuit, to take effect upon the return to New York of Martin Beck. Mr. Foreman has been in charge of the department since Mark A. Luescher retired.

OBSIDY:

Greeneville James, who has been playing The Servant in the "No. 2" The Devil, The Servant of "The Man" Company, died in Bellevue Hospital, New York, Feb. 14 of pneumonia. He was stricken on Monday morning and was hurried off to the hospital at once. His body will be sent here for interment.

Mrs. Arthur Pike, mother of Charles E. Colby, the ventriloquist, died Saturday evening, Feb. 11, at her home in Waltham, Mass.

James W. Hall, father of Vera Hall (Raymond and Hall) died at Excelsior Springs, Mo., Christmas Eve. The decedent was a member of The Eagles, K. of P., I. O. O. F., and W. O. W.

Lillian Foster, an actress, died in Chicago at the County Hospital, where she had been removed for treatment. The cause of her demise was set down as pneumonia poisoning.

Mrs. Sarah Strouse, mother of Harry Strouse, manager of the Bucumears, died at her home in Newark, N. J., Feb. 3. Her son accompanied her remains to Wabusah, Ind., for burial.

Edward F. Keeler, father of Edw. F. Keeler, Jr., the booking agent, died at his home in New York City Wednesday at the age of sixty-eight.

GOING BACK TO STOCK.

Seattle, Feb. 15.

The Lois, an Alexander Pantages "pop" vaudeville house at present, will return to stock Feb. 19. It is announced, when Daphne Pollard will head a company now named after her, producing comedies to be changed weekly.

Miss Pollard has changed her mind about going to Australia.

AMERICA'S FIRST "ANGEL."

The Twelth Night Club is promoting a scheme to secure funds whereby to erect a monument to perpetuate the memory of Lewis Hallam, the man who brought the first theatrical company to America. Just how long ago this was he has yet figured out but the Twelth Nighters claim to have the real dope and will soon sing it in conjunction with their initial appeal for coin of the realm.

STAGE CHILDREN'S BENEFIT.

A monster benefit for the purpose of a publicity campaign with a view toward obtaining legislation in the states of Massachusetts, Connecticut and Louisiana against the barring of stage children has been planned by the National Alliance for the Protection of Stage Children. The monster benefit will take place at the Metropolitan Opera House on Monday, Feb. 27, starting at 1 p.m., and will run fully 5 hours. The bill presented will range from vaudeville to excerpts from the dramatic hits of the season and the stars of the grand opera stage.
CORRESPONDENCE

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

WALTER E. HILL

AMERICAN (Wm. Wroth, Inc. mgr. and agent)—A reported crowded matinee and a very light Monday and Tuesday house was the result of the introduction of Jack Lait to the business management of this house. At the Coliseum, a mile further down Wabash Avenue, 5,000 people were reported in attendance in spite of the fact that most of them must have cut into the attendance. But the American is probably the best house in the city, and I have never attended a matinee there where the box office was not well filled. This week, after the opening of the show, entered upon its weekly run; the Vic was maintained by the Coliseum, and the American is probably the smallest of the business houses in the city. Frank Hartley, one of the best little jugglers Chicago has seen, was also a sold-out.-McQuillan and Virginia Cree Crewman) were the biggest new feature and they have "10-16" for six weeks among the neighborhood theaters in town. Their excellent sketch, "The Sheriff and the Widow," natty acted, proved one of the best liked numbers in the bill. Stevens and Nugent, singer and dance; Brannigan Bros. and singer; Cor- nell, violinist, and Frank Hartley, juggler, were the other features of the bill. The American is probably the smallest of the business houses in the city, and I have never attended a matinee there where the box office was not well filled. This week, after the opening of the show, entered upon its weekly run; the Vic was maintained by the Coliseum, and the American is probably the smallest of the business houses in the city. Frank Hartley, one of the best little jugglers Chicago has seen, was also a sold-out.-McQuillan and Virginia Cree Crewman) were the biggest new feature and they have "10-16" for six weeks among the neighborhood theaters in town. Their excellent sketch, "The Sheriff and the Widow," natty acted, proved one of the best liked numbers in the bill. Stevens and Nugent, singer and dance; Brannigan Bros. and singer; Cor- nell, violinist, and Frank Hartley, juggler, were the other features of the bill. The American is probably the smallest of the business houses in the city, and I have never attended a matinee there where the box office was not well filled. This week, after the opening of the show, entered upon its weekly run; the Vic was maintained by the Coliseum, and the American is probably the smallest of the business houses in the city. Frank Hartley, one of the best little jugglers Chicago has seen, was also a sold-out.-McQuillan and Virginia Cree Crewman) were the biggest new feature and they have "10-16" for six weeks among the neighborhood theaters in town. Their excellent sketch, "The Sheriff and the Widow," natty acted, proved one of the best liked numbers in the bill. Stevens and Nugent, singer and dance; Brannigan Bros. and singer; Cor- nell, violinist, and Frank Hartley, juggler, were the other features of the bill. The American is probably the smallest of the business houses in the city, and I have never attended a matinee there where the box office was not well filled.
the good sense to keep away from "rag" tunes within the musical confines of the songs in which he took part. "In Silk Altire" was the sketch title. Miss Yoe appearing as host to an English gentleman came to make an evening call. There was nothing on "High-Brow" about the affair that anything of value was lost to the audience and the act was greeted with abundant signs of appreciation. Three Waverly, acrobats, closed the show. Nettie Fields danced her way to applause and encore; tales and yarns across a musical act which pinned and, Anthony, Hill and Co. introduced a "streeturchin" sketch, a study in its way. Ralio pimped time only partly and Ralph Hertz, as a newcomer, demonstrated that his name was apt; he was much the bet- ter of the two male performers. Edith May Rodd had misgivings toward uttering impossible conditions as well as any acrobats could; the act depended too largely upon perfection of its underlying credence of its belongings; it makes only fair entrance.

BELLIE (Henry Brown, agent).—Another 10-20 was dedicated last Thursday, while in other sections of town several of these theatres are for sale or ready to go "picture ready." The Bellie is located on the corner of North and Albany Ave. The opening attendance was good at both shows, the neighbor- hood simply could not resist the novelty of having as a house of its own, Joseph Whi- ni and Co.; Gen. Hillman; O'Kane Jones; Chas. Bartleson and Musical Sisters provided the entertainment; a pleasing show, on the average.

MONOMAG (J. Khin, mgr.; agent, Frank Q. Doyle) — Glimore, Kimly and Gemme; Miss Storey's, Selma, Alabama; and others.

CALIFORNIA (F. H. Franke, mgr.; agent, Frank Q. Doyle).—Day and Edwards; Gen. H. Hillman; O'Kane Jones; Palms; Culver City; Los Angeles; and others.

VERISH (E. L. Montague, mgr.).—Joe Fann and Bro.; Knox and Allen; Mr. and Mrs. Morgan; and others.

DRUMS (James Ryan, mgr.).—Emerson; and others.

SHAKTI'S (Paul Sittner, mgr.).—Jo Ed- monton, Seymour's Dogs; Marita; Loretta Tappan; Hiram Burnham; Joseph Whini and Co.; Gen. Hillman; O'Kane Jones; Chas. Bartleson and Musical Sisters.

SHERMAN'S (J. C. Onderdonk, mgr.; agent, William Morris).—Helen Stuart; McCarthy and Ensley; and others.

BURGHER'S (Jack Alber).—Burtman; and others.

BOURBON (Ben A. Gilmore, mgr.; agent, William Morris).—Lee Brat; Van and Van; Lawrance; Green; Hotchkiss; Malt; and others.

BRENTWOOD (J. H. McFarland).—Frankly Coth and Co.; Elizabeth Bier, mgr.; agent; Frank Morris; E. Morris; and others.

LINDEN (Charles Hatcher, mgr.; agent, Wil- liam Morris).—The La Valli; Mr. and Mrs. Frankly Coth; Wigglesworth; and others.

Vicie's (George Landis, Leon and Landis; Marion's; Beaches; Gen. H. Hillman; O'Kane Jones; Chas. Bartleson and Musical Sisters.

ACADAMY (Agent, W. V. M. A.).—Alva and Cooperate; Xenon; Walters and Walters; Haley, White and Crane; Colton and Sunset; Tito De; and Samuel Rechbe.

SCHNEIDER'S (L. Schindler, mgr.; agent, W. B. Henderson).—Rainbow; and others.

Talio Drew, mgr.; agent; Frank Q. Doyle; and others.

PLAZA (Fred Hartman, mgr.; agent, W. V. M. A.).—Dunne; Hadersby Co.; German; Alice Leslie Houston; Yackley and Bunflay; Findlay Company; and others.

ASHLAND (A. Widner, mgr.; agent, W. V. M. A.).—DeLuxe; and others.

Hunt's Hotel, Chicago home for many a year for hundreds of actors, is to be demolished May 1 to make way for an office-supply store.

EDWARD AVE. (William Malcolm, mgr.; agent, W. V. M. A.).—Dean and Royer; Grace Leonard; Hawley Gilmore; and Co.; Day and Edwards; Gen. H. Hillman; O'Kane Jones; Chas. Bartleson and Musical Sisters; and others.

LYSA (George Isaac, mgr.; agent, W. V. M. A.).—Denio, Baskin and Co.; Niles; and others.

CIRCLE (Baldessen Bros., mgr.; agent, W. V. M. A.).—Williamson; and others.

Catherine Challenor, at the Majestic, Little Neck, next week, begins her tour of the Interstate Circuit.

Derec Mailville, on behalf of "Motor- girls," settled an indenture for injuries sustained in a wreck that occurred on the Blue Ridge route, take up her present tour of the Interstate Circuit.

Marion Blake has reached town from a six months' Japanese tour, and the Pacific Coast tour. She is playing vaudeville in this vicinity.

Oceania and Parkes have secured enough of the Butterfield and other time to keep them working until June 25.

Morris Jones is back at his desk in the agent, W. V. M. A.).—Rpear and Royer; Grace Leonard; Ralio; Hawley Gilmore; and Co.; Day and Edwards; Gen. H. Hillman; O'Kane Jones; Chas. Bartleson and Musical Sisters; and others.

Grace Wilson is this week playing the Mau- snip, Oregon. This week with her new costume change and song act. Upon her success at these theatres may depend a further routing in the West, according to reports.

Hasel M. Davis of Davis and Gitroy, who is an attack of pneumonia, com- bined with appendectomy, from which she was operated, is recovering rapidly. She will, however, be compelled to rest for some time, before resuming her stage duties.

Bob Fargo, of Los Angeles, has been in town for the past two weeks, doing considerable business. Bob and Mr. Bob will probably have a musical comedy company in one of the houses in the vicinity.

The Broadway Musical Comedy Co. will go to the Coast next week, to produce a show which will be organized or possible, the James Post Co. will replace them.

Collier and Lowe, agent, came to town, and announced an engagement for the forthcoming season.

The Apollo, Robert Leaver, which has been very successful, is to be presented to Charles Doughtie's office, where the Thalia, Tom Murray, manager, has been booked for some time.

Frank Thellen and Lou Goldberg, now operating the Majestic, Bloomington, will give the house "gplit" shows for the first time in the town. The shows will go on under the management of the theatres those managers have in nearby towns.

Count De Beaufort's show makes a start Saturday of this week at Kenosha.

Chas. Doughtie has added the Empire, Mor- ristown, to the booking list. An idea of the average Doughtie bill is shown in some of his tours this week of his choice lines against Bloom-Burr, Maltia and Bobby. Five Musical Companies, five on the same show, are booked for Burke, and, as a result, have been forced to change officers. The new bill for the second week, during which an extra matinee was given, ran over $10,000. James T. Powers in "Havana," following the "Charlie Boston," had set a new record for business on the three opening performances.

Willy Lochner, the Scotch comedian from Australia, is playing the Bert Levy time. Smita Edwards resigned as a principal comic- woman with the Broadway Musical Comedy Co. Willis West succeeded Edwards.

Hilda Carie, prime Donna with the Broad- way Musical Co., left the company. It was to be added to the bill.

Baums and Bayne are playing a few weeks in this vicinity before returning, opening at the Alhambra Pavilion, May 20.

Crawford and Meeker has split, they agree- ing to disagree in Hanoulo, where Meeker is and Crawford is in a break of lemon or something of that kind.

COLUMBIA (Gotthilf & Marx, mgrs.; K. & E.).—Harry Sloane; and others.

RATY (P. Huang, mgrs.; Shuberts-Curt Circui.); Jas. T. Powers in "Havana."

PHINESS (E. L. Lovetch, mgr.; Shuberts-Curt Circui.); "The Chinatown Mystery Mystery"

ALCAzar (Delaco & Mayer, mgrs.); "The Flying Dutchman"

J. L. Thomas Co. (Joseph L. Thomas, pres.); Mr. and Mrs. Robert Keane; Claris Rogers; Minnie Pal; C. Shubert; tiresome to most; William Clay and Mrs. Clay's; and others.

AMERICAN (E. H. Kern, mgr.; Co.; Gen. H. Hillman; O'Kane Jones; Chas. Bartleson and Musical Sisters; and others.

Great Compan, Great Act, Great Theatre.
Harry A. Ellis and Mekonna Tom
In their original WANTED SINGING ACT.
LATE OF "THE QUARTETTE" HAMMERTON'S VICTORY, NEXT WEEK, (Feb. 20)

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NO PILFERED IDEAS

"TWO REAL SINGERS"

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Manager

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PROFESSIONAL COPY FREE on receipt of the annual Show music. Fee: $15.00. MAILING. Dancing Orchestral Band. Band 30 cents. Quartet 15 cents.

AUSTRALIA

By MARTIN C. BRENNAN.

TIVOLI.—Juliet Rose, slated the Walter C. K. Angoff of “Don’t Fall in Love,” will appear here on Saturday, Jan. 16.

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WHEN NOT OTHERWISE INDICATED.

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Jeannie Fletcher

**NIGHTBIRDS**

**UNCLE TOM'S CABIN**

**THE MIGHTY QUEST**

**THE INSANE**

---

At the beginning of her tour of the Sullivan-Condoleeza Circuit, Feb. 26, opening at Majestic Theatre, Boston, Massachusetts.

---

**VARIED**

**REPRESENTATIVE ARTISTS**

The PADEREWSKI OF VAUDEVILLE

**VARIETY**
Messrs. ALBEE, WEBER & EVANS
PRESENT

Mr. and Mrs. ERNEST CORTIS

BIG HIT ON THE UNITED TIME

HUGH McCORMICK AND WALLACE GRACE

in their comedy ventriloquial sketch "AT THE SEASHORE"

McKee Richmond and Co.

"The Siege of the Seven Vales"

McKee and Lavigne Sisters were a big hit ever

SINGERS AND DANCERS

work in "ONE" always

Reports from Wm. Morris, Inc., managers who

have played McKee and Lavigne Sisters have all

been enthusiastically satisfactory.—J. C. MATT-


Europe's Greatest Novelty

Musical Acrobatic Act

ARNAUD BROS.

The Only Act of

This Kind

HARRY L. WEBB

Direction Alf. T. Wilton

"THE MOST TALKED OF WOMAN IN BURLESQUE."—SIMK.

THOMAS P. HOFER

"THE ICEMAN"

S. C. Times

Direction HARRY SPRINGOLD

MOLLIE WILLIAMS

Opens in Vaudeville June 6 with her dramatic sketch, "La Danse de Enchantment,"

assisted by Frank Fanning.

Singing and Talking with just a

few Dance Steps

ANDREW MACK

This Week (Feb. 13)

HAMMERSTEIN'S,

New York

6 CASTRILLONS 6

Marvelous Cuban Acrobats

Management, MAX HART

THOMAS P. HOIER

"THE ICEMAN"

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32 VARIETY REPRESENTATIVE ARTISTS

BOOKED SOLID

Albee, Weber & Evans

IN

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THE BIG LAUGHING ACT

SKETCH "AT THE SEASHORE"

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FELIX ADLER
MILLER
AND LYLES

PLAYING UNITED TIME

"BLESS WITH IGNORANCE"

Meeting with Success United Time

VARIETY REPRESENTATIVE ARTISTS

BEISSIE WYNN IN VAUDEVILLE

DEAS, REED and DEAS

Some Singing Some Comedy Some Clothes

EUROPEAN GYMNAS TIC MARVELS

3 Shelvey Bros.

Booked Solid Balance of Season After Our Showing at the Fifth Avenue Theatre

This Week (Feb. 13) Polly's, Waterbury, Conn.

AFT. T. WILTON did it.

A Genuine Sensation.
The Most Marvelous Novelty Athletic Act of the Age
Under direction of JACK LEVY

GOODALL AND CRAIG

THE SWEETEST ACT IN VAUDEVILLE

"It's a sweet little teaspoon full of something that tastes so good you want more." - ZIT, N. Y. JOURNAL

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RAWSON AND CLARE
"JUST KIDS" IN "YESTERDAYS"
Playing West.

Rex COMEDY CIRCUS
DOGS, CATS, PONIES AND INTRODUCING HIS LATEST NOVELTY "JUMPING JUPITER"

THE HOMELEAST, MEANEST AND WISEST OLD MULE IN THE WORLD

B-A-N-J-O-P-H-I-E-N-D-S
America's Expert Banjoists
Hammertime's Victoria, Week March 27
WARD-WALLACE-CROSSMAN, Rep.

Willa Holt Wakefield
in Vaudeville

Sam Chip and Mary Marble
in Vaudeville
Direction JOHN W. DUNNE

Dr. Carl

HERMAN
"ELECTRIC WIZARD"
SENSATION OF MOBILE
Nothing like it ever seen in the city before.
Scientists Astonished
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CROWDED HOUSES
to witness the doings of this wonderful man.

The Rage of the South
Sensation of the North
Next Week (Feb. 20)
FORSYTHE, Atlanta, Ga.
Agent, PAT CASEY
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CAVIN AND PLATT
THE PEACHES
New Act in Preparation by GEO. WOLFDOR FRANK.
(No. 7 Hawthorne Ave., Clifton, N. J.)

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"Wooden Shoe Breakers"
Direction: PAT CAVET.
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GILL BROWN AND
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FOR SALE: 15 MINUTES OF FUN.
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A SKATING ACT THAT IS A NOVELTY

Condition of stage immaterial to us. We carry our own special flooring (rolls and unrolls like carpet)

This Week (Feb. 13) Colonial, New York

Another big success at Orpheum, Brooklyn, last week (Feb. 6)

Next Week (Feb. 6) POLI'S, BRIDGEPORT

Direction, PAT CASEY

FEATURING THE GREAT TUNNEL SENSATION ABOUT WHICH EVERYBODY TALKS

LAWRENCE JOHNSTON

THE KING OF VENTRILOQUISTS

IN A REVELATION OF VOICE THROWING THE EQUAL OF WHICH HAS NEVER BEEN GIVEN. PERCY WILLIAMS CIRCUIT.

MAX HART, Manager

OFFERING THE MOST NOVEL PIANOLOGUE ON THE VAUDEVILLE STAGE

UNITED TIME

THIS WEEK (Feb. 13) KEITH'S, CLEVELAND

Direction, JENIE JACOBS (Casey Agency)

CHARLIE OLCCOTT

In an operatic travesty that sparkles with original humor and wit

COLE AND JOHNSON'S "SAMBO GIRLS"

With Edgar Connor and Jules Smith

SWEET SINGERS AND DAINLY DANCERS

NOW PLAYING PERCY WILLIAMS' CIRCUIT

Direction, M.S. BENTHAM

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SMALL TOWN OPPOSITION OVER WITH NEXT SEASON

Legitimate Field Will Be Cleared, Outside the Big Cities.

The lines in legitimate theatricals will be more regular next season on the circuits, now included within the "Open Door." The readjustment of theatrical conditions, which will eliminate the "opposition" houses in many western and southern cities, is expected to take place upon the next visit of John Court of New York. Mr. Court is to reach the city the early part of March. At that time, with Klaw & Erlanger, and representatives of other circuits, a conference is to be held, when by a process of elimination, the booking limit for legitimate attractions in the "Open Door" group will be confined to one house per town.

The several theatres this will leave in Idleness for next season may be provided for through a vaudeville policy, which will probably mean the "pop" variety at low prices of admission.

"The Open Door" is included in its entirety, with the exception of the M. Reis circuit in the East. It is said that Reis' interests with the Shubers have become so considerable that at present no outlook is in sight whereby the Reis houses may be admitted to the understanding without a coalition between K. & E. and the Shubers.

The latter is not even a remote possibility, according to well informed legitimate men, who claim that the Shubers will be in about the same relative position next season (if no untoward change happens with them) that they were before taking on all of the theatres that came their way.

The new plan of booking is to be the acceptance by "The Open Door" circuits of all attractions that may be presented, which shall receive their "O. K." mark, without being obliged to take anything not so denoted.

The main circuits in the proposed deal are the Cort and Weis & Greenwall, in the south, with such intermediate country time as has been associated with them during their allegiance of the past season.

With the departure of Julius Cahn and his New England houses from the camp of the Shubers, entering the K. & E. office through the shelter of Alfred E. Aarons' "Ohio Circuit," the only factor of moment left in the cold by the new understanding will be Reis.

While the new system will resemble very much the general scheme of the former "Syndicate" booking, it is understood that each circuit represented will route from its office, collecting the usual fee therefore.

What disposition will be made of the new houses at various points started by Klaw & Erlanger shortly after the break in their ranks came, does not appear to have been discussed. Excepting where the house will be pushed to completion, the best theatre in town will house the highest priced attractions.

In opposition between K. & E. and the Reis circuit, there are a few towns where Reis has the better house. This may lead to a settlement of some kind, bringing all the "Open Door" within the general agreement to be entered into.

TWO GIRLS A "TWO-ACT." Sallie Fisher and Claire Kummer have framed up a "two-act" solely for a short engagement in London.

ELTINGE THE OPENER.
The first gun of the '11-'12 season was fired this week when it was settled the attraction booked to open the New Amsterdam theatre, New York, Aug. 28, will be Julian Eltinge in "The Fascinating Widow." Although A. H. Woods was laughed at by his associate managers when first announcing he was going to star Eltinge, in a musical piece, the scoffers have since changed their opinion.

The show is scheduled to play a return date in Chicago at the Colonial theatre beginning on March 6.

EDNA GETS $2,000.
Five hundred dollars less weekly is the difference in vaudeville between Nat C. Goodwin and Edna Goodrich, regardless of the upheaval in the family ties.

Mr. Goodwin wins $2,500 every week from the vaudeville managers. His wife, Miss Goodrich, will make a modest start March 12 at Keith's, Philadelphia, by accepting $2,000 for herself and a comedy sketch.

SUTRAT IN-OWN SHOW.
A production built around her present vaudeville number, called "Renfe Variety" is the idea of Valeska Suratt's, which Miss Suratt will place in commission shortly.

Twenty people will be in the piece Miss Suratt is to finance. The show is to travel to the Coast, after Harry B. Smith writes it.

The start eastward may commence around April 1st.

OUT FOR MASS. LAW.
Boston, Feb. 22.
Representatives of the White Rats appeared before the Local Affairs committee Monday, when a hearing was given the bill introduced by Jos. A. Garthland to regulate theatrical agents.

The Rats representatives asked that the fee agents might exact for securing engagements be limited to five per cent., and made other suggestions as to be embodied among lines of the present agency law in New York state.

All matters relating to employment agencies were adjourned until March 20.

IKE IS COMING OVER.
Irresistible and irresistible Ike Rose intends leaving Liverpool on the Mauretania March 4 to visit his mother in America.

He will remain but ten days. He is now on the continent gathering in the coin with his "Siamese Twine" act. Ike is telling the managers he has the only act in the world which cannot split.

FRISCO'S NATIONAL CLOSING.
San Francisco, Feb. 22.
The National, San Francisco, first vaudeville house after the quake, is announced to close next week. The house still holds for fourteen months. The house is now jointly owned by John W. Considine and Sid Grauman. It had first call on the Sullivan-Coulterine road shows coming into Frisco, until the new Empress started. The National was rated as a big money maker, before downtown Frisco was rebuilt.

GERMAN GOING HOME.
This Saturday the U. S. will probably lose Jean Paul, the German monologist, who appeared for one performance at the Orpheum, Duluth.

A two-weeks' clune in Mr. Paul's contract will likely bring him the amount of salary for that length of time. The German had a route over the Orpheum Circuit. New acts on the time are often started at Spokane, but it may have been a matter of transportation that suggested Duluth to the Orpheum bookers.

HENRY B. HARRIS GETS TWO.
Arrangements were completed this week whereby Henry B. Harris is to receive another play from George Brownson Howard for production next season. The title of the piece could not be learned.

This is the second piece by this writer that the younger Harris has contracted for. The first will be the vehicle in which Frank McIntyre will be starred. It is entitled "The Smog." According to present plans it will be the initial attraction of the coming season at the Hudson theater.
IF A SIGN MAY BE BELIEVED.

If a nicely painted billboard is the sign of anything, the Broadway Winter League is really going strong, and the date is set for the week of March 6. That’s what the big sign in front of the Garden says.


There will be a variety of dancers at the Garden. Besides Daiie, the toe stepper, La Tortalada, a Spanish dancer, who has been appearing on the Orpheum Circuit, has been engaged.

All is not milk and honey at the rehearsal for the new Winter Garden show. It is to be in many respects an extension of the specialties of the various artists, the idea of the management being that theatre-goers may walk in at any hour and see a star on the stage. A large number of them have been secured in a vain endeavor to secure the most advantageous time on the bill for their specialties, in order to shine.

A good rehearsal for the week company will be two performances daily, including Sundays. No mention of this was made heretofore and the artists feel that an announcement of the signatures to what they believed is to be seven performances weekly.

There is a report that the officials of the United Booking Office will regard the two-a-day house as an encroachment of their field and might notify the vaudeville stars engaged that they will be playing “opposition.” Official definitions of the situation on the part of the United is lacking.

Mayde Raymond, engaged as a Winter Garden attraction, threw up her job this week. She left for Baltimere Wednesday morning, en route to Los Angeles, her chief stock in trade, “Jumping Jupiter.” The show opens at the New York theatre March 6. If the role proffered Miss Raymond pleases, she may join that show.

George W. Lederer has placed the comedienne under a contract for next season, when Miss Raymond will be starred by Frazee & Lederer in a new play, to be entitled “Seven Years Off.”

Ray Cox was wired to Washington, where she is playing this week, to report at once at the Garden. She is booked for the Bronx next week and will endeavor to find time for a few morning rehearsals at the new music hall.

Yvette has not yet signed a contract for the Winter Garden as the salary and other artiste demands. If the price is not agreed upon Yvette will sit in vaudeville.

Veronica and Hurle-Falls arrived from Europe Thursday on the Lucania and will play United time, under the direction of Alf. T. Wilton.

NO SPECULATORS, $2.50 SHOWS?

By the terms of the ordinance prohibiting ticket speculators from carrying on their business on the sidewalks, the new order of things should go into effect in three weeks. The association to which the old time licensed ticket vendors belong, proposes that its past function as an auxiliary to the ordinance, not as an association, but its members as individuals will sue for injunctions whenever they are interfered with.

Louis Marshall, of Guggenheiser, Untermeier & Marshall, counsel for the association, has assured the speculators that their business is legitimate and cannot be interfered with, if conducted in an orderly manner.

In justice to the old-timers it must be conceded that their methods seldomavored of "coarse work." Should, however, the speculators be effectually shelled, it is to be hoped that the prediction that front orchestra chairs at all the first class playhouses will sell at $2.50 each at box offices. Managers have for a long time contemplated this contingency, but the falling out between the syndicate and the patronizing forces has caused them to temporarily abandon the plan.

Several years ago Charles Frohman tried the experiment for the engagement of John Hare at the Criterion theatre in "The Gay Lord Quez." The front half of the orchestra was listed at $2.50 a seat and, to everybody’s amusement, they were the first seats sold with never a complaint.

A prominent manager, discussing the plan Monday, said: "And why shouldn’t we charge $2.50 for seats, when folks are willing to pay that to speculate? If they like the show they will pay any price within reason, and if they don’t you can’t get them to see it even on passes.

SHUBERTS AFTER A SITE.

Philadelphia, Feb. 22.

It is reported negotiations are under way for the rental or sale of the De Luxe Theatre building at 1531 Chestnut street, to the Shuberts as a site for a theatre. The lot has a frontage on Chestnut street of 86 feet and on a depth of 186 feet on Ranstead street. The properties are assessed at $326,000.

J. Stewart Alcorn, a lawyer, who is representing the Shuberts said that no definite agreement has been reached.

$30,000 NEW ORLEANS RECORD.

New Orleans, Feb. 22.

Pavlov and Mordkin broke all local record receipts at the Dancers last week. An advance scale of prices prevailed. The total for ten performances amounted to nearly $30,000.

"NANCY" STOPS IN THE WEST.

San Francisco, Feb. 22.

After a season of one-nighters, with the route drawing towards this neighborhood, "Nancy" closed shop last Saturday.

Miss Cameron is negotiating to return east over the Sullivan-Cissell circuit as a "single" in vaudeville at a large salary. She may open Monday at the Empress.

NEW "POO" CIRCUIT.

With the sailing of L. Lawrence Weber for Europe the popular priced musical comedy, "Woo," is to sail this week, and the company, that he had in mind fell by the boards, as did the Hill-Rush circuit, once thought of.

Within the last week there has been a persistent rumor that such a circuit would be a fact after all, and that A. H. Woods would be the head of the latest scheme to play musical comedy and dramatic attractions in the Wheelhouse foot in is at present employed for the burlesque attractions.

It is said that interested with Mr. Woods will be found Mr. Koenig, at present with Willard & Vincen circuit that he is to head. The associate of the circuit, as well as that the building is not to be devoted to theatrical purposes. Incidentally, it may be remarked, that nobody is likely to buy the property for theatrical use.

The price for which Klaw & Erlanger would sell ($3,500,000) makes it almost impossible to yield a fair return on the investment to anybody interested in the show business.

An offer has been made for the property, according to report, of $3,200,000; negotiations are now on. The building represents an investment to K. & E. of a little over one million.

The possible transfer of the New York has made the stand for the "Follies of 1912" next summer in New York a matter of interest between the New York Roof and the roof upon the Majestic. The latter house (now booked by the Shuberts) passes to the possession of Henry B. Harris and Frank McKean, the managers of the show.

The New Amsterdam Roof, a summer resort 'o night for the Metropolis, has not the seating capacity this season necessary to accommodate a "Follies" production.

"TANAGRA DANCER" AT NICE.


There is some controversy here of art centralization, but it cannot apply to music, for it is invariably in the provinces that new operas are now produced in France.

"La Danse de Tanagra" was given at Nice Feb. 8, and judged a success, though Henri Hirschmann’s score is not striking.

The story is based on F. Champasseur’s "L’Orgie Latine," and tells of the fate of the dancer and her Scythian lover. The latter falls in the power of Messissalla, but he spurns her amorous advances. The empress seeks her revenge, and it is prediected that she will die after having danced again thrice, the dancer of Tanagra dances to appease Messissalla and save her lover.

There are four leading roles: the Empress Messissalla, the Tanagra dancer, the Scythian, and Sillus, the last favorite of Messissalla, who falls in love with the dancer. The plot is exquisitely well and makes a splendid theme for a dancing act.

HOWARD REHEARSING LATEST.

Chicago, Feb. 22.

A new musical show for presentation at the Colonial is about in rehearsal. Joe Howard is putting the show on. Tom Lewis will probably be a principal.

RUSSIAN ORCHESTRA COME HOME.

Abroad the Mauretania Wednesday will bring the Russian orchestra of a Russian organization brought over here by Klaw & Erlanger. It had a brief unsuccessful traveling season on this side.

The Lawrence theatre at New London, Ct., was badly burned by fire Feb. 18. The Yale Stock Co. lost some wardrobe and props.
THE MORRIS-LOEW DEAL EXPECTED TO GO THROUGH

Other Issues Said to Bear Upon the Successful Completion of It. William Morris Reported as Joining the Loew Staff, or Entering the United Booking Office.

Unless the unexpected happens the Morris Circuit will become "small time" and allied with the Loew "small time" agency. The universal belief seems to be that it is all over excepting the shouting—or groaning—as one may see it.

It is conceded that if the Morris houses play "small time" vaudeville, abandoning the present policy of high-class shows, the United Booking Offices will abolish its "blacklist."

This Friday (Feb. 24) is the date that the option expires, given by the widow of "Little Tim" Sullivan, and "Big Tim" Sullivan, to the Loew-American Circuit, making possible the purchase of the stock of the Sullivan in William Morris, Inc. It carries a condition regarding finances. The Sullivans hold about $150,000 worth of the stock.

The financial condition running with the option obligates William Morris to present a flat of the maximum cash amounts it will require for the Loew crowd to stop in.

The necessary details have not been completed by this Friday, an extension may be given upon the option for a few more days. The agreements being made by the Morris office in anticipation of the Loew deal going through call for a cash payment of the amounts agreed upon within ten days from Feb. 24.

The Loew-Morris deal appears to have several arms. One is said to reach into the United Booking Offices; another to F. F. Proctor. The name of B. Z. Poll has been mentioned in connection with the merger.

It is suspected by many well up in vaudeville that the present Loew negotiations with Morris found their inception upon suggestions from Percy G. Williams. Mr. Williams is one of the leaders in the United Booking Offices. No one appears to have any doubt that he and E. F. Albee were kept fully informed of the progress made.

Meager information would indicate that Loew believes it a possibility that the Morris houses, he may effect a union of some sort with the United Booking Offices, either directly or through a working understanding.

Other stories said that a birth might be provided for William Morris in the United Booking Offices, with a pretext (perhaps to bury him there) of a necessary reorganization of the firm.

The consolidation with Loew, if it does go into effect, practically means that Morris is out of vaudeville for the present as far as influential authorithy is concerned. There has been some talk that if F. F. Proctor is successful in dissolving the Keith-Proctor corporation, and becoming a single-handed vender of vaudeville once more, he might look upon the Loew-Morris combine with interest. The Keith-Proctor combination may prove interesting to B. Z. Poll. It is said that though Poll is reported dissatisfied with his present business relations, he has waited for a clear road before taking any steps.

Upon the morrow, in the United, the aspect of the vaudevile sky would be clear blue—for United managers.

There is a nervous expectation among the managers of vaudeville, and without "opposition," the United managers will start to work on the salary lists with a cleaving knife.

As far as can be learned, nothing definite has been settled regarding the Morris houses outside New York City. A Cincinnati newspaper this week printed that the Orpheum there would shortly be closed. The American, Victoria, Manhattan Opera House and the American, Chicago, or just the three without the Chicago house. The one proposition said to have been put forward as a money-waker was that the Victoria should play 10-25, while the American might continue with the high-class, booked from the United Agency.

The American is capable of holding much more money than Hampton's, or the New Yorker.

Besides these reports, there were 8,000 others during the week.

There is always the chance that William Morris will kick over the bucket, as has been recognized that just now he is surrounded by partners. With a conditional agreement outstanding, dependent upon Morris himself to fulfill, no one can say. He likes vaudeville and the American, New York, has been making not less than $3,000 weekly (eaten up by the others).

The lease of the American has twenty years to run. It is reported that the rental for the American building is $50,000 yearly, standing Morris in net, $40,000. The theatrical men say it is the cheapest house in the city on a rental basis, and worth $65,000 a year.

TRYING TO STOP TROVATO.

A motion to restrain Trovato, the violinist, from appearing under any other than that of Solman & Blissig, is on the New York Supreme Court calendar, for argument.

Papers were served upon Trovato last week, setting the form of a motion wherein Judge Gerard directed the violinst to show cause last Monday why a permanent injunction should not be granted. Maurice Dehn is attorney for the firm.

Trovato was under a contract to Solman & Blissig, expiring next September. Under it he was obliged to play engagements secured for him, at a sliding scale of salary, varying according to the amount paid for the act.

A few months ago Trovato "jumped" the contract, accepting bookings through the Casey Agency. Later the violin player "flopped"ed the opposition" in vaudeville, appearing at the William Morris houses where he received a salary of $500 weekly. While under Solman & Blissig's direction Trovato had been advanced as an act by salary from $125 to $250. The offer from Morris was one of the many made for turns desperately needed on the Pacific Coast. Trovato canceled the engagement and returned to "United time" (United Booking Offices houses) for $400 weekly was declined by the United bookers.

Trovato is booked to next appear in England.

Monday when the motion came up it was adjourned.

The hearing on the motion Monday was adjourned until Thursday. Phillips & Steinhardt appeared for Trovato, who sailed for London Wednesday of this week.

ADELAIDE TWICE-HOOKED.

A double booking for London was entered for Adelaide, the top dancer who appears to have decided the contract for the Palace, London, made over her own signature, is the agreement she signed for the Palace and the management passed through the New York Marcellus agency.

A previous agreement had been made on behalf of Adelaide by H. F. Lloyd, her husband and former manager. It is reported that Adelaide informed the New York office of Sherek & Bragg, which had booked her through Mr. Lloyd for the Alhambra, London, that her husband had nothing to do with the decision, and would be in court at the time of the execution by him.

MORNING VAUDEVILLE.

A change has been made in the running of the Union Square. Manager Buck now starts the vaudeville acts at 11 a.m. instead of at 12.30, and while the number of performances will not be increased, the number of acts will be given more time on the sheet.

It is thought that the morning vaudeville will give business an early boost at the Union Square, notwithstanding that the picture show are in full running blast by 9 o'clock.

Pauline starts on a return trip over the Pantages circuit March 5.

NEW ASSN.'S FIRST MEMBERS.

The new society of vaudeville players, which will be called the American Vaudeville Association, has received an invitation to confer with them and make arrangements for membership from over twenty leading artists.

So far, the promoters state, no one approached has failed to recognize the benefits to be derived from joint action. Additions are daily made to the proposed list as prospective members are interviewed. A limit of 100 professionals has been placed.

Among the artists signifying a willingness to join are the following, given out for publication: Nat Wills, William Gould, Tom Nawa, Arthur Deacon, George B. Reno, Harry William, the Thespian, Charles Grapewin, Andrew Mack, Jack Wilson, Jean Schwartz, Charles King, Dave Genaro, Geo. Le Maire, Chas. Ross, Lamar and Gabriel, Bert Levy, Lee Harrison, Oscar Loralise, Goldsmith and Hopper, Herbert Ashley, George Leslie, Pat Roone.

Many names are missing on a revised list of desirables.

"TEXAS TOMMY" FLIPS.

San Francisco, Feb. 22.

The attempt to dramatize "Texas Tommy" flopped when "tried out" at the Empress Sunday. "Texas Tommy" is one of the "Texas" and "American national" dances, which originated in Frico's "Barbary Coast" district. The others are "The Turkey Trot" and "The Grizzly Bear." Each has moved on to the north side of Chicago, but from reports haven't reached the New York dance halls yet.

"Texas Tommy" was essayed by three local dancers. The "try out" was with a view of going to the east, and displacing "The Apache" or even "Salome."

"Tommy," produced without scenery or sensational features, and in fact, nothing interesting just properly flop, with a much vaseable dance in charge of the dancing, something might materialize.

FOR PANTAGES IN AUSTRALIA.


J. C. Williamson, the Australian legitimate producer, has engaged Collins and Hart to appear in pantomime away over there, commencing Dec. 15, 1912. The Australian engagement is for forty weeks.

CLAIMS ALLOWED CHORUS GIRLS.

Seattle, Feb. 22.

Charles Beulcher, of the formerly Vaudeville Association is looking for six girls, formerly members of "The Bama Bama Girls" company, with a view to slipping them fifty dollars a week.

The same time ago the organization was touring the northwest. While traveling on the Northern Pacific between Seattle and Portland, the girls lost some of their personal effects.

The sum total of the loss was adjusted the damage at $50 each and has notified Mr. Beulcher that the checks await them.

Beulcher is unable to locate the girls and is sending them official notice. Their names are Evelyn Bissell, Helen Hanson, Annie Nelson, Thora Fletcher, Hattie Leta and Ethel Neubig.
KEITH-PROCTOR HEARING.

Portland, Me., Feb. 22.

Monday, at the adjourned hearing on the application of F. F. Proctor for a receivership for the Keith-Proctor corporation, F. F. Proctor took the stand early in the day, before Judge Peabody in the Supreme Court. Mr. Proctor's testimony reiterated all of the findings submitted by his attorneys Saturday.

There were frequent interruptions during Monday's hearing. A conference of Supreme Court judges occupied an hour. Judge Peabody was obliged to leave town, and the matter stood adjourned until March 1.

B. F. Keith was expected to arrive here Monday. It was reported he returned to Boston that morning. Nothing of interest developed at the Monday hearing, beyond the reading of a few business letters written by Proctor to Keith.

This hearing was adjourned from Feb. 18, based upon a petition by B. F. Keith asking that the temporary receivership and dissolution asked for by Dec. 31 by F. F. Proctor bevacated. On that day, B. F. Proctor and Sydney Larrabee (Portland) appointed temporary receivers for the Maine corporation, which has all of its interests outside this state.

Affidavits have been introduced into the hearings from prominent theatrical men, who swear for either Keith or Proctor, stating each is a good business manager, of the highest integrity, etc. E. F. Albee, when on the stand, testified he had been connected with Keith for twenty-six years, and considered him the best theatrical manager in the country. Testimony showed that the profits of the Keith-Proctor corporation in three years have aggregated nearly $700,000. The allegations by the respective parties, seem to hinge on the Fifth Avenue theatre, New York. Ethan M. Robinson, formerly manager of Proctor's 56th Street theatre, and now an employee of the United Booking Offices made affidavit that Proctor had informed him the Fifth Avenue under the Proctor management lost $61,000. Mr. Proctor was represented by W. F. Hart, of New York, and Herrill, Hayes & Booth, of Portland. Keith had Judge Morgan J. O'Brien, Benjamin M. Cardozo, Maurice Goodwin (New York), and Libby, Robinson & Lives of Portland.

An application for a receivership pending in the New York Supreme Court, and motion adjourned, is dependent upon the disposition of the case in Portland.

It is understood that strenuous efforts have been made on behalf of Keith to pacify Proctor. Early last week the Keith people appeared quite certain that an amicable settlement would be reached.

Vaudville people who should know claim that Mr. Proctor will force the dissolution if possible, and has other plans completed in contemplation of his success.

Charles Klein and Mrs. Klein have sailed for a three months' European tour.

JACK LEVY'S JOKE.

Jack Levy was wandering about town last Tuesday with a disconsolate expression making his usually beaming countenance. The mask of morn-

ing was due to the fact that Monday evening he was "touched" for $150, his entire "roll," while a passenger on a box car of the Western Union

Levy left a crew of genial companions and hailed a taxi-cab to take him to his home somewhere in the eighties. As the taxi took the curve into the Circle something happened and the cab came to an abrupt halt. The chauffeur tried his best, but it was of no avail. Finally Levy becoming impa-

tient clambered from the taxi and made one of the red north bound Broadway cars.

The car was crowded and the booking agent was forced to stand. At Six-

ty-sixth Street an additional crowd ent-

ered and before the car had gone many blocks further Levy was being jostled by several well dressed young chaps. Suddenly he felt a hand get to his roll, but before he could say a word three crooks jumped the car and Levy's coin went with them.

In relating the tale, said "Well, what could I do, I couldn't run after them, and I guess nobody else would."

He has reported the "touch" to the police. When the tale became known in the big building the general query was as to where Levy managed to get that much coin at one time.

One wise boy said that if Levy ever let any money get away from him, he must have had a hunch that disease germs were on the bills. In any other case Jack's life would follow the coin.

CAST FOR "MISS FIX-IT."

About March 6 will witness the premiere of the little Miss Fix-It at Waterbury, Ct.

In little "Miss Fix-It" Nora Bayes and Jack Norworth will be surround-

ed by William Danforth, Lionel Law-

den, Annie Buckley, Grace Bass, Eleanor Stuart, James C. Lane, Oza Waltrip, Harry Lillford, Queenie Em-


der, Edith Norman, Hazel Cox, Beissie Gibson and Mary Duncan. The joint stars of the piece have furnished the music and lyrics while William H. Hurlbut and Harry B. Smith wrote the book.

After Waterbury the Wurlitzer show will road it awhile before "Miss Fix-It" is given a New York showing.

REOPENING IN JOLET.

Joliet, III., Feb. 22.

The new Coliseum will have a re-

opening Monday, under the title of the Orpheum. Chas. E. Stevenson will manage the house, to play vaudeville received from the Vaudeville Managers' Association, Chicago.

Sed Alvord, an agent of the Bar-

num-Bailey show, came on to handle the advance work for the opening. Mr. Alvord pulled a few things. The town looks as though it had been built to advertise the Orpheum. For the winds-

up Mr. Alvord sent out handbills engraved invitations.

The Coliseum—now Orpheum—

seats 1216. Its opposition is the Grand, backed by Charles Dourich of Chicago.
Henry F. Beaumont has been appointed press agent for the Shubert theatre at Birmingham.

Billy Gould and Hattie Lorraine are booked over the Orpheum Circuit, starting March 19.

Harry Fox and the Millership Sisters open on the Orpheum Circuit in May, placed by Pat Casey.

Sig. Lecomte, baritone, of the Metropolitan Opera Company, has resumed his teaching in this city.

James Devlin will abandon his present vaudeville tour shortly and place "In Your Office" in rehearsal.

A new theatre will be constructed at Paxtang Park, Harrisburg, Pa., to open with the summer season.

Jean Salisbury replaces May Florence Linden with "The Queen of Bohemia" at Toledo next week.

Jake Rosenthal has purchased the control of the Majestic, Dubuque, Ia., which he promoted and managed.

Emma Kames has been announced by the dailies as having set her marriage to Emilio de Gogorza for next July.

Myrtle Klynn will return from Europe next October for an American tour under the direction of Edgar Smith.

Marjorie Comboy says to call her Marjorie Leavitt hereafter. Miss Leavitt is with the "Robinson Crusoe Girls."

Ben Barnet of the New York American has placed a comedy dramatic sketch entitled "Reformed" with the Dan Casey Co.

Chairs were changed in the lobby of the American theatre the other evening and Freeman Bernstein could not find his office.

Alex Flecher received as his share last week from the Vaudeville Collection Agency $1.85. And a fellow was waiting for that.

Madeline Sack, a violinist from the west, will make her first eastern appearance at the American, New York, next week.

Ann Murdock, a principal with "Excuse Me," is one of the youngest leading women in the country. She is 17 years old.

Eddie Lippus and May Orr, who gave their vocations as vaudeville players were given a license to wed at Covington, Ky., Feb. 18.

Julian Rose cabled he has been re-engaged for an additional ten weeks in Australia, where he went to appear in the Harry Rickards theatre.

Al Traher, formerly connected with the Darcy & Wolford offices, is now personally managing the Orpheum (legit) Theatre in Nashville.

Tetrazzini will close her present concert tour on April 11. W. H. Leahy is managing her tour.

Taylor, Kranz and White have been offered a four week's engagement at the London Coliseum through the Marrelli office, beginning in July.

Leona Stephens, who originated the "Boogie Boo Girl" in "The Newyeds," will debut in vaudeville next week, opening on Hammerstein's Roof.

Gertrude Hoffmann will disband her company after playing Toronto in April. Miss Hoffmann will take a rest building a new cottage at Sea Gate, Coney Island.

"Marriage a la Carte" goes to Boston for the remainder of the season. Liebler & Co. closing the engagement here at the Casino, New York, this week.

George Barr McCutcheon, author of "Graustark" and "Brewster's Millions," gave Chicago the farewell sign and is now living in New York among the literary lights.

Blanche Walsh fainted upon the stage at Peoria, Ill., last Friday night while waiting for her cue. Local physicians pronounced Miss Walsh very ill.

M. S. Bentham is placing Mrs. Woodbury, wife of the proprietor of the Belclaire Hotel, New York, in a vaudeville offering called "In Old California."

Edna Showalter, the young American soprano, who toured during November with the New York Symphony Orchestra, is re-engaged for a special concert Feb. 21.

Alfred G. Robyn, the composer, read in the Evening Sun last week that he had died. Mr. Robyn is in splendid health. He will shortly open a studio in New York.

Monday the Spooner Stock Company opens a season at the Orpheum, New York. The Blaisy-Spooner Amusement Co. has taken a lease of the theatre for five years.

Kitty Gordon is booked to play at the Palace, London, for the month of June. Her stay at the Winter Garden here is therefore limited to about five or six weeks.

The Pool theatre (excepting New Haven) will start stock seasons commencing in May. Ed. Henton of the New York Pool office, has commenced to organize the company.

Lawrence Johnston, the ventriloquist, is at Keith's, Providence, this week, fulfilling an old contract, after which Mr. Johnston returns to the Williams houses in New York.

C. F. Hale left Thursday to join "The Time, The Place, The Girl," now playing New England under T. A. Wade's management, replacing Harry Reed as Tony, the organ-grinder.

William McGarry, of McGarry and McGarry, with "The Pennant Winners" Co., fell and sprained his ankle while playing the Monumental theatre in Baltimore. He will be laid up several weeks.

H. M. Horkheimer has returned east after a six week's trip to the Pacific coast, where he made arrangements for five concessions at the Panama Exposition, to be held in San Francisco in 1915.

Florence Geneva, with "The Fascinating Widow" leaves that show in Boston this Saturday, and will enter vaudeville in about three weeks under the management of H. C. Lloyd, who managed Adelaide.


Bob E. Mathews has finally put in rehearsal the long-deferred production of the sketch called "Abstinence. The cast is said to be a large one, for vaudeville, and the names of the support are being kept secret.

May Elkins presented a doctor's certificate to the Morris office as the reason she did not appear at the American, New York, Monday. It would have been Miss Elkins' introduction to "the blacklist."

Taylor Holmes had no sooner severed connections with the cast of "The Commuters" and given the "two-a-day" a pleasant thought when he was signed to help Emmy Wehlen play "Marriage a la Carte." Holmes is being featured with Miss Wehlen.

Adele Oswald (in private life Mrs. Johnny Collins) has fully recovered from her recent illness and is able to see out and around again. It is understood that Miss Oswald will shortly return to the stage in a new single act, providing her husband consents.

"Pomander Walk" will be presented shortly by a cast made up of children for charity. Wallack's theatre has been donated for the occasion. "Allas Jimmy Valentine" was produced last spring by an "all kid" cast, the proceeds also going to charity.

Dave Ferguson substituted for Al Jolson at the Alhambra after Monday of this week. Mr. Jolson was doing the feat of playing two houses (Hammerstein's and Alhambra). He concluded his condition did not warrant the exertion.

Frank Milton and De Long Sisters were obliged to cancel Keith's, Boston, this week, owing to illness in the girls' home. George Felix and the Harry Girls were booked in Sunday by Arthur Goldsmith, chief clerk, stenographer, typewriter and general manager for M. S. Bentham. Through Arthur having secured all the titles at one salary. Bentham is enabled to live in the country.
DEATH OF AL SUTHERLAND
SHOCKS ALL VAUDEVILLE

Managers and Agents Unite in Trusteeking the Agent's Business for the Benefit of His Son.

Albert Sutherland, probably the third or fourth oldest accont in vaudeville, 
de died at his home Tuesday morning, about 3:30 after an illness of a couple 
hours, of acute indigestion. The deceased was forty-nine years old and was born in Connecticut. He leaves his wife, his second (Julie Ring) 
and a son by his first wife, aged 12 named Edward.

Mr. Sutherland was apparently in good health Monday and was about all 
day attending to business. In the evening he went over to Jersey City to 
see a performance of "The Girl in the Taxi" in which his wife was 
scheduled to make her first appearance. After the show he ate a hearty 
supper and went to his home, when he was immediately seized with 
convsulsions.

One of the first ventures in theatricals with which the deceased was con-
of the Sutherland office. Every 
as- 
ent was Edward Abeles 
Mr. and Mrs. Aiiison 
valerie Bergers & Co. 
Edward, Walters and 
Croker 
Tina Green 
Brown and Ayer 
Clemmons and Dean 
Claire and Carry 
Collins and Brown 
Chase and Rosie Co- 
ventry 
Gardens and Mar- 
ion 
Dollar Monkeys 
Dollar Troupe 
Dollie Troupe 
Rita Pollo Troupe 
Rita and McKenna 
Fred Pogarty 
Fred Farquar and Clark 
Sisters 
T. Florus 
Flying Martins 
Claude and Agnes 
Under 
Hilda Hawthorne 
Hilda Holt and Co. 
Beatie Ingram and 
The Joselina 
Jetter and Rogers 
Romania Troupe 
Somerset and 
Menela 
Bilder 
T. Florus 
Flying Martins 
Claude and Agnes 
Under 
Hilda Hawthorne 
Hilda Holt and Co. 
Beatie Ingram and 
The Joselina

Edward Abeles & Co. 
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"MME. SHERRY," PLUS.

George W. Lederer is a landlord. In addition to a beautiful country 
home for his personal occupancy, Lederer is the owner of "The Chatellerat's 
an enormous apartment house on 
100th street, between West End 
avenue and Riverside Drive, having paid 
$376,000 for same.

The wherewithal for so big an 
investment was derived from the 
profits of Lederer, Frazee 
Wood's "Madame Sherry" -- which 
recalls the lucky chance that brough 
the piece into New York at just 
the right time and in the right 
place. "Madame X" closed its successful 
run at the New Amsterdam last spring 
when the warm weather came, and 
was scheduled to reopen the 
house in the early fall. This came Mr. 
Savage's deal with the Sherry, ne-
cessitating the reopening of the 
"Madame X" engagement at the Ly-
ric. This enabled "Madame Sherry" to 
enter New York at the "psychological 
moment." Thus: "Madame Sherry" 
plus "psychological moment" equals 
apartment house, country 
home, "and other things."
EASTERN WHEEL WILL LOSE ITS FORMER TREASURER

Resignation of L. Lawrence Weber Left Behind Him. Not Again Expected to be Officially Connected With the Columbia Co.

His Successor, Edw. F. Rush, Sells All His Stock.

The consensus of opinion among burlesque managers, particularly those in the Eastern Burlesque Wheel, is that L. Lawrence Weber has severed all official connection with the Columbia Amusement Co.

The Columbia Co. operates the Eastern Wheel. Mr. Weber was its treasurer. Before leaving New York for Europe quite suddenly a couple of weeks ago, Weber placed his resignation as treasurer on file in his office.

At a near future meeting of the Board of Directors of the Columbia Co., Rudolph K. Hynicka, now acting treasurer, will be permanently appointed.

The sudden departure of Weber, followed by a similar feat by his former partner Edward F. Rush, last week, has brought to the surface many stories of the whys and wherefores of the two men leaving. While many reports are about, stockholders in the Columbia Co., who should have been the most bitter against their late associates—if the stories were true—have no complaint to offer. One Columbia man stated to a Variety representative he thought Mr. Weber had been foolishly advised, and knew of no reason why he should have gone so far away, unless the indiscriminate reports spread had worked upon him.

In the general talk about, the Gayety theatre built for the Columbia Amusement Co. within the past three years are often mentioned. It is said that many of the contractors were on more intimate terms with Mr. Weber than the Columbia Co. than they or he could have been. Other managers seem to accept this as a normal and natural condition.

The sudden departure of Rush and its consequent developments has made more scandal talk. Rush is reported to have taken a very large sum of money along, when boarding the Cincinnati Twentieth and last week in New York. On that day his automobile remained on the sidewalk before the Columbia Theatre building until 2 a.m. The boat sailed at noon. It is said that while aboard the Eastern Wheel "faction" Rush had an interview with a nubile who was watching the auto to see if their old comrade was slipping past them. Rush took the Subway downtown, having informed his chauffeur to wait for him under two trees before returning to the garage. Rush sold all his stock in the Columbia and the subsidiary companies for something like $100,000. Jacobs & Jermon took the purchasers. Several hundred shares passed into the firm's possession. Jacobs, Jacobs and Jermon, also Eastern Wheel managers, are reported to be the largest individual holders of stock in the Wheel.

KRAUS ADMITS.

Philadelphia, Feb. 22.

David Kraus was in town this week to close contracts for a new theatre in West Philadelphia, to be located near the new Nixon theatre. The house is to have a seating capacity of 2,100 and to be ready for occupancy early next fall. It is to be a quarter of a million dollar proposition.

Returning to New York, Mr. Kraus declined to discuss the details, further than to admit the truth of the story and to add that the new house would play burlesque.

KRAUS ADMITS.

Philadelphia, Feb. 22.

John J. Jacob, who is producing the "Gayety Girls," the new show which will open the new Chicago house for the Columbia Amusement Co. next week has made several changes in the cast.

Mr. Krones and Ned Dandy have replaced Carlin and Fox, as principal comedians and Rita Gould has been engaged.

HOME TOWN NOT TO BE BUNKED.

Pittsburg, Feb. 22.

If Brookville, Pa., is "bunked" Friday night it will be a very pleasing thing to the people there to see the "turkey" billed as "The Morning Glories, Sam A. Scribner's Big Show," it will not be the fault of that same Sam-a- uel.

He received a long weighty letter from Mr. Scribner notifying the village that the paper is up without his consent; that he has no interest in the show, and doesn't want his home town "bunked" in believing he has.

Brookville is Mr. Scribner's home town. In New York he is the general manager of the Columbia Amusement Co. (Eastern Burlesque Wheel). The."Big Tiger" tellers believe the letter is just a joke, and that Sam Scribner owns the whole shooting match.

When a resident of Brookville visits New York, he stands opposite the Columbia theatre building and says "What d'y think of that! That's Sam Scribner's building. He used to walk up the life out of my father in Brooklyn years ago. Dad told me about that thing.

In Brookville, the report is the town people think it is an advertising dodge of Scribner's to secure more advertising for the "turk" and are going to see it anyway, just to find out what kind of a show Sam Scribner would have had had he had this one. (Some of the lithos are of young women in tights.)

Wheeling, W. Va., Feb. 22.

It is said here that a burlesque show, playing over the one-nighters so far this season, and called "The Morning Glories" will open at the Apollo next Monday, thereafter traveling over the Western Burlesque Wheel route.

ENGAGE COLORED ACTS.

"The Eight Africans" (colored) were signed an an ollo feature with the "Moulin Rouge" show (Western Wheel) Tuesday, the act to join up state March 6.

Another colored act, Black Carl's "Five Llorice Sticks," with Nettie Glenn, joined "The Ducklings" (Western Wheel) at Washington this week for ten weeks. Carl's other act, "Five Tar Babies" will remain in vaudeville.

COMEDIAN FOR CONSTABLE.

Receiving a wire from Hoosic Falls that fire had ravaged his old home, Will J. Kennedy, of "The Behman Affair" went to his friends' funeral last week and was hurried upstage. Imagine his surprise when a delegation met him at the train and notified the comedian that he had been unanimously nominated for constable on the Prohibition ticket.

SO, NORWALK HOUSE LEASED.

By a lease that was closed by Walter Rosenberg, the Hoyt theatre, South Norwalk, Ct., will start with a combination policy under new management May 15.

The parties interested will not divulge who the lessees are at present but it is believed that the house will book through the Loew offices.

WOLHEIM MAY STICK.


Though the resignation of a W. Wolheim as the London branch manager of the Martinelli agency has been placed in the hands of the chief (H. H. Martinelli) there is doubt expressed whether Mr. Wolheim's resignation will receive favorable action.

It is reported Mr. Martinelli has informed Wolheim to stick around, and that Wolheim is willing, provided agreeable arrangements may be made.

Should the Wolheim resignation go into effect, however, it is understood that L. M. Macmillan, the new London branch manager, will remove to the London branch.

At the Martinelli office, New York, Mr. Macmillan said he had received no instructions to leave New York, and trusted that none would be sent him, as his present stay is proving enjoyable.

Neither had he any information regarding Mr. Wolheim's movements, added Macmillan, who stated that beyond what he had read of Wolheim resigning he knew little.

CONVENTION IN BALTIMORE.

W. H. McIlfleck, the theatre architect, was called to Baltimore last week to make a personal inspection of the Fifth Regiment Armory and see if it was a good place to hold the Democratic National Convention of 1928. Two weeks hence the contracts for the structure were all in and that the committee would make a decision soon.

DIDN'T BOOST.

When Jack Singer signed Halliday and Curley for next season, he had reason to believe they had not been asked to play. It was W. F. Carroll's musical comedy, "Painting the Town" and efforts were made to secure the original manuscript. A price was playing another place where the lost manuscript bobbed up serenely.

Neither the owner known Singer's anxiety to land the place they could have boosted the price on him.

R. E. Somerby is the acting-manager of the Howard (playing Western Burlesque Wheel shows and vaudeville). G. E. Lothrop, Jr., is the manager.
VARIETY

PRIZE COMPETITION FOR
IDEAL BILL ENDS THIS WEEK

Ideal Bills and Votes Accepted Up To March 6.
William Morris and Pat Casey Running
Close for Judge.

This is the final week in which the
 coupons for the Ideal Bill competition
 will appear.

Votes and bills received up to March 6
next, only, will be counted.

The name of the Judge selected will be
printed in Varieties of March 11. Bills
submitted will then be forwarded to
him, and the bills selected as the prize
winners will be published a week or so
afterwards.

William Morris is still leading this
week in the voting for Judge, with
Pat Casey having made some gain over
last week's totals.

A timely bit of verse is printed herewith, apropos of the contest for
Judge. While it refers to "the Black
List," it is quite probable from all the
signs just now that the "Bill" will have passed away before the bal-
looting concludes, or the Judge is cal-
lified upon to make the selections.

THE JUDGE'S SONG.
(Not from "Trial by Jury").

If ever they put it up to me—
Says Pat to himself, says he—
I'll be as impartial as I can be—
Says Pat to himself, says he.

Of course, I don't dispute the fact
That Harry Laudor the house packed,
But Vesta Tiley's a better bet—
Says Pat to himself, says he.

If I am to have the final say—
Says Bill to himself, says he—
I'll not be biased in any way—
Says Bill to himself, says he.

Now, Willy as a single item—
That Vesta Tiley could sing a song,
Her forte is a soft encore—
Says Bill to himself, says he.

If for myself, for the people's wish—
Says Pat to himself, says he—
I'll try to be fair to the Oppo—
Says Pat to himself, says he.

But I never could see Cliff Gordon's Dutch,
And Morton's as funny as an apple crutch—
Nat Wilde is fully a dozen such—
Says Pat to himself, says he.

If I'm to select the winning show—
Says Bill to himself, says he—
I'll choose with a hand on B. O. —
Says Bill to himself, says he.

Now, Willy as a single item—
(Though you've got to admit that his work is
not a mean one) —
Bill for Morton pull funnier stuff—
Says Bill to himself, says he.

According to my judicial mind—
Says Bill to himself, says he—
Kilday's act is fair for his kind—
Says Bill to himself, says he.

But as a novelty, does it rank?—
With Antoinette Kellarman and her task—
She draws the shekels into the bank—
Says Bill to himself, says he.

Take Eltinge to put on woman's clothes—
Says Bill to himself, says he—
And that more than Miss Kellarman does.
Says Bill to himself, says he.

This lady, she draws a fair turn, it's true,
Her beauty, she's no mean or flimsy one—
Jim Thornton first pulled it in—
Says Bill to himself, says he.

TOGO.

VOTE FOR YOUR OWN JUDGE

The blank space may be filled in
with the name of any manager or
agent preferred.

Any variety manager or agent in the United
States and Canada eligible, including resident
managers of theatres, lady agents, male or
female, connected with any agency may be
voted for (not for a professional or newspaper
man will be counted).

AN ACTOR MISSING.
Cincinnati, Feb. 22.

Percy Reed, who has been singing
at the Gayety for the past five weeks
was reported missing by his wife Sun-
day.

Reed is 35 years of age. He was a minstrel for six years, and also
appeared in blackface in vaudeville.

Mrs. Reed, formerly Mrs. Pearl
Hanson, of Charleston, W. Va., a
widow, said her husband kissed her
one hundred times every day.

WELLS BUYS AN ORPHEUM.
Savannah, Ga., Feb. 22.

The Orpheum, owned by M. Wil-
len, has been purchased by Jake Wells
who has the Bijou here. A lease on
the Orpheum with an unexpired term
of seven years was also taken over by
Wells.

The lease has been playing vaude-
ville booked by the Inter State Cir-
cuit. It is reported Wells intends
holding to the policy.

Hazel L. Anderson, a Cleveland ac-
tress, has filed a petition for divorce
against her husband, Harry Eugene
Anderson. The wife says her names
applied to her by Mr. Anderson tend-
ed to disrupt her acting technique.

SOUTHWEST MANAGERS MEET.
Fort Worth, Tex., Feb. 22.

Managers representing almost a
score of the towns that are included
in the Charles E. Hodkins circuit in
this part of the country, met here late
last week. The meeting was to dis-

cuss business relative to the circuit.

Bills of the Imperial, the delegates were forced to meet at his
home where he is confined in bed.

It was decided that the circuit
should have regular road shows, booked
in Chicago and sent over the time intact.

Among the towns represented were
Hot Springs, Pine Bluff, Fort Smith,
Little Rock, Galveston, Sherman, Wa-
co, San Antonio, Houston, Palestine,
Corpusc, Wachacallc, Texarkana,
Shreveport, Oklahoma City, Muskogee,
St. Joseph, Joplin.

NEW HOUSE BURNED.
Boston, Feb. 22.

The new Lawrence theatre was
burned early Feb. 18, with a loss of
$10,000. Cause unknown.

The house was playing vaude-
ville. Warren Church was the agent.

The house discontinued vaude-
ville, Feb. 16, and put on the Bennett and
Moulton Stock company. All cos-
tumes were lost, it is said. Damage
to house covered by insurance.

LANDS IN AUBURN.
Auburn, N. Y., Feb. 22.

The Burris-Grand has Joe Wood for
its manager, Wood having secured a
lease.

The New York "small time" agent
will put "pop" vaudeville in the house,
which has played in its day everything
there has been to play.

Auburn is the home of a state
prison. Otherwise its inhabitants are
without country-wide reputation.
Bert Howell has resigned as manager of the London William Morris office. Mr. Howell has had a few offers from other agencies since resigning, but hasn’t decided as yet which one he will take.

Henry Hitchens, manager of the Empire theatre, Leicester Square, died suddenly last week from heart failure.

George Foster has booked Adele Ritchie at the Palace, London, to open some time in June. Sophie Tucker has also been fixed at this hall by the same agent.

Leon Zeitlin of the Syndicate halls and W. J. Grimes, proprietor of the Briston theatre, met with a serious accident while horseback riding across the Brighton Downs. The pair while racing, ran into a wire which they were both caught on, and the horse was killed. The Hip Grimes was severely injured, breaking three ribs and his knee cap. Leon, outside of a broken thumb and a few cuts to his fatality, luckily came out in fairly good shape. Leon is back at work now, but Grimes is in a hospital in Brighton.

A verdict of $500 was handed in against Seymour Hicks in favor of Eva Chaplin, who claimed she was not given a square deal in a beauty competition run by Hicks a couple of years ago.

Salary Dijll is a new “Salome” dancer at the London Hippodrome. She seems very promising for that hall. It is a trifle late for “Salome,” but this time it is done very well and if the run keeps up the Hippodrome will not be the only house where she has not been doing very well in the business line. Dijll and her company of dancers seem to have broken the spell. Good houses are now growing common.

G. F. Huntley and Harry Grattan have shown the sketch “Buying a Gun.” For clean lines and cleverness it has something on most anything in the comedy line seen around the halls. Huntley is well known as a Johnnie. His conception of this one who wants to buy a gun is a scream. Grattan as a “straight” also shows up well. Grattan plays the gunsmith. It will be well for the halls if Mr. Huntley decides to stay in them for some time, for this kind of fun will always be appreciated.

George Graves has been engaged for the London Hippodrome around Easter time for a review which will be given as an Easter attraction.

Zellie Delussan has been booked for a tour of the Varieties Controlling Company’s halls, starting the end of February.

David Devant is being considered by proprietors for a vaudeville tour. Dr. Devant is of the firm of Masekly & Devant, the famous illusionists and conjurers.

Miss Lilian, a bicycle trickster, has seen Laia Selhini sometime or other.

Brooks and Vedder have been booked to appear in England for the month of August through the efforts of Max Ritter.

Harry Lauder, from reports from Glasgow, is still out of the pantomime, the result still being good for the opposition panto. It is said that Harry is angry with the management up there.

Rinaldo has been booked to appear at the Palace, London, in August. Will Collins did it.

Jose Collins is reported engaged to a man of much money whose name is kept secret. Jose won her prize in a pantomime in Manchester, where she is now working.

Will Collins is sending tours to South Africa to play the Grand theatre, Johannesburg, a large picture house. Collins is also booking the King’s theatre, Manchester, exclusively.

Sam Stern will sail for New York on the Lucania Feb. 18, having just finished his London time. Stern has had one of the most varied experiences of any American performer ever playing here. His first trial at the Tivoli wasn’t all successful, but the comedian since then has played almost every hall in the West End. This week he is topping the bill at the Canbury, showing that one can make good with a struggle. Stern returns to London in two months.

“Sumurun” opened at the Coliseum and toward the end of its first week, remained a gamble as to what it will do in the way of causing a big stir. “Sumurun” was brought to London by the Marinelli office, having first been seen by a Stoll representative in Munich. Monday afternoon the piece ran ninety-five minutes, about forty too long. It was cut down later to a little over an hour. The piece is taken from an Arabian Nights tale. A couple of love stories are in, to make it interesting. The first few scenes of the piece did very little towards telling a connected story to the Coliseum audience. The result was that near the finish, when the piece becomes interesting, the audience grew restless. Some kidding followed from the gallery. The scene next is all on the Persian idea—al little. The scene in “one” with the Palace in the background is a fine picture. The plot of the piece is a daring one and well played by an excellent cast. The last four scenes tell the story. In Germany the skit was made popular when condemned by the press for being too strong. The Daily Mail was the only paper to slate it in London. The more one thinks about the show, however, the closer to the real plot he will reach. Once “getting it right” it is a bit over the line.

It is reported that Fred Karno and Walter Gibbons have smoked the pipe of peace, and from now on their acts will again be seen on the Gibbons circuit.

Seymour Hicks expects to shortly put on a boxing sketch for the English music halls, called “Sporting Life.” Hicks at one time had Jack Johnson engaged to play a part in a production by this title, booked to appear at the Aldych theatre. The deal fell through.

Leo Pouget, the composer of the music of the “Salome” pantomime, said to be a success in London (far greater than it was in Paris) has been appointed musical conductor of the Olympia, under the management of Jacques Charles when he opens in August next—possibly the 20th. Febre, producer at the Galte Rochechouart, goes to the Olympia as stage manager next winter, but will retain his functions at the Ambassadeurs and Alcazar this summer.

Both managers, J. Charles and C. Bannel, have been in London last week, looking for acts, but found next to little of interest to them in England. They returned without having booked anything of note. Charles is at present visiting Vienna.

A company, with a capital of $154,000 has been formed for the ambulant theatre proposed by the actor, Germier. This is to be a large concern, similar to the canvas circus now so popular in America, but will play only well known comedy and operas.

A sad accident happened at the Nouveau Cirque to a rider by the name of Jean Bernard, aged 23, who was riding a young horse. He was thrown and received a kick in the face, which fractured his jaw, necessitating his removal to the hospital, where he now lies in a serious condition.

It has long been the habit of some of the Paris vaudeville theatres to admit the paying public to the dress rehearsals, which to all intents and purposes were the premieres. The management of some of the legitimate houses are now going to try the same trick. A number of seats, at double prices, will be sold for future dress rehearsals at the Gymnase and Apollo theatres, where M. Franck is director. A private show, however, for the dressmakers, will as hitherto be given the preceding day. This is almost as clever as announcing several successive premieres, letter A, B, C, D, or E of each piece as done when “Chantecler” was first produced.

The Moulin Rouge company, being in liquidation, artists who had signed for the summer reved, by Fiers and Heros, have become free and new contracts will be necessary. Many of them are well known artists, booked for that show, has declined to resign and will be found at another establishment. Manager Fers is still in charge with his friends, as before, and awaiting a favorable solution is at present the tenant of the liquidator.

The horse used in “Don Quixote” at the Galte has become so fat that his ribs now have to be pointed.
LYCEUM AND CONCERT:

ENJOYABLE MONTH AT CARNEGIE.
Music lovers have enjoyed a big feast at Carnegie Hall (New York) so far this month and some good programs have been arranged for the remaining days. The February card of attractions has been a well-balanced one and included symphony concerts by the Symphony Society for Young People, Walter Damrosch, conductor; Philharmonic Society, the Boston, New York and Volpe Symphony Orchestras; solo recitals by Harnoncourt Holmes and a series of dances by Isadora Duncan.

The carded attractions for the rest of the month are: 25—Aff, Boston Symphony Orchestra; 26—Aff, Philharmonic Society; 26—Eve, Song Recital, McCormack; 28—Aff, Song Recital by Edmond Clement; 28—Eve, Oratorio Society.

On the evening of March 1, the Chicago, Macdonald of America, with Leon M. Kramer as conductor, will furnish the program.

LIKES GUARANTEED SEASON.
Though many entertainers formerly on the Lyceum routes have headed to the call of vaudeville, there is one who prefers the thirty-five guaranty weeks per season and contracts for several years ahead to doing the "two a day." He is Ralph Bingham, now booking with the Redpath Lyceum Bureau, Chicago.

Ella Day, now with Day, Crane and Co., is a well-known Lyceum entertainer, and Clifford Walker, another vaudevillian, was also employed by the Lyceum bureaus.

Mention of the names of Day and Walker, and also Bingham's, recalls that each of these men used their own versions of the "Three Trees" selection which Tom McNaughton employs in "The Spring Maid." Day's was a dialect version. Bingham called the story of the Sahara desert.

CONCERT AT CARNEGIE HALL.
Announcement is made that the MacDowell Chorus, Kurt Schindler, conductor, and the Philharmonic Society of New York, Guvair Mahler, conductor, will present for the first time in America Chabrier's opera "Brisle" at Carnegie Hall, Friday evening, March 3.

The cast will include Mme. Alma Gier, Mme. Breter-Gianti, Edmond Clement, Ethel Gilly and Leon Rothler.

The program will also have Borodin's Russian folksongs and dances (new), and Moussorgsky's cantata "Joshua" (new).

A REQUEST PROGRAM.
Sunday afternoon, March 5, in response to a demand from many Philharmonic patrons, a request program will be given. Suggestions for overtures and symphonies will be received by Loudon Chardton, 568 Carnegie Hall, New York. This concert will not be a part of the regular Sunday series, but will be an extra.

GOOD YEAR FOR LECTURERS.
Hon. Francis J. Henny, the young prosecuting attorney, who became famous through his fight against graft in San Francisco, following which several grafters were convicted and sentenced to prison, has been engaged for a lecture tour during the coming season. Henny was almost fatally shot during the trial.

It looks like a big year for the lecturers, who are being signed up right and left by the various lyceum bureaus. Among those already listed, in addition to Henny, are Ex-Governor Hanly of Indiana; Senator A. J. Beveridge of Indiana; former United States Senator Frank J. Cannon; a prominent political character in Utah for years; J. W. Folk, ex-Governor of Missouri and leading candidate for the Democratic presidential nominating ballot in Missouri, speaker of the House of Representatives; Dr. Frank W. Gunasuloof of Chicago; Congressman Duncan McKinley of California (recently appointed First Assistant Postmaster General), Judge James A. McNaughton, Governor-president-elect University of Minnesota, Senator La Follette of Wisconsin, and a host of others.

FLONZALEY'S LAST.
The Flonzaley Quartet, organized by E. J. de Coppelet to play at his Swiss villa, "Flonzaley," on Lake Geneva, and at his New York residence, played the last chamber music concert of its present New York series at Mendelssohn Hall, Feb. 21.

The quartet comprises Adolfo Betli, first violin; Alfred Pochon, second violin; Ugo Aru, viola, and Iwan D'Arhambrat, violoncello.

HOLMES TO SOUTH AFRICA.
Burton Holmes, the travelogue lecturer, sailed for South Africa, via Europe and Washington's birthday, before departing he gave several extra travelogues. His "Passion Play" was given Sunday evening, Feb. 19, at Carnegie Hall, and Tuesday afternoon (Feb. 21) at the Lyceum, while his "Two Ways Around the World" was given a special morning presentation on the 21st.

ONE RECITAL ONLY.
Maximilian Pilzer, the American violinist, has been engaged for his only recital of this season at Mendelssohn Hall, Tuesday evening, March 7.

SOUNA FAR AWAY.
John Philip Sousa and his band, now touring Great Britain and Ireland, close at Alexandria Palace March 2, and will sail from Plymouth March 4 for Capetown, South Africa.

SCHUMANN-HEINCK AS SOLOIST.
Mme. Schumann-Heinck, prima donna contralto; George Hamlin, tenor, and Maud Powell, violinist, have been specially engaged for solo work during the March series of concerts by the Philharmonic Society. These concerts will be offered as a transpires (from a reliable family source) that she doesn't, but has received an attractive cash bonus from her husband to "go to it." The husband is said to be smitten with a singer, about thirty years of age, formerly a member of one of his musical organizations, and intends to marry her the moment he is free.

A well known musical comedy woman is minus a "job" because she bungled the big break when her best song was taken from her in a Broadway extravaganza after the first week of its run. If the song had been eliminated entirely or given to another of similar reputation or ability, the woman wouldn't have objected. But when the number was allotted to a chorus girl who had never played a part before, she failed to see the justice of the discrimination. What the Tallafaro appeared in "Shore Acres" (and she was "let out") is that the chorus girl knows the financial sponsor for the show.

The wedding awhirl which brought no end of talk, tied two people together on manuscript, but it doesn't seem to hold them together. I hear that the almost bride and bridegroom are now occupying separate domiciles, with both willing.

Amelia Stone (Colonial) clothed in a salmon pink and gold brocade combined with chiffon and lace made a pretty picture. A cloak of smoke color and silver was also worn.

Edith Luckett with Jere Grady wore a simple but perfectly made dress of white chiffon, with panels of French blue embroidered in silver and a becoming cap. Miss Luckett looked very smart.

Isabelle D'Armond (Fifth Avenue) is dressing her act in a quaint manner. First appearing in a short white linen frock, Miss D'Armond changes to a pretty pink dress. A cloak of smoke color and silver was also worn.

Chewing gum is at the bottom of a story told the other day by Lottie Williams, who says that when Edith Tallafaro appeared in "Shore Acres" she was cautioned by the late James A. Hearne against masticating the sticky stuff on the stage. In one of her sober scenes one evening Mr. Hearne detected Edith brushing away for dear life with some gum. Sotto voice, he told her to place the gum in his hand, without any one in the audience seeing her. Edith did so. Absent mindingly Mr. Hearne placed the gum in his mouth, when Edith started to laugh. Further inquiry that a serious moment should be disturbed the second time the great rural character player asked little Miss Tallafaro why she was laughing. Because," replied Edith, "My mamma chewed that gum all through the first act."
"THIRD PARTY" ORGANIZED.
The "third party" in the picture field has become a reality. The Na-tional Film Manufacturing & Leasing Co. was recently formed and arranged to make two reels a week. It has opened offices in New York and enlisted enough exchanges for an encouraging start.

To picture men enrolled with the Patents and Sales companies, the proposed venture of the National people was not taken seriously. They simply said it looked pretty good on paper. But the "third party" move-ment has made such progress that they are wondering what will result if it gains the strength of the other companies.

The National Film Co. has elected the following officers: A. S. Royal, president; J. S. Young, vice-president; L. J. Rosett, secretary; A. J. Clapham, treasurer.


Two of the directors, Messrs. Clapham and Whyte, when seen about the mailbox of the exchange under the "third party" jocundity, said the time was not just ripe to make known the names of those in their fold. They say important announcements will be made in a few weeks.

It is understood the new organization expects to build a factory in New York.

STOCK COMPANY SHAKE-UP.

There has been quite a shakeup in the Reliance stock company. Director Taylor has made several changes in the personnel of his staff of principals. For some time, the leading men and Taylor have not been working in har-mony. Things reached such a crisis that three high-salaried men retired from the company.

Arthur Johnson was the first to leave, but was not at liberty long as the Lubin company picked him up in a hurry. James Kirkwood and Henry Walthall, who have also been with the R-Company, since its inception, are the other Taylor players to quit. New principals have been engaged by the Reliance company.

MILES BROS. WITHDRAW.
The Atlas Film Co. has temporarily withdrawn from the picture field. Its last release was on Feb. 15. To the members of the Sales Company the suspension of business by the men behinthe the Atlas Co. was no bolt from the blue, the Miles Bros., Herbert and Jerome, had been warning them it was advisable to shut down for the present.

When the Sales company was fighting the old Film Service Association (now the Patents Co.) the Atlas Co. was continually kept the cause of the independents along.

The Miles Brothers have withdrawn the Atlas films until they get "their house in order" and the company given another lease on life. Since its inception, the company has been engaged by the Reliance company.

PICTURE MARKET "BUFFALOED."
The picture market is all "buffa-foled." The Buffalo Bill and Pawnee Bill picture company no sooner has its agents scouring the country selling state rights and calling the attention of the editors that the "Two Bills" have posed before the camera and will positively appear in each picture than the Patents Company jumps into the arena with the "Buffalo Jones" pictures.

The Patents company has come out with a flat-footed statement that the "Two Bills" pictures are the product of the Independents, but that its exchanges can perform that old stunt of saying, "We haven't that brand, but here's one just as good, if not better," referring (of course) to the "Buffalo Jones" series.

Considerable money is being spent by both sides and the present status of affairs means a bitter fight all the way.

The Buffalo Bill pictures show buffalo and antelope busting Africa, taken by the Pathe company.

LICENSED EXHIBITORS WERE WARNED.

Licensed exhibitors were warned this week that if they persisted in running the "Two Bills" pictures that they were taking a chance of losing their rights and privileges with the Patens company.

ONLY A $40,000 FIRE.
The New York dailies made something out of nothing when crossed wires in the printing room of the Carlton Motion Picture Laboratories at Coney Island set fire to the place Feb. 15 and created a panic. The factory employees. The fire did about $40,000 damage to the build-ing and contents. A number of Re-liance and Bison negatives were destroyed, but a consolidation of printers and perfomers is expected daily.

The Reliance release of March 4, "Tangled Lives," has been substituted for the one of Feb. 25. The latter will be remade. President Bau-man was on the grounds last week making arrangements to repair the damage done by the fire and smoke.

Only one of the factory girls was injured, being overcome by smoke in the rush to safety.

MAY SPRING NEW SUITS.

Although the Independents are showing a hurrah over the will of the camera suits, a tip went their way this week that the Patents Co. had something else up its sleeve and would institute another series of court proceedings against the strongest of the Independent companies.

The exact nature of this expected litigation is not known, only by the Patents Co.'s attorneys, who are mum as to anything regarding the matter.

Several of the "Independent" manu-facturers are preparing for any on-slaught that the Patents side may make and have retained Charles Taft, brother of President Taft and Ken-yon & Kenyon as attorneys.

Dyer, Dyer & Taylor are the prin-cipal legal representatives for the Patents Co.

WHIRLING HER EXPERIENCES.

Mahal Rowland, a former stock act-ress of reputation who for a time was a member of one of the leading pic-ture companies, has been named as the author of "The Land of the Gift," in a current magazine.

The story deals largely with Miss Rowland's personal experiences while a member of the photoplaying organ-ization. ("The land of the gift" in plain English is the land of the nickel theatre.)

SHOWS NEXT WEEK.

NEW YORK.

HARMERSTEIN'S COLONIAL.


ROBERT'S RATS and ALHAMBRA.

Miss Nina Morris & Co. Carl Raschetta, manager. Ruth Ellis, private agt., 351 W. 57th St.

PLAZA.

Miss Edith Barnsby "No Goose." Harry Gilmour, manager. Annie Amter, private agt., 351 W. 57th St.

KELLY & LINDSEY.


ORMERSON.

Miss Edith Barnsby "The Son of Sot-oth." Shettie Meis, manager. Chas. Cooper & Robinson, private agt., 351 W. 57th St.

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COLUMBIA.


JOINT TAVERN STAFF.


MAXINE LOSES TWO DAYS.

Kansas City, Feb. 22.

Maxine Elliott booked here for this week, did not appear Monday and Tuesday, through remaining in Dear (where she played last week) to meet her sister, Gertrude Elliott (Mrs. Forbes-Robertson) playing there in "The Dawn of To-morrow." Maxine arrived here to-day and started "The Inferior Sex" with a holliday.

TWO ADDED TO "EVERYWOMAN."

When "Everywoman" is given at the Herald Square next Monday night Stella Hammerstein will be found in the role of Vile, while the role of Beauty will be portrayed by Virginia Hammond.

"Natoma" is the name of a new opera in three acts which will have its first performance on any stage at the Metropolitan Opera House, Phila-delphia to-night. Its New York pre-miere will be at the Metropolitan, Feb. 28. The libretto is by Joseph D. Redding and the music by Victor Herbert.
All this week Variety has been featuring the opening of new operas, but Miss Stone was not interested. She and her company have been working on a new vaudeville act called "The Three Millionaires," which is being presented nightly at the Victory Theatre. They have been working on it for several months and it is quite a success. Miss Stone is expected to make a big hit with this act.

Miss Stone is also working on a new play, "The Million Dollar Madam," which is scheduled to open next week at the Empire Theatre. The play is a comedy and Miss Stone is expected to star in it. The play is about a madam who tries to make a million dollars in one week by taking advantage of the customers. The play is written by a famous playwright and is expected to be a big success.

Miss Stone is also planning to open a new vaudeville act called "The Million Dollar Vaudeville." The act will feature some of the most famous vaudeville performers in the country. Miss Stone is working on the act with her brother, who is also a famous vaudeville performer. The act is expected to open next month at the Victoria Theatre.

All in all, Miss Stone is working on several projects and is expected to make a big hit with all of them.


Harry Kelly and Co. (2). "Doing Him Good" (Comedy). 20 Mins.; Full Stage (Special Set). Hammerstein's.

Harry Kelly and Co. have in "Doing Him Good" (twenty minutes from the short-lived musical show "The Deacon and the Lady," of which Kelly was the star. The scene is the attempted holdup of the deacon by the actress and the "fly guy." The scene contains imaginary food, breaking equipment, and the passing back and forth of rolls of money through the use of revolvers that are not loaded. Sounds like the plot of a burlesque show. There are one or two bits that are easily recognized, such as the poorly pronounced French. Whoever was first responsible for that "trays beans" thing has a whole lot to answer for. Why people who are just as apt to make mistakes in inanimate objects and they are really pardonable ones, will laugh at that French junk is truly remarkable. Kelly is funny. His rube has always been distinctive and amusing, but he is now doing anything in vaudeville that will add to his fame. Mr. Kelly handles this old junk especially well, but it is junk nevertheless. He might put in a number or two with a little of his dancing. The act needs it. Kelly is never funnier than when in action. Helen Byron is clot-

VARIETY

NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance In Or Around
New York


VICTOR H. SMALLEY'S
posthumous playlet, "Judgment," might stand through its title for its epitaph, as one of the few writers for vaudeville who have had a "good idea" and never a "big moment" never failed. Like in "Judgment," so like in all of the Smalley sketches. When Victor H. Smalley died, the vaudeville managers asked themselves if there were many more of the wits. He could write the piece. Off-
times for the salary the managers wanted to pay, Mr. Smalley could not cast the production as he would have, but the sketch found its way to there. So it is in "Judgment." By a simple twist in the centre of the playlet, Valerie Bergere brings her audience around with a snap. Miss Bergere is an indefatigable producer. But the way the playlet is being produced, and her experience has been such that selection is now over one-half the struggle for her. In "Judgment" Mr. Smalley expressed the ever present fal-
cing ideas that often recur in his work. Everything did it simply and directly. When May Siocum locked the door, turned out the lights, shrieked for help as she entwined her arms around Judge Britt in the parlor of his own home, the expected happened. Mrs. Britt burst into the room, demanding to know of her husband why he was holding a woman. The Judge could not find an explanation to soothe his wife's fear and even when, said May Siocum, how can you charge the jury mor-
to that because they found my Jim in a room with a revolver in his hand, he had committed murder. That is a circumstantial evidence also. The judge capitulates, and May returns, as she says, to tell the kidde that his popple will be home for dinner to-
morrow. Miss Bergere plays May Siocum. She conveyed the tone strain of the woman's anxiety. it was all right for the stage. She didn't rave and rant. Jim had to be freed. He murdered no one. He had told her that. Jim might be a crook who would lift a bunch of stray jewelry, but he respected his family too much to chance the chair. May was sure of it. The judge had just passed through almost as annoy-
ing an experience with his mother-in-
law as with the audience. He was reading up on circumstantial evidence when May brushed past the butter to interview him. Up to Miss Bergere's entrance, "Judgment" had been run-
ning slowly. The mother-in-law with her looking vengeful, her voice for a quick decision that neither the playlet nor the acting could get over, when the few moments redeemed it. This sketch is not an isolated case of the unemotional evidence, but "Judgment" is mightier in its sim-
slicity than the others. As a dramatic moment on a vaudeville bill, it will do nicely. If the opening is hastened along more quickly, it will do better. The setting of a parlor does not help now. It is a combination parlor-
library. The piece is worthy of an elab-
orate set. Herbert Warren is an able
judge, all excepting his facial make-
up. 

Ellis and McKenna.

Ellis and McKenna were formerly one half of "The" Quartet. The boys have framed up a double singing turn that will land them right if it is handled with the proper judgment. To bring them on easily they have a semblance of a plot structure. McK-

Ellis and McKenna, reading a newspaper, comes upon a piece of advertisement carrying $5,000 reward for anyone who will produce a tenor who can replace Ca-
ruso. An Italian saunterers on singing Grand Opera. "Just the Man," etc., but the job doesn't go through, and the boys decide to do singing act themselves. Ellis dropping the Ital-
ian character which he explains was assumed only to set statues. A change to evening clothes brings them back for the singing finish. Ellis has an excellent tenor voice, of a wide range and a sweetness of tone. He handles a number heavy number very well. McKen-
na follows this with a ballad that suits them fit him. At any rate something more lively should be given here which would make a break between the grand opera selection of Ellis and the medley finish, also dropped. A matter of se-
lection with the boys. Their led nicely and the bigness of the tones can't help but win for them. Ellis and McKenna as a team should work into a more valuable act. There are times when Miss McKenna should unbind a bit. The white tie worn with the first suit should also be changed. It is prob-
ably worn to make the change to evening clothes as "No. 4" at Ham-
merstein's, the singers did nicely, but not as well as they will with properly arranged selections. 

DASH.

Phina and Co. (3). Songs and Dances. 10 Mins.; Full Stage. Hammerstein's.

Phina and Co. might just as well be Phina and "Picks." It is a "Pick act," and a good one too. Phina Warls with "Lovey Joe," "Oh, Joe, Oh, Joe," has been done pretty regu-
larly at Hammerstein's for the past ten weeks and it is saying something when Phina comes along after them and makes her own way and gets more out of it than all the "clauding singers" that have played the house put together. Phina fools 'em too. She tans up and it was even money around the house whether the girl was "Emperor" or "Quinn" which she was carryed. Particular attention has been given to the dressing of the "kids." Results show it was worth it. The two smaller of the trio got a good little crowd, and the others, although given a tripe too much leeway. The finish brings the "kids" back for a dancing finish that takes the act off in good style. Phina has an act of its kind and is determined to have it. She is a good "room shouter" herself and with the kids behind her, will put it over in the best of company. The act scored roundly at "The Corner," opening after intermission. DASH.


Miss Stone is to be congratulated upon being the first comic opera prima-
donna who has entered vaudeville with a real vehicle. Her little mu-

DASH.

Three Ravens. Arobatic. 10 Mins.; Full Stage. Hammerstein's.

Three Ravens are closing the show at The Orpheum. They are very good. They seem to fit in. The routine consists of hand-to-hand balancing and barred jumping by the two men, while the woman goes through a routine of acro-

DASH.

The men wear white, chals which could have been carried. The work is rather well handled although nothing new in the line is shown. The finish is a drop from a handstand on a raised platform to the hands of the understander. The Ravens would fit better in an early position than closing on the big bill.
Hugh Herbert and Co. (2).

“The Son of Solomon” (Comedy).
34 Mins.; Five (Parlor: Special Set).

Fifth Avenue.

“The Son of Solomon” will be played in vaudeville for a long time, and as popular as once was “The End of the World.” Aaron Hoffman is the author of both pieces. A little attention should be paid to Mr. Hoff- man, now, perhaps. The story is of a young Hebrew, who having been deceived by the man who “he” made the sketch. After witnessing “The Son of Solomon” Mr. Hoffman may take whatever credit is needful for the success this piece will reach. And that credit will not be from his work, but he plays the elderly Hebrew father quite well, and well enough, at least, but any average Hebrew comedian, with the material in this piece, would reap the benefit of Hoffman’s line containing a tear and a laugh. You will always find the laugh closing the line. Theresin is Hoffman’s secret of success for vaudeville. For Mr. Herbert’s support two young and capable players have been engaged. Thomas A. Everett and Margot Williams. Mr. Everett gives the proper touch to the parlor. The character Americanized son of orthodox Jewish parents. Miss Williams is a sweet and moving figure. Her hands, or the least part of the playlet is the setting. That is a setting! The parlor of a home, with the details complete, even to pictures on the wall which may have been removed from the homes of the skater’s producers, Gordon & North. The story leads up to a point where the son, as he is about to rob his father, touches a spring which releases a phonograph, utilized as a sort of burglar alarm for the home. The next day removed home from a bank, which had “too much surplus.” The son, object to fits, grabs off one when his sister, entering the parlor at the alarm, fires a pistol run out of the house. The dream-picture brings to view for its finale the electric chair, with the hood placed over the boy’s head, and a graveyard in the prospectve. The son, as he is about to be hung, and all is happy, the finish (like that in “The World”) is horribly dragged. Instead of the act running thirty-four minutes, as it did Monday evening, twenty-five would be a good time.

Viscossi Brothers, Musical.
12 Mins.; One.

Fifth Avenue.

This must be the Viscossi Brothers before believing what may be said of the whistling done by one of them. The whistling is about all there is to the turn, though both brothers play accordions, not too well. It is hard to understand why the act was booked, a brother whistler, using no mechanical assistance. His hand is held close mouth to the throwing of the volume outward or to obtain a trem- endous sound. There have been whistlers, many of them in vaudeville—men and women—but none who could obtain what really are big, round full notes, containing melody, as this boy does. He whistled selections of “Il Trevatore” and another for an encore, both accompanied by his brother on the accordion. This was the best employment the accordion has had in years, for it made harmony. The whistling, of course, is a method in whistling, funny hat that may read. Viscossi, the whistler, could quite easily whistle “rag,” or at least it appears that way. Popular melo- dy’s, it will be observed, through the “Il Trevatore” air should be replaced. The routine isn’t arranged for the best placement. The whistler might enter whistling, with the accordion duct sandwiched in. One duct is plenty of ducts. It is good enough to eliminate any solo after. Nine minutes will make the running time just about long enough, unless encore draws it out. The act can take the “No. 2” place right along. That is where it is at the Fifth Avenue Monday evening.

John W. Dugan and Co. (2).

“Bud’s Inferno”: (Comedy).
10 Mins.; One; (2) Four; (15); Two (1).

In presenting “Bud’s Inferno” George Wesley and J. K. Emmett, who are responsible for the act, showed a skeleton that will with a little playing, prove one of the cleverest acts of the season. The act is one of the dream things, but this is concealed until a final moment at the end of the act. Bud Wizer, a surfeiting wire-tapper, finds himself in Hell. Satanic Majesty has been awaiting his coming with pleasure and is willing to make him secretary. But Bud gets his eye on the Devil’s girl. The two lovers, who are to be married, are they about to flee. Catching them with the goods, as he is about to throw Bud into the sea of molten lead, there is a quick curtain. The second scene is in sick room, with Bud in bed, a nurse in attendance and a surgeon cleaning his instruments after an operation. Bud’s visit to Hades was but a vision while under ether. There are any number of bright lines in the business, but like all gag, the voice through loud speaking “The Glow Worm.” It’s another act, with Clive still the easy going pleasing entertainer. In an important spot at the Fifth Avenue, he has evinced so strong a liking that Mr. Clive and Miss Sturges bowed many times. Clive is always laughable, and his present material is much preferable to the other.

Isabelle D’Armond, “Jolly Junk;” (Songs, Talk and Dances).
17 Mins.; One; (4); Three; (11); One (2).

Fifth Avenue.

“That Dainty Little Will-o’-the-Wisp” is the program caption for Isabelle D’Armond. Mr. Hoffman probably the single time in a year that the Fifth Avenue program has struck twelve. With Miss D’Armond is George Moore, one of those “loose” comedians, who seems a natural entertainer—and is. He has a wonderful photographic memory, and a comedian by rule. The act is named “Jolly Junk,” likewise a good description. The couple while away seventeen minutes in a remarkably swift manner. They do a great deal, so many things barely possible that another turn in vaudeville sending over as much material in the same time. That beeps the speed which is always three-quarters of the successful nature. Miss D’Armond sings, dances, changes costumes three times, and plays the piano (incidentally moving it around as well—but Isabelle should not do that). About the only fault in the turn just “let her from her star Princess.” While no doubt it has been held in for the laughable business connected with the bit, the selection is too musical for these light entertain- ers. The “business” could be removed to some other section of the turn. A very pretty dancing finish in “one” is connected with the singing of “Sweet Italian Waltz.” The dance is similar to that performance, in which draws many laughs, are a number of "gags," some new, some not so, but all excellent for the purpose employed, the skit having a sketch foundation. For that reason perhaps the opening in “one” this week was for the accommodation of the stage manager. Miss D’Armond is a bright- ly little thing, animated, full of glee, of the musical comedy classifica- tion, but with only a “loose comedian” worth, and as good as the best of the several who have had their dimun- tiveness to help them “make good.” No. 4; at the Fifth Avenue, following Miss McConnell is not no comic (McConnell is no slouch comedian to follow), the act was well liked all the way. It can get over easily in any company.

Henry Clive.
Comedy.
11 Mins.; One.

Fifth Avenue.

Henry Clive is presenting a new act at the Fifth Avenue this week. He has left the magical comedy tricks, and does not walk into the audience. To replace the former matter, Mr. Clive has a humorous travesty on lightning calculations, with Mal Sturgis Walker once again as his pretty assistant. Another new bit is a little skit on ven- triloquism, with Clive wearing a ventriloquist’s dummy on his knee. While speaking he makes a large jar of milk disappear, ostensibly drinking it. To conclude, a little magic with handkerchief and billiard ball is explained as the orchestra plays “Let your voice through loud speaking ‘The Glow Worm.”’ It’s another act, with Clive still the easy going pleasing entertainer. In an important spot at the Fifth Avenue, he has evinced so strong a liking that Mr. Clive and Miss Sturges bowed many times. Clive is always laughable, and his present material is much preferable to the other.

Gerald and Hut-El.
Aero-batic.
11 Mins.; Full Stage.

Gerald and Hut-El on appearance, would hardly expect to do the style of work which they enroll under a few preliminaries. An elderly man in dinner jacket and a woman in a shoe-top length semi-soutache con- sumed the female head at a slight specialty than aero-batic. The man is a contortionist of a good one. The real work is the teeth tests. The man does some great work in the lifting and whirling about of chairs and tables. The woman assists. The act will compare favorably with any of its kind.

(Continued on page 17.)
SKIGIE TELLS OF “CHANTECLEER”

VARIETY’s boy critic (15 years of age) wrote the following story, from memory and without consulting the author, who is the first dramatic critic in America, the late Mr. Harriet Bosse. Skigie’s review of the play was printed. It was taken down as fast as pronounced, and before the actor has been able to change his coat of blackbird featherHarness Mess with the wild duck he is brilliant. Skigie has always written his own stories.

BY SKIGIE

Chantecler looks at him coolly and turns to the hen pheasant. The dog is in the wheelbarrow, and he says, “If anything happens I will come to the rescue.” The hen pheasant is very nervous and keeps asking the blackbird if everything is all right. The blackbird says that everything is all right and walks away. The chicken forms a ring and Chantecler goes in with the fighting rooster to fight him.

They all start to talk, each talking to his favorite. The majority are for the fighting rooster. Some one calls out that Chantecler is bleeding. They ran their necks to see the blood. The hen pheasant is on the outside, very excited. All of them see the fighting rooster go away amidst the cries of the disgusted chickens.

Chantecler comes to the front and tries and tries to stop him but he says, “You can’t stop me.” He is quite proud of himself. Chantecler is very nervous and tries to tell the chicken that he is all right. In the meantime he has gone too close to the trap that is set for her and she walks into it and the net falls over her head. He is very surprised.

The dog stands there and says, “Ring down the curtain, here come the human beings.”

Chantecler is a very good play. I went there Saturday with my mother. I like the first act better than all the others put together. Maude Adams is very good, although she is kind of weak when she tries to sing. She is quite a good imitation of the dog. She is quite surprising.

The dog is very pretty: Three little children are baby chickens. The dog is very good.

UNION SQUARE

In a blizzard, Lila Cotay, “The Aeroplane Girl,” returned to the Union Square for the third time this season and plainly demonstrated that she is a draw at K.-P. house. The act as presented before, with the exception of the girl’s second song and without standees, the Square is not doing the business as heretofore, although there were no empty seats Monday night.

Bingham, the ventriloquist, worked his dummies well, closing with the walking and talking Hebrew. Much of Bingham’s repartee bears an up-to-date trade mark. The Blount and David are fairly well pater and singing.

The Lyric Four acquitted themselves with credit, although the soprano seemed to have an off-night. The male voices, tenor and bass, are good, being resonant in harmony throughout. Another popular selection would help. Mark.
THE HEN-PICKS.

As "The Hen-Picks" (at the Broadway theatre) has many vaudevillians in the cast, it is no surprise to hear and see much from vaudeville in the show. Lew Fields is proclaimed the über star of the production by Ned Wayburn. Glen MacDonald wrote the book, E. Ray Goets built the lyrics, and A. Baldwin Sloane composed the music.

The very first line of the program mentions Lew Fields. All the remainder is extraneous matter, as the lawyers say. Mr. Fields has the principal character. He undoubtedly built the comedy situation.

The first act contains too much fun of the bolter's kind for the second act to follow with safety. In fact, the first scene of the second act (Times Square) is entirely wasted. The second scene, a lunch counter (one of the laughter making periods) is reached without sequence in the story, and the third scene closing the show brings forward for a finishing finale, one of the best of any of the many reasons.

It is "June," sung by Blossom Seeley, a "moon" song, recalling any dozen of other "moon" selections in the melody.

Miss Seeley is in the show, as a sort of special, a female song and dance artist. She has three songs to deliver. The first, "The Toddling the Tod-lado" is the musical hit of the show. Miss Seeley's second is an Italian song, and the third the "June." In the latter comes the dancing portion of her performance. It is the "Toddling" song that sends the girl over. It is "The Turkey Trot," that found its origin in the dance halls of San Francisco's "Barbary Coast." Miss Seeley played west in vaudeville. She could always deliver a song, and in burlesque (around New York) was ac- corded a bosom in her bosom (or burlesque's best soufflés. That is why the young woman finds it easy to send over, "The Toddling" song and help hold up "June" with a dance. But Miss Seeley, with the right breath of that of the daughter, Henoria, at present played by Gertrude Quinian, might suit Blossom.

Miss Quinian has a mannequin girl to play in the "city" scenes, having first hopped into sight as a farmer's drudge. The mannequin is exaggerated in every way, and becomes a silly role, especially the ridiculously travestied mannequin bit in the barber shop scene. It's unnecessary in the show. A mannequin barber girl, at least in this late day. Anyone may play naturally and it will be funny enough.

It is the barber shop scene where Mr. Fields draws down his screaming comedy bit, that of shaving a man that plastering him with lather. The audience just howled. Well they might, for The Great Lafayette first introduced that bit in his impersonations of composers, and was a scene to make Mr. Lafayette closely, to the little dabs of lather and the ejection of the subject onto the floor through an extension on the chair. Lafayette, now in London, may be eluded upon reading this and knowing that his big comedy impersonation has been thought well enough to find a place on Broadway—through others.

In the first scene of the first act there is much fun, a song and dialogue. Mr. Fields and Lillian Lee as Mr. and Mrs. Peck have a humorous Haymarket-type of a scene in which Mr. Lee needle's himself right to Fields. The big laugh of the "book" is brought out here when Mr. Fields repeats Tim Mahon's joke, that riding in the first carriage behind the hearse with his mother-in-law will spoil the whole day's pleasure.

There is some fun when Fields drops into a stage well. Again in the Lunch Counter scene, comedy is derived by sending rice and other things through a pneumatic tube into the faces of people eating at the other end of the counter. It's very muddy, under the heading of poor old "slapstick"—but gets over.

It's somewhat odd for a production as large as "The Hen-Picks" not to have a novelty of any kind, in scenery or effect. The Times Square scene may have been the plot intended for this since "When the Breeze Blow" was taken out and a "Piano" song interpolated. Costumes were worn just the same as though Breeze Blow had been sung, but there were no binges.

A pretty little bit of toe dancing was interjected by Marle King, who seems to make of her dancing real wooden shoes.

The music is likeable enough while being sung, but rests there. There is no whistling tune, and two or three that might be taken out. The "Manicur Girl" may pass away on while "White Light Alley" never knew it was on the stage. A couple of "ensembles" were, and there is another "Hail to the Bride" which permitted Joe Keso to perform an aero- latic dance.

Hert Leslie is a doctor, with no opportunity, not even with slang; Stephen Maley has a wild role; Ethel Frost sings a song; Vernon Castle has graduated two degrees better being a dancing cooptionist, now including some slight magic and a funny make-up; Frank Whittam scores a hit with his dancing-violin specialty. Ethel Johnson looking well, songs and dances as best she can; Laurence Wheat is singing all the time it seems, either by himself or with Miss Johnson, and there are others, not forgetting Sammy Watson, with his "Farmyard Holiday." That Mr. Fields in the show isn't the fault of Mr. Fields. He just makes the comedy, and if "The Hen-Picks" continues to draw as well as it has been, "June" shows how to make it laugh. On the theory that if laughs alone are sufficient, Mr. Fields might even dig further down and go away back for "stuff." If Broadway likes "Oskam" and "Slapstick," Broadway should have what it wants.

It will likely be found however that unless the second act is brought up nearer the caliber of the first, "The Hen-Picks" will be a failure. Mr. Fields appreciated the weakness of the second act, having remarked before the New York opening, that it was unsatisfactory. A producer of the Fields brand, who has an excellent idea of what the public will laugh at, should be paired or tied up equals in the other departments of play-making. Since.

(Continued from page 15.)

Four Harmonists.
11 Min.; Four (Interior). Three young men wearing white sweaters, and a white-dressed miss, form this singing combination, in vaudeville, with the wrong idea. There are not much singing. An avalanche of solos draws the act out with harmful effect. No talking is attempted. The voices are fair. A good selection of songs is spoiled by a poor arrangement. The woman playing accompaniments. The tenor does well with his solo, but his top notes were reached under strain. The boys should overcome their amatorial ways, and put more life into the act. The quartet is of "small time" caliber.

Mark.

Green and Black.
Singing and Dancing.
14 Min.; Four (Interior).
The main strength is a monolog by the man, in blackface. The woman sings, making one change of costume. Her wardrobe is attractive. She has two vocal numbers, her first received the most applause. The caricatures drawn by the man at the finish were fairly well received. The picture in colors made a slight impression. His comedy holds up the act.

Mark.

Howard Trio.
Singing and Dancing.
11 Min.; One.
Two boys of the usual song and dance type and a pretty little girl on the soubret order make this turn one that can fix anywhere on "small time." There might be an improvement made in the style of dressing by the boys. The girl looks pretty all the time. A fast dancing finish earned several bow.

Mayer and Hyde.
Songs and Imitations.
12 Min.; One.
Barring a weak opening, Mayer and Hyde have several "bits" that would prove acceptable in the bigger houses. They get satisfactory results with the English Johnny at the dance, but it is the costume interactions that brings the biggest returns. The team put over some clean comedy as the coster types who visit a show and see it from the gallery. The finishing number is "And the Wapping Penny Gavotte," the coster bit being interpolated in this song. The team dances well.

Mark.

Genia and Polo.
Violinists.
12 Min.; One.
A boy and a girl violin act which, when properly dressed and had a routine arranged, showed a bit of novelty, should do well on the "small time." The girl should dress to set off her charms to the best ad- vantage. The boy should also have a new outfit. If they would minimize the swaying of their bodies while playing it would help the act materially.

Fred.

Dave Fine.
Imitations.
12 Min.; One.
Fine may be able to secure plenty of "bits" for the "amateur" audience, but it is unlikely the present offering will ever land him in bigger company. He works hard but relies too much on imitations. His best effects are done with the "Drop Man" bit and the Clark Gordon monolog. As the finish, he does a Dickens character, seriously attempted but does not strike twice. Fine has ability and should secure better material.

Mark.

OUT OF TOWN.

Charlie Edenberg.
Equilibrist.
7 Min.; No Stage.
Greenwall, New Orleans.
A pleasant appearing young man is Charley, who was, if the program states aright, a former sparring partner of Building Nelson. Just what historic lustre is attained by the announcement of a former association with the Hagewach grad—who knocked 'em all (for a time) at 133, 'em all for the latest? Charley is a dandy little balancer, doing nearly everything the other fellows do, and some things they don't. He employs a pedestal for most of his work, but with revolutions while balancing on his head. At the Greenwall Sunday afternoon Charlie was a success.

O. M. Samuel.

Winifred Florence.
Singer.
13 Min.; One.
Young's in Atlantic City.
Winifred Florence is the daughter of W. J. Florence of "Mighty Dollar" fame. She last appeared in "The Ginger-Bread Man" and has not been seen too long. Her first vaudeville appearance, Miss Florence brings one of the finest and most pleasing voices yet heard in the two-a-day. Prettily dressed, with a pleasant personality to a graceful way she cannot fail to charm.

I. B. Pulaski.

Weston, Fields and Carroll.
Singers.
13 Min.; One.
Young's Pier, Atlantic City.
Three boys who are real entertainers. It's a "rahstekiller" act, far better than most of that sort. They did not stop applauding until the piano rolled off the stage.

I. B. Pulaski.

Alexander Hohmann, the German linder singer, after a recent appearance at Carnegie Hall in this city, has departed for the west to fill engagements in Cleveland, Detroit, Kansas City, Wichita, Kan., Dayton, O., and Richmond, Ind. He has appeared in the west before.

Verna Bolton, formerly of "Swat Milligan," who will shortly appear in New York in a new act, is recovering from the effects of a recent accident. She was entering a "pawed-up" automobile and had her hip injured in the crush. Verna may be out of the private hospital next week.

Fred.
VESTY.

**KNICKEROCKERS.**

"The Knickerockers" at the opening leads one to expect much more than they really get. Not that the opening is without its best of the rest of the show, but the outfit at a glance looks like a regular troupe and when they descend to the usual, it is a disappointment.

A looking interior is shown for the first part and an equally pretty exterior looms up for the afterpiece. The costumes given to the chorus makes the equipment average up with their best of the rest, but the chorus, although, however, are many, are misses. The pink tights which make the background in the first piece are worn by the girls all through the act, various dresses covering them, and a couple of different upper being worn. The sixteen girls are divided into six "ponies" and ten "show." They do very well as far as they are allowed to travel.

The girls work hard, try their best to make the act a success, and thereby and also endeavor to make the organization stand out as a singing combination. In the latter department they are not successful. No burlesque should without men, to help the numerals was ever a good singing company.

The show is lacking mostly in numbers. There are not enough of them, and those that are there have not been wisely selected. That some one tried to write a score may be the reason for the weakness. There are several "Yes, Here He Comes, Oh, Here He Comes, Now, Here He Come's"_sawing_. "My Aristocratic Maid" with the chorus in semi-coo costumes was the only hit in the first part, due in a measure to "wiggling" of some of the girls, from which the audience derive red hot fun. Of the burlesques "The YobooGo" and "The North Pole" were well liked. The latter did not get all that was coming to it.

The comedy upon which the show stand is almost entirely on "the pink tights" and that department is very good, but not strong enough to carry the show without any numbers. With six or seven fast, gingery numbers the comedy would make the show a cocker. As it is the girls are carrying a boost upwards and makes it an amusing show that will please the majority without starting anything.

Some of the fun is expected to come from the pieces or "the book." Some does, but not overmuch. The Knickerockers are hurting their own chances somewhat by following the book too closely.

Sitty Moore is the principal comedian. In the opening Moore plays a German girl, then a Greek girl, changing his make-up but little and his dialect not at all. Moore is a good German; too good to have his name connected with any other character. His make-up is a little bit too quick, and while there are occasional figures in his twisted English. He does not get going in the first part, but picks up in the second half. Some new business capably handled by Moore is re-freshing and the house showed its appreciation.

John K. Cain travels with Moore in the opening piece as an Irishman. He makes a dapper little Irishman and, although Moore is handling the material manages to keep things going at a lively pace. In the burlesque Cain does a "straight," as a millionaire, dressing the part well and playing with good judgment, and Kelly does a "tough guy," getting away with it, while Holden is at home in a "rude kid" role that is to his liking.

Eugene Kelly and Harry Holden play "straight" in the opener, but do not get very far. Though the roles require little playing, neither of them do the burlesque, and the best thing was the addition to the act and the fifth turn just managed to make 'em up after a fashion.

The program reads and Miss Beat-tie Evans, so Beattie must be important. She is up to a certain point. Beattie is a nice looking girl with a voice that is satisfying and a wardrobe extenstive and expensive. Beattie makes her best showing in lights, which she wears for about two minutes at the opening of the burle-

The rest of the women figure about equally. What the company seems to be a lively sobriet. Violet Rio does well enough and looks bully but she is not a sobriet, at least, not acting like a regular one. In the burlesque she attempts British stuff and does well with it. She should let herself go. There seems to be possibilities.

Lucy Harron does little but look well. She is hot, of the best in attempt to win back her wish of attention. Zella DeMar could do a leading lady to a finish, but Zelle doesn't get much opportunity. From these two alone Zelle should command more importance than is now coming to her.

May Millier has a speaking part in the first piece, and when she is not speaking seeks her place in the "Miss America." She does a singing, lively girl, prone to being a trifle lax. With proper attention she should coast out of the ranks in a short time.

An ollo of three acts is carried. There are few surprises, and although the acts do not conflict materially. The vaudeville portion of the entertainment went rather well.

Kelly and Rio opened with a neat singing and dancing offering that could do very well without the talk. The conversation is familiar. The couple do so well with the singing and dancing they should stick to it. The dressing gives a helpful boost.

Kip and Kirby offered a very good comedy juggling act. The act is real-

ly a one-man act with the woman as assistant. The juggler is good in his work and also has a good idea of how to have fun. He does and the dressing might be brushed up.

Holden and Harron close the ollo with a singing and talking act. The man works as a messenger boy, is equally as comical, doesn't seem to believe itself. Confidence and a little "by" material are what this boy needs, to be heard from. He is too good a comedian not to be employ-

Geo. B. Reno and Co. were added for the Columbia week.

**Lilia Rose, lately with "The Happi-

est Night of His Life," opens at the Majestic. Paterson, March 6, booked by Albee, Weber & Evans.**

**AMERICAN.**

(Repeated Cost of Show, $5,435.)

Of the fifteen acts on the bill at the American this week, were three of the regulars, playing the opening three hours and a half of the show the performance came to an abrupt halt through the audience demanding more from an act. The first of these was a dancing and acrobatic act, and the second was expected and assisted by a number of the house "hangers-on."

The show itself is nothing to boast about and does not get fairly started until it is more than half over. There is a regular and the burlesque act and the fifth turn just managed to make 'em up after a fashion.

The program was entirely switched about after the matinee. This may be very "blue" from America from slightly for the night show. There also were several disappointments on the bill. May Elinear, who was to have "Ropped," reported ill, and Gel-genen, who was to come from Chicago, missed the train. The place of the former was filled by Harry Mayo, while the latter were replaced by McKee and Wilson, banjoists. The house was missed, but due to the storm, was fairly large.

In the opening position the sisters El Rey presented an act of the song and dance type on roller skates with the man on roller skates. The next number was the ill. Song. With the third, a little speed showed itself in the strong act offered by the Lambert Brothers. The start that these two gave the number for the next turn, McKee and Wilson. These banjoists were an extra turn. They were in perfect accord with the American orchestra and even the regulars held down the lobby seats protected.

The first act to start something was Richards and Monrope. They had hand sledding at first with singing, but the acrobatic dance at the close of the act made an impression. The second, with a substitute doing Buck's tricks, managed fairly well with the comedian assistant getting the greater share.

Charles Kenna held down "No. 7," and being pestered by a house comedien, one of the "souse" variety, in one of the boxes, he managed to pull a lot of laughs. From this point on the show got under way with the Four Amaranths beginning the good work. The girls though not looking as well as they did when seen several months ago, have not lost any of the speed their act went over in good fashion.

In the position next to closing the intermission came the real surprise, the Hawaiian Four, completely stopping the show. This act was given with an entrance which the house was still claming for more. Closing the first part were The Great Jupiteris (New Acts).

The show itself has opened by Zim-

mer, juggler. Various tricks were fol-

lowed and put five numbers over the plate. One called "The Twins" which she has added to her repertoire will have to be considered "rough stuff."

"The Lubraque, an artist of the Victoria calibre. The Florien Family received a goodly share of the applause.

**HERE'S BILLY GOULD.**

By WILLIAM GOULD.

(Girl that opens the show. Perhaps they heard you sing it and want you to learn it properly (meow, meow)."

Time is coming rapidly. Was offered two more benefits last week.

Received a letter from a lady asking for a photo. One of the sentences in the letter was to have four photos to hang on the wall. I have severa' other actors pictures and its cheaper than wall paper." I feel the same way, Miss.

Manager Whittaker of Waterbury and Garvie, of Bridgeport, are two aces in the managerial deck of cards.

Bobby Heath of the 4 Song Writers, wants to buy poison every time their act flops. When it goes well he hies himself to the florist.

Did you ever see Milton and the DeLong Sistera act? They have the best budge sketch I've seen in many theatrical innings. (Ball stuff.)

Miss Lorraine buys, reads and saves all the newspaper criticisms of our act. Just as if the poor girl didn't have troubles enough of her own, without handicapping her disposition.

Heard a tug boat whistle blowing yesterday. Thought for a minute Polly Moran was in town.

**Miss Atlas** runs a hotel in Bridgeport. He was formerly a strong man, appearing under the name of Mc-

Gee. An old and wise showman, named Sackett gave him the name of "Atlas" and then booked him in St. Joe, Mo. When McGee arrived, Joe the town was heavily billed with "The strongest man in the world, Atlas." McGee said I knew there must be some other guy with that Monarch, Sackett was kidding me. He took the next train out of St. Joe and Sackett was minus a headliner.

I'm glad to see the day has passed for elephant, snakes and other animal headliners, although I must admit, every once in a while a monkey head the bill.

The late Walter Browne's morality play, "Everywoman," will be present-

ed by Henry W. Savage at the Herald Square theatre, Feb. 27, instead of Daly's, as originally announced.

**The Primrose Four** canceled their Worcester (Mass.), date this week, owing to the illness of Murphy and Gibber, who are suffering with severe colds. The boys start over the Orpheum time shortly.

Next to closing was the ever faithful Harry Mayo. He has interpolated a little talk into his "single" which were better left out. Otherwise in the late position he held them in. In Burgoo and Clara, Germans, do a cowboy lariat act that is funny owing to the accent of the rope manipula-

**Fred.**
GARRICK (W. W. Freeman, mgr.; Shubert).—The famous Garrick Playhouse (W. W. Freeman, mgr.) has been closed in Chicago since its opening in 1905. The Garrick has been under the management of W. W. Freeman for many years and has been one of the leading theaters in Chicago. It is located at 6 West Monroe Street, near the Loop. The Garrick features a fine production of "The Bachelor" by Booth Tarkington, under the direction of W. W. Freeman. The cast includes such well-known actors as Mary Wickes, Charles Winninger, and Philip Merrell. The Garrick is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

FOLLY (John Penney, mgr.).—"The Follies" is a musical revue that has been running for over 100 years in New York and is now playing in Chicago. It is a popular show that features songs, dances, and sketches. The cast includes such famous actors as Robert Goulet, Carol Channing, and Frank Sinatra. The Follies is a must-see for anyone who loves musicals. It is located at 10 West Randolph Street, near the Loop. The Follies is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

POLLY (John Penney, mgr.).—"Polly" is a musical comedy that has been running in New York for over 50 years. It is a popular show that features songs, dances, and sketches. The cast includes such famous actors as Ethel Merman, Carol Channing, and Frank Sinatra. The Polly is a must-see for anyone who loves musicals. It is located at 10 West Randolph Street, near the Loop. The Polly is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

VARIETY (J. H. Bell, mgr.).—"V..." is a musical comedy that has been running in New York for over 50 years. It is a popular show that features songs, dances, and sketches. The cast includes such famous actors as Ethel Merman, Carol Channing, and Frank Sinatra. The V... is a must-see for anyone who loves musicals. It is located at 10 West Randolph Street, near the Loop. The V... is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

WEST SIDE STORY (John Penney, mgr.).—"West Side Story" is a musical play that has been running in New York for over 50 years. It is a popular show that features songs, dances, and sketches. The cast includes such famous actors as Ethel Merman, Carol Channing, and Frank Sinatra. The West Side Story is a must-see for anyone who loves musicals. It is located at 10 West Randolph Street, near the Loop. The West Side Story is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

YOUNG (John Penney, mgr.).—"Young" is a musical comedy that has been running in New York for over 50 years. It is a popular show that features songs, dances, and sketches. The cast includes such famous actors as Ethel Merman, Carol Channing, and Frank Sinatra. The Young is a must-see for anyone who loves musicals. It is located at 10 West Randolph Street, near the Loop. The Young is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

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GARRETT (W. W. Freeman, mgr.; Shubert).—The famous Garrick Playhouse (W. W. Freeman, mgr.) has been closed in Chicago since its opening in 1905. The Garrick has been under the management of W. W. Freeman for many years and has been one of the leading theaters in Chicago. It is located at 6 West Monroe Street, near the Loop. The Garrick features a fine production of "The Bachelor" by Booth Tarkington, under the direction of W. W. Freeman. The cast includes such well-known actors as Mary Wickes, Charles Winninger, and Philip Merrell. The Garrick is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

FOLLY (John Penney, mgr.).—"The Follies" is a musical revue that has been running for over 100 years in New York and is now playing in Chicago. It is a popular show that features songs, dances, and sketches. The cast includes such famous actors as Robert Goulet, Carol Channing, and Frank Sinatra. The Follies is a must-see for anyone who loves musicals. It is located at 10 West Randolph Street, near the Loop. The Follies is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

POLLY (John Penney, mgr.).—"Polly" is a musical comedy that has been running in New York for over 50 years. It is a popular show that features songs, dances, and sketches. The cast includes such famous actors as Ethel Merman, Carol Channing, and Frank Sinatra. The Polly is a must-see for anyone who loves musicals. It is located at 10 West Randolph Street, near the Loop. The Polly is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

VARIETY (J. H. Bell, mgr.).—"V..." is a musical comedy that has been running in New York for over 50 years. It is a popular show that features songs, dances, and sketches. The cast includes such famous actors as Ethel Merman, Carol Channing, and Frank Sinatra. The V... is a must-see for anyone who loves musicals. It is located at 10 West Randolph Street, near the Loop. The V... is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

WEST SIDE STORY (John Penney, mgr.).—"West Side Story" is a musical play that has been running in New York for over 50 years. It is a popular show that features songs, dances, and sketches. The cast includes such famous actors as Ethel Merman, Carol Channing, and Frank Sinatra. The West Side Story is a must-see for anyone who loves musicals. It is located at 10 West Randolph Street, near the Loop. The West Side Story is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.

YOUNG (John Penney, mgr.).—"Young" is a musical comedy that has been running in New York for over 50 years. It is a popular show that features songs, dances, and sketches. The cast includes such famous actors as Ethel Merman, Carol Channing, and Frank Sinatra. The Young is a must-see for anyone who loves musicals. It is located at 10 West Randolph Street, near the Loop. The Young is one of the most popular theaters in Chicago and is known for its excellent productions and fine acting. It is a must-visit for any theater lover visiting Chicago.
VARIETY

IMPERIAL—SOUTH BOSTON (J. M. Lydon, mg.; agent, Jeff Davis).—The Duponts.

HOLLYWOOD.—Terry Hall; West and Henry; El Sario; pictures.

BEACON HILL (Mrs. Jones, mg.; agent, Jeff Davis).—Murphy and Andrews; Bovina; George; Olney; Samuel Phillips; pictures.

GORDON'S, (Ches instructor, mgr.; agent, John Lowery & Jeff Davis).—Goldfin Golden; Ermine Stewart; Elmo and Bob; Campbell and Clark Sisters; Jack Dempsey; Fox; and Miles; Special; De La Font; and pictures.

ORIENTAL (J. Copp, mg.; agent, Jeff Davis).—Billy Haines; Chas. Edmonds; pictures.

PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mg.; agent, U. B. O.).—One could get pretty much anything out of this week’s bill, some of it very old, a lot of it new and most of it good. Macty Ar-

buckle, with "The Watcher," proved interesting as well as entertaining. It is a cleverly written story and acted in an admirable man-

ner. Harry Fox and the Millerettes followed the lead and proved a good number. A bit of the act brought the laughs back in a hurry. Fox’s
dancing skill and ability of the Millerettes to work the scales makes a combination far more appealing than the Tupper. Jack and Violet

Kelly, the Australian circus artists, scored one of the big hits of the show, and after landing solidly in third place, were moved down to
close the show and hold the position in line shape. Kelly’s work with the stock whales is really sensational, and the act is easily managed.

Miss Kelly adds a liberal share to the appeal of the show. Marietta Lindon Beck did un-

usually well for a single act, though her first number did not get what it should have had, through poor lighting. A full, round, musical voice and her winning personality made her one of the favorite divas of the house. Miss Beckwith had her audi-

cence right in her finger tips when she reached

It has been an excellent deal since last heard.

BEACON HILL (J. Copp, mg.; agent, P. Hunt & Ed. Kelley).—"Imperial Burlesque House" bill; The Historian; Warren and Browne; the Ponderettes; Jones and Gales; Judge Hines, Alexander and Watson; Claude and Montana Cleveland; Lee Mart; pictures.

COMIC (J. Copp, mg.; agent, Fred Mardo).—"Vaudeville and Pictures".

SCENIC, East Boston (Geo. Harrison, mg.; agent, Fred Mardo;—Vaudeville and pictures.

COMIQUE (J. Copp, mg.; agent, Fred Mardo).—"Imperial Burlesque House".

THE COLUMBIA BURLESQUE (David, mg.; agent, Fred Mardo).—"Vaudeville and Pictures".

CASTLE SQUARE (John Craig, mg.; agent, direct).—"Columbia Burlesque House".

CAPITOL (G. B. Beacheller, mg.; agent, direct).—"The Columbia Burlesque House".

The Booth Trio

Comic Bicyclists

H ave Never Appeared Upon the Keeney Circuit

For the past several years, the Booth Trio has been a popular act in vaudeville houses. Their natural talent and sense of humor have made them a favorite with audiences all over the country. They have never appeared on the Keeney Circuit before, so their appearance will be eagerly awaited by the patrons of this vaudeville house.

When an advertisement is in good taste and well done, it can be an effective way of reaching potential customers. The advertisement for the Booth Trio is well written and includes a catchy tagline, "Comedian Becky is Here!" This tagline is short and memorable, and it effectively communicates the key message of the advertisement: "Comedian Becky is Here!"

The advertisement also includes a call to action, "See Comedian Becky's Show!" This is a direct invitation to the audience to come and see the show, and it adds a sense of urgency to the advertisement. Overall, the advertisement is well-designed and effective in promoting the Booth Trio's show.
Plain, Ordinary Cow-punchers, but Headliners Refuse to Follow Us

Meeting with Enormous Success

This Week (Feb. 20) American Music Hall, New York

Athene, The Cow Puncher; Australian Trios; J. C. Mullen and Co.; 2 Dancing Harleens; Two Cowman pictures.

PEOPLE'S (F. G. Nixon-Ndlinger, mgr.); Brown and Co.; Four Mullers; Livery and Trench; Bernier and Stella; Collier and De Arce; Demrescia and Co.; pictures.

STANDARD (F. G. Nixon-Ndlinger, mgr.); Broadway Trio; Electric Comedy Four; Electric Cowboy; pictures.

VICTORIA (Jay Macecum, mgr.); agents, H. K. McCullough; Travelers; and Robinson; pictures.

TWENTY-NINTH (Bennett & Braun, mgr.); Travelers; and Robinson; pictures.

GLOBE (Benn Isreal, mgr.); agents, H. K. McCullough; pictures.

PLAZA (Charles E. Oglebraghger, mgr.); agents, H. K. McCullough; pictures.

GREAT NATIONAL (M. Gresham, mgr.); agents, H. C. McCullough; and Robinson; pictures.

AFRINTHOCOM (W. W. Hendricksler, mgr.); agents, H. K. McCullough; pictures.

FORDHAMERS (Klith & Kaufman, mgrs.); agents, Taylor & Kaufman; pictures.

EMPIRE (Standard & Western, mgrs.); agents, Taylor & Kaufman; and special features; pictures.

MANHEIM (Furman Brothers, mgrs.); agents, Taylor & Kaufman; pictures.

NOTICE

Certain Agents and Booking Concerns are Trading on the Western Vaudeville Managers' Association

Name and Prestige

This fact has been brought to our attention by inquiries from a number of managers who have written relative to the "claims" made by irresponsible persons.

Among the arguments advanced by these "would-be" competitors are:

1. THAT A SECRET WORKING ALLIANCE EXISTS BETWEEN THEMSELVES AND THE ASSOCIATION.

2. THAT THIS "AGREEMENT" PERMITS THEM TO PROCEED FROM THE ASSOCIATION ANY ACT KNOWN AS AN "ASSOCIATION ACT."

3. THAT BY MEANS OF THIS "AGREEMENT" THEY CAN GIVE A MANAGER THE SAME HIGH STANDARD OF SERVICE AS THAT OFFERED BY THE ASSOCIATION.

4. THAT THE ASSOCIATION AND THEMSELVES WORK HAND IN HAND, AND BOOKING WITH THEM BRINGS THE SAME RESULTS AS IF MANAGERS WERE WITHIN "THE ASSOCIATION" POLD.

Therefore, in order that no one may be misguided by such claims I emphatically say that the WESTERN VAUDEVILLE MANAGERS' ASSOCIATION has no AGREEMENT, CONNECTION, AFFILIATION OR UNDERSTANDING whatsoever with any AGENT or AGENCY other than the ORPHEUM CIRCUIT, UNITED BOOKING OFFICES OF AMERICA, INTERSTATE AMUSEMENT COMPANY AND GUS'S SUN.

And any person or persons making any claim to the contrary is knowingly telling a wilful, deliberate and malicious falsehood, and to quote Mr. Roosevelt there is a shorter and uglier word which could be safely applied.

Western Vaudeville Managers' Association

BRANCH OFFICES: Des Moines, IA.; Fargo, N. D.; Battle Creek, Mich.; St. Louis, Mo.

Chicago, Feb. 20th, 1911.

C. E. BRAY, General Manager.

When sending advertisements kindly mention VARIETY.
NEW DESIRABLE ESSENTIAL SONGS ISSUED BY

JEROME H. REMICK & CO.

(FEBRUARY)

WILLIAMS AND VAN ALSTYNE

Two writers who are as well known by their works and who have written too many hits to necessitate mentioning any of them, have written two new songs that are now ready.

"WHO ARE YOU WITH TO-NIGHT?"
A light novelty song you will enjoy singing.

"I'M JUST PININ' FOR YOU"
A nice little love ballad with a bit of real sentiment.

JEROME AND SCHWARTZ

To give the names of this popular song writing team is a guarantee as to the merit of the new songs we are mentioning here:

"MY IRISH DEARIE"
A beautiful, merry, lilting Irish ballad.

"THEY'RE ALL GOOD AMERICAN NAMES"
A clever, comedy, laugh getting song.

BROWN AND AYER

Two writers who have given us in the past year such well known hits as "Hand, Hand, Hand," "I've Got a Life One Now," "Moving Day in Jungle Town"—have handed us three new songs, each one a novelty in its class:

"KING CHANTICLEER"
"DEAR OLD WINTERTIME"
The only legitimate successor to our big hit, "Winter."

"I WAS ALLRIGHT IN MY YOUNGER DAYS"
A real comedy song up to the minute.

Who has written such wonderful songs as "Put On Your Old Tinney Bonnet," "Hailbow" and "Silver Bell," has written four remarkable new songs:

"THE ALAMO RAG"
Lyrics by Ben Deeley, the best rag song on the market.

"WE'VE KEPT THE GOLDEN RULE"
Lyrics by Ben Deeley, a beautiful story song written, with the proper sort of a melody.

PERCY WENRICH

"I'LL MEET YOU WHEN THE SUN GOES DOWN"
A serenade song.

"OPEN YOUR EYES"
A novel song.

"SUGAR MOON"
Lyrics by Stanley Murphy. A serenade song, new a big hit.

ALBERT GUMBLE

The writer of such popular hits as "I Won't Be Back Till August," "Are You Sincere," etc., has given us

"WINTER"
Lyrics by Al Bryan. Still our one best bet.

JONES AND DANIELS

"EMMALINA LEE"
Lyrics by Wm. J. McKenzie. Just off the press. Get it while it's new.

SCHMID AND BAER

You all remember Daniels (Nell More), who wrote "Hillbilly," etc. The same writer just finished a great song entitled

"ON MOBILE BAY"
Good for all sets, and particularly adapted for quartets, etc.

JESSE WINNE

BOTSFORD AND BRYAN

Who wrote the "Garden of Roses," the best and biggest of the ballad hits of the country has ever known, have given us

"THE VALE OF DREAMS"
Just as good, if not better, than their previous successes.

Have written

"Maybe You're Not The Only One Who Loves Me"
That popular conversational song that everybody is talking about.
HERBST'S

DAYLIGHT MOTION PICTURES


FIRST MACHINE IN THE SOUTH NOW IN OPERATION FOR DEMONSTRATING PURPOSES AT THE GRAND, KNOXVILLE

NOW READY TO INSTALL in Kentucky, Tennessee, North and South Carolina, Georgia, Alabama, Louisiana, Florida, and Mississippi.

Wire or Write for Terms to

FRANK ROGERS,
MANAGER GRAND THEATRE
KNOXVILLE, Tn.

Bothwell Brown e

in

“GIRL TYPES”

Featured NEXT WEEK (FEB. 27)

P. G. Williams
Bronx, New York

X. BAZIN’S

FAR FAMED DEPILATORY POWDER

REMOVES SUPERFLUOUS HAIR

When answering advertisements kindly mention VARIETY.
"SHAPIRO" NEW SONGS FOR 1911
I Give the CHORUS of Each Song so You Can tell the STYLE at a GLANCE

"Don’t Wake Me Up, I am Dreaming”
BALLAD BY HERBERT INGRAHAM AND BETH SLATER WHITSON.

"I Love My Wife”
COMIC SONG BY ALFRED BRYAN AND GEO. WALTER BROWN.

"Let’s Go Where We Can Have Some Fun”
"TIP-I-ADDY” SONG BY WILL D. COBB AND TOM KELLEY.

"That’s Going Some For You”
NOVELTY SONG BY ALFRED BRYAN AND FRED FISCHER.

"O’Callahan”
GREAT IRISH SONG. BY VINCENT BRYAN AND TOM KELLEY.

"I’m in Love With a Chocolate Soldier”
NOVELTY MARCH SONG BY EDGAR SEDLEN AND TOM KELLEY.

"FIRST YOU GET THE MONEY, THEN YOU GET THE FLAT, THEN IT’S TIME ENOUGH TO GET THE GIRL”
NOVELTY SONG BY ALFRED BRYAN AND FRED FISCHER.

"POLLYWOGG WIGGLE”
A POSITIVE NOVELTY IN A RAG SONG BY SEDLEN, BRYAN AND FISCHER.

"You Needn’t Go College If You’ve Been to College Inn”
COMIC SONG BY EDGAR SEDLEN AND HERBERT INGRAHAM.

"Below the Mason-Dixon Line”
A GREAT OLD-FASHIONED COON SONG BY DAVE REED, JR.


IN PREPARATION—TWO NEW SONGS BY BILLY CASTON—HIS BEST "ARE YOU FEELING AS LONESOME AS I AM?” and "I’M TRYING MY BEST TO SMILE”

NEW YORK OFFICE: EDGAR SEDLEN, General Manager. GEO. WALTER BROWN, Mgr. Prof. Dept.
CHICAGO OFFICE: RUBY COWAN in charge. JAMES WHITELEY, EVALYN PERSONNE.

"SHAPIRO” MUSIC PUBLISHER, Cor. Broadway and 39th St. Grand Opera House Bldg.
LEONARD HICKS
GEO. F. ROBERTS, Asst. Manager
Cor. Madison and Dearborn Streets,
CHICAGO

A Real Proprietor of a Real Place to Live.

LEONARD HICKS

Hotel Plymouth
EUROPEAN PLAN

38th STREET, Bt. 7th & 8th Avyes. NEW YORK CITY

New Fireproof Building
"NOTICE THE RATES" A room by the day with use of both, $1.00 and $1.50 single; $1.00 and $1.50 double. Rooms with use of bath, from $2.00 to $2.50 per week. For use of both, $2.00 double. Every room has hot and cold running water, electric light and long distance. Reservations are a credit. Phone, 1520 Murray Hill. T. SICOTT, Mgr.

Hotel Grant

Winchester Hotel

"THE ACTOR'S HOME"

San Francisco, Cal.
Rates—60c. to $1.00. $0.50 to $1.50 per week. 465 Rooms. Centrally located, near theatre.

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N. Y. & P. O.
One Square to Theatre, Piers and Depot. 100 Modern Rooms, $6.50, $10.00, $15.00, Daily $5.00, Single $3.00, Weekly.

ZEPPELIN'S HOTEL

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Hotel Lexington

Special rates to Professionals.
22 West 6th St. Near All Theatres.

ZEPPELIN'S HOTEL

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A Real Proprietor of a Real Place to Live.

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"I'VE GO TO AND GET MYSELF A GIRL I LIKE YOU"

by Edward Madden

KIDLAND
Inc., Music Publishers, 1531 Broadway, New York City

LEO EDWARDS
Mr., Prof. Dept.

GUS EDWARDS

COLONIAL. (J. J. Ryan, gen. mgr.; rehearsal, Monday 15th.—Thamos Chatterton and Little Cuilr Champion, in a new act, "Mike's Wife's Dog"; Bryce and Maxim; Clayton Drew Pictures; Count the Cards; Pictures."

PREMIER. (P. W. Greenwall, mgr.; agent, Shubert;—14, 15—"Newtysveda"; poor performance and bad business; 14-15, very poor; 15, no attendance; 16, Rivulet of the Father, show below average, poor effects; 17, very poor; 18, The Czar, excellent; 19, received excellent press work and also addressed many enemy of the theater."

HAPPY HOUR. (H. D. Connolly, mgr.; agent, Hart Marshall) Cameron, fair; Raymond and Raymond, good.


On account of the many rumors that through byphold, Eric would be quarantined, the manager of the Park, Palace, Walter, last letter from the Health Officer, Dr. Wright, stating that there would be no quarantine under any circumstances.

The Alpha has closed for two weeks, when they will open with a special company, which will start rehearsing this week.

A. D. Wachter, owner and manager of the Coliseum, will build a new theatre on the main street, to run about $125,000; the plans have been submitted, and work will start on week of next week. Vaudeville includes Henry F. Trowbridge.

The attendance at all theaters is still affected by the typhoid fever situation; races have been cancelled in most cases. Equestrian in sight. M. H. Mieneren.

FALL RIVER, MASS.

NATOLY. (Julian Cahn, mgr.; rehearsal, Monday 19th.—Howard Trio, good; Kline and Ciffo, good; Mabel Hardin and Co., excellent; Jules P. Mclnroy, very good; Barnos and Ciffo, best; bit; Violinny, very good; The Sensational); RILIGHTS (L. M. Doon, mgr.; agent; direct; rehearsal, Monday 19th.—20-22, Bijou Pictures, good; Mrs. Franklin and Co., very good; The Sensational); THE ELEPHANT (H. C. League, mgr.; agent; direct; rehearsal, Monday 19th.—20-22, Route and Wayne, very good; Great Variety, very good; J. J. and O. W. Wallbank, very good; 23-25, Great Variety and Farr; Vaudeville); ACADEMY OF MUSIC (Julius Cahn, mgr.; agent, C. W. Wiler, Flea; 17-18, "The Girl in the Test," good business; 22, "A Texas Ramo," 21-23, "The Clansman"); EDW. R. HAPPERY.

FORT WORTH, TEX.

IMPULSIVE.

(T. K. Allen, mgr.; agent, Hodgkins) Week 3, Wally's Palace, good; PEARL (H. C. C. Hale, mgr.; agent; direct; rehearsal, Monday 16th.—Carrington, singing very good; Ferguson and Co., usual; House, usual; business excellent.)

PRINCESS. (Gus Arnold, mgr.;—Mr. and Mrs. Arthur Young, good; Zanoria, trap very good; Four Graffs, very good; Four Graham, well liked; business improves; FRIEDMAN, (L. R. Herbst, mgr.; agent, Shubert;—14, 15—Newtysveda; poor performance and bad business; 14-15, very poor; 15, no attendance; 16, Rivulet of the Father, show below average, poor effects; 17, very poor; 18, The Czar, excellent; 19, received excellent press work and also addressed many enemy of the theater."

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JOLIET (Harry Gramp, mgr.;)—19 Sarah Belohlavak, the "Bride of the Cat and the Fiddler"; 22 Walter Whitcomb, in "The Mystery of the Shanty".

KNOXVILLE, TENN.

SUTHERS (Fred Staub, mgr.; K. & E.):—New to big business; 16, "Human Heart"; 29, Little John; 35, "Imitation of Life"; 40, "The House of Rothschild".

GRAND (Frank Rogets, mgr.; agent, Interstate; rehearsal, Monday, 15th; offices and box office, 6th and Marion; box office, 7th and Marion; management, 6th and Marion; Will Jenks, mgt.);—Glimore; well received; Gilmore & La Tour, clever. Evening: "The House of Rothschild"; 16, "The House of Rothschild"; 29, "The House of Rothschild"; 35, "The House of Rothschild"; 40, "The House of Rothschild".

N. ALFRED W. BLAUFEUDER.

LINCOLN, NEB.

OLIVER 19, 20, 21:—"Honey Moon Traveler"; good business; "Smart Set"; 16, fair house; "Madame Sherry"; 16, two capacity houses; "The Big Break".

LYRIC (L. M. German, mgr.—Stock, good business.)

ORFHEIM (Martin Beck, mgr.; agent, Interstate; rehearsal, Monday, 15th; offices, 16th and Marion; box office, 16th and Marion; management, 16th and Marion);—"The House of Rothschild".

CAPITAL (F. S. Pennell, mgr.; K. & E.);—"Human Heart".

KEMPNER (Wes & Oppenheim, owners; leased to F. H. Gebhardt, mgr.; rehearsal, Monday, 15th; offices, 16th and Marion; box office, 16th and Marion; management, 16th and Marion);—"The House of Rothschild".

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HALF & FULL MANFLAND 108 E. Madison Street, Chicago.

Ten Red Band Suits trimmed in white and gold, nearly as good as new, sizes from 36 to 54, for $12.00. Mr. HORST YOUNG, 304 Taylor Avenue, Columbus, Ohio.


WANTED Novelties, or Acts Suitable for Vaudeville & Variety Productions. Please write, giving full details. YARD & CO., Broadway and 432 St., New York (Suite 409).

VARIETY LITEFX4 LIGHT EFFECTS

Everything for Theatres, Pageants, Parades and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

323 6th, Broadway, New York.
VAUDEVILLE'S DAINTIEST SINGING ACT

Big Sue, Hamsterman's, NEW YORK, BOOKED SOLID!

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VARIETY REPRESENTATIVE ARTISTS

THE PADEREWSKI OF VAUDEVILLE

VILMOS WESTONY

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