IN VAUDEVILLE AND IN TO STAY

THE

WM. MORRIS

(INCORPORATED)

VAUDEVILLE CIRCUIT
OPENING TO-DAY (September 5)

LINCOLN SQUARE
VAUDEVILLE

AMERICAN
Short season of opera preliminary to regular
VAUDEVILLE SEASON

ORPHEUM, Boston

WILLIAMS and WALKER in "In Dahomey" for four weeks, THEN VAUDEVILLE

NEW YORK  LONDON  CHICAGO  BOSTON
1440 Broadway  418 Strand, W. C.  167 Dearborn Street  Orpheum Theatre Bldg. (Washington Street)

When answering advertisements kindly mention VARIETY.
ALLIANCE OF INDEPENDENTS IS EXPECTED BY NEXT WEEK

Strong Grounds for Believing William Morris and the I. B. O. Will Be One within the Next Seven Days.

Many reports have been circulated during the week now ending that William Morris and the Independent Booking Offices had combined. These rumors have been taken up by the New York dailies, which built articles upon the street stories and such meagre information as could be officially obtained.

William Morris, Harry Mountford, for the White Rats, and Edward Mozart, general manager of the I. B. O., all gave the same answer to a Variety representative when questioned about the merger this week. It was: "I neither affirm nor deny." The stereotyped reply of each led to the conclusion that an understanding had been reached by the parties interested, and further investigation strengthened this belief.

It may safely be assumed that the action of delaying the formal amalgamation of the Morris office and the I. B. O. has been caused through the absence of Morris' attorney, Geo. M. Leventritt. Mr. Leventritt, who has been in Europe, returns to New York to-day (Saturday).

According to what is accepted as authentic information, the present plan is to have Mr. Leventritt pass upon whatever instruments are to be executed before the two independent booking agencies come under the William Morris name.

This will probably take place the middle of next week if nothing untoward interferes with the present contemplated arrangement.

With the bookings of the I. B. O. in the Morris office, Mr. Morris will have a large amount of small time to place. His own rapidly accumulating list of smaller theatres will be increased materially by the I. B. O.'s bookings.

Of the present theatres booked by the I. B. O., there are eleven houses which can afford $300 weekly for a headliner attraction. A majority of these could afford $300. The weekly cost of shows in the eleven runs from $600 to $800.

Mozart in Binghamton.

Binghamton, N. Y., Sept. 3.

The Bijou theatre in this city, with a capacity of 1,000, has been secured by Edward Mozart, and will play three shows daily, commencing Sept. 14, booked through the Independent Booking Office of New York. Mr. Mozart is the general manager of that agency.

The Bijou will be in opposition to The Armory, which has vaudeville here for the past two seasons under the direction of Weber & Rush. The Armory is booked through the United Booking Offices. Prices of admission at the Bijou will be 10-20-30.

Niblo Soon Returning.

A letter received this week at the White Rats' headquarters from "Big Chief" Fred Niblo, dated from Warsaw, Russia, stated Mr. Niblo would arrive in New York on Sept. 29.

Mr. Niblo expressed pleasure at the progress the Rats were making, and said he were he needed before his date of arrival the trip on the other side would be shortened so he could reach New York earlier.

VAUDEVILLE ON BIG PIER.

Atlantic City, Sept. 3.

Captain John L. Young, of the new million dollar pier, has arranged to build a stage on the front hall on the pier and will present vaudeville there this winter at 10 cents to all parts of the house.

He intends giving four acts and moving pictures for this price of admission. This will give Atlantic City three vaudeville theatres. The other two are Young's Pier and Savoy Theatre, the variety policy to commence in the latter part of October.

Organisation Completed.

The final meeting of the theatrical combination was to have been held yesterday (Friday) when the organization should have been completed.

A. L. Erlanger was slated to be the president, and the Board of Directors, composed of one member from each interest represented in the association, were expected to be Lee Shubert, John Havlin (Stair & Havlin), A. L. Erlanger (Klaw & Erlanger and Charles Frohman), Sam A. Schirmer or L. Lawrence Weber (Eastern Wheel), Herman Fehr (Western Wheel), Martin Beck, Percy G. Williams (vaudeville, East and West).

The incorporation of the scheme will be looked after by Levi Mayer, K. & E.'s Chicago attorney. The plan of operation will be modeled upon that adopted by the Associated Press, supposed to be impossible to the laws affecting "Trusts." Each member is granted a franchise for privileges.

Discover Singers in Slums.

(Special Cable to Variety.)

London, Sept. 3.

While a slumming party was going through the Whitechapel district yesterday they heard a boy named Minsky Gyst sing.

Alice Lloyd, Tom McNaughton, Hugo Morris and Paul Murray were in the party. The remarkable qualities of the youngster's voice fascinated the expedition. Morris, Murray and the young lady immediately engaged him for vaudeville, and he will go over to the States for the Morris Circuit shortly.

Orchestra in One Instrument.

A band of musical Guatemalan Indians, who have been exhibiting at "White City," New Orleans, have in their possession what is named "The Miramba," an instrument resembling the xylophone in construction.

The half-dozen members of the little tribe play it at the same time the instrument sends forth sounds like a harp, piano, flute, cello and violin, all simultaneously.

Livy & Lykens are bringing the act by boat from New Orleans. The agents expect to place the number around New York.

Morris "Broadway"; Music Hall.

The Broadway Theatre will be a music hall commencing with September, 1908, and Harry Lauder will be the star attraction there, both being under the direction of William Morris, Inc., a statement made by William Morris this week.

The time engaged by Mr. Lauder for pantomime in England next season has been released, and during that period the great Scotch comedian will play in New York for Morris.

No details relative to the lease of the Broadway could be furnished by Mr. Morris. He said: "Just say the Broadway Theatre will be a music hall next season under the management of William Morris, Inc."

Final Affiliation Meeting.

The final meeting between the White Rats and Comedy Club is scheduled for tomorrow (Sunday) at one o'clock, when the Board of Directors of the Rats will visit the Comedy Club, then in its regular weekly session.

The scheme of affiliation between the two societies will be finally given over. The plans contemplate an understanding, without consolidation.

Miss Hoffmann's Mixed Dates.

This week a long contract was executed between Gertrude Hoffmann and the Shuberts under which the "Salome" dancer is to be starred in a production for 25 weeks of this season, commencing September 26.

Contracts already entered into by Miss Hoffmann's manager, Maurice Gest, call for her appearance at the Palace, London, for four weeks commencing October 26, replacing in that theatre Maud Allen, who is supposed to have been booked for a New York appearance dating from that time as a buffer to the expected popularity of Harry Lauder in the Morris houses.

William Hammerstein wants Miss Hoffmann to extend her engagement in his theatre, where she is now playing, until November 15.

Alfred Butt, manager of the Palace, London, declined by cable the week to release Miss Hoffmann.

Mr. Gest, who will cease to be Miss Hoffmann's manager, upon the Shubert contract taking effect, is now in the whirl of straightening out the tangle.
THE LONDON PAVILION WITH PAYNE CIRCUIT

Glenister's House Booking with other Large West End Halls. Payne Circuit not in English Managers' Combination.

(Special Cable to VARIETY.)

London, Sept. 2.

The Pavilion, a well-known and popular West End music hall, has gone with the Payne Circuit.

The latter will not join in the movement promoted by Oswald Stoll to combine the English variety managers.

The Payne Circuit in England has among its London houses, the Paragon in the East End and the Canterbury in the Southwest; also the Holbein Empire, and books the Oxford and Tivoli.

The Pavilion has about the best location in London for a music hall. It is close to the Moss-Stoll Coliseum, although not as large a house. It is an important addition to the Payne Circuit.

The cable report that the Payne Circuit will not join the movement managed by Mr. Stoll to weld the English managers together will not defeat that proposed combination even though the Barsford Circuit also held out, as has been surmised it would. It will, nevertheless, give it a considerable setback.

The Moss-Stoll Tour with the Gibbons Tour and the DeFree Circuit, if the three should be combined would still be the English booking power in vaudeville.

The Gibbons Tour stands second to the Moss-Stoll list abroad. Walter Gibbons was the son-in-law of the late Geo. Adney Payne, head of the Payne Circuit. At his death, while Mr. Gibbons took charge of his father-in-law's theatres, the Payne Circuit remained intact.

The Pavilion has moved under the direction of Manager Glenister. It can play an act from eight to ten weeks or longer on a run.

"STAR BOY" QUITS.

After being out four weeks it has been decided that the popular priced play which was built around the vaudeville act of "The Star Boy" will be withdrawn from the road within a few days. Taylor Granville headed the company. It opened at the National, Philadelphia, the first week in August under the management of J. N. Verone.

KANSAS CITY'S "SUNDAYS.

Kansas City, Sept. 3.

Judge Wallace says that he will close the theatre Sunday but, they were not molested Aug. 30.

I. B. Kimbrell, prosecuting attorney, refused to make any more arrests until the indictments of last year were disposed of. There are enough cases pending to keep the prosecutor busy for the next five years and he does not want any more until a conviction has been obtained. Judge Wallace instructed the county marshal to secure the names of all artists and managers concerned last Sunday and present them to him Monday morning.

The present Grand Jury will be released Saturday. The managers don't believe that a new jury of men can be secured that will be in sympathy with Judge Wallace.

WILLIAM'S $4,000 SHOW.

Percy G. Williams has placed a program for his Colonial patrons commencing with Labor Day which the management must pay $6,000 for in salary.

It is the first bill of the Colonial in competition with the Lincoln Square (Morris).

The Colonial program will be Eva Tanguay, Bernardi, Six Cutsy, Empire City Quartet, Elinore Smart, Collins and Hart, "The Naked Truth," Sam Williams, Marcelline and pictures.

MORRIS AFTER POLI?

There is every prospect that William Morris, Inc., will be in opposition to S. Z. Poli in Bridgeport. Negotiations are under way between the local company which is building a theatre in that town and the New York vaudeville independent.

It was announced some weeks ago that the Bridgeport theatre was to be a stand on the Western Burlesque Wheel, and with this understanding work on the structure was rushed during the first half of August. The burlesque people, however, seem to have changed their minds about playing the New York vaudeville independent.

It is the opinion of those familiar with local conditions that a modern playhouse would make a strong bid in competition.

UNITED'S CONCERTS AT CIRCLE.

According to Gus Edwards, he will conduct Sunday concerts at the Circle this week, with bills booked through the United Office.

The combination would require a long explanation for proper elucidation, but the Circle has been frowned upon as an "Island" house. The latter part of last season, the Morris office placed the Sunday shows there.

WEBER GOING ON ROAD.

Joe Weber will take to the road with his "Man of the Widow" burlesque this season. It starts the last of this month.

The company other than the manager will be Charles J. Ross, Walter Jones, Perk White, Will and Blanche Doye, besides a "Widow" yet to be selected.

The Weber Music Hall has been booked ahead. The attraction to follow "Paid in Full" at the Broadway playhouse of Mr. Weber has been contracted for.

EZRA KENDALL SIGNED.

Following the many reports of Ezra Kendall, the monologist, having been secured for a reappearance in vaudeville comes the definite information this week that Mr. Kendall has been engaged for Hammerstein's for one week commencing Nov. 9 at a salary of $1,500 through Lykens & Levy.

Prior to that date, however, Mr. Kendall will be seen at the Keith-Proctor theatres in New York, September 21, Fifth Avenue; September 24, 12th Street; opening at Keith's, Boston, September 14. Many agents have interested themselves in the attempt to "produce" Kendall. William Morris has also been on his trail, but Lykens & Levy are the directors of Mr. Kendall's tour, having had the Hammerstein contract for some time in their possession.

DAISY WOOD.

Of the English Lloda, who will make her first appearance on the Morris Circuit this season.
Hurtig & Seamon's Arcade, Dayton, opens Labor Day.

Wille Eckstein, the boy pianist, will play about this fall.

Tom Nawn is coming back from Europe to open here Oct. 3.

Freeman Bernstein has opened an agency in the Holland Building.

The father of Netta Vesta died last week in Springfield, Mass.

Harry Whitlock is connected with the Independent Booking Office.

Mabel Hitt and Mike Donlin will open at Proctor's, Albany, Oct. 12.

Al Sutherland has booked Leavell and Sinclair over the Western routes.

Rosa and Fenton were placed on the Morris time by Myers & Leavitt.

Bessie Wynn substituted for Elza Fay at Proctor's, Newark, this week.

Leo Dietrichstein and his company will appear at the Colonial Sept. 14.

Felix and Barry—4 in the new act—will open at Allen's, New York, Nov. 30.

Matthews and Ashley open their United season Monday at the Alhambra.

Geo. Fuller Golden will arrive in New York the latter end of next week.

The Empire, Pittsfield, Mass., booked by Reich & Plunkett, opens Sept. 7.

Frank Bush has signed for fifteen weeks of summer park time next summer.

Carlotta, the bicyclist, opens her United season at Grand Rapids, Mich., Sept. 14.

Edward S. Keller has procured forty weeks for Hoey and Lee through the United.

The Quaker City Hotel was booked over the Independent Booking Office this week.

John W. Considine, of the Sullivan-Considine, is booked for New York next week.

Evans and Ten Brook are a newly organized act under the direction of Reich & Plunkett.

Robert L. (Bob) Dalley may return to vaudeville in his former piece, "Fun on a Trolley Car."

Cooke and Sylvia open to-morrow (Sunday) on the Western time, played by Pat Casey.

Dr. F. Schill, Jr. has been appointed Medical Officer for the White Rates at Johnstown, Pa.

"The Casuals" and "London Superb" are two acts the Kono Comedy Company may present over here this season, having some prepared to do so.

J. J. Hayes, winner of the Marathon race in London, will open at a Keith-Proctor house next week.

Charles Wilkin and Sadie Foley have set their wedding day for February 17 next at Vienna Hall.

The Bognungs, with the original Joe, open on the Morris Circuit Sept. 14. It is a foreign acrobatic act.

The Hengler Sisters will be starred in a musical comedy this season entitled "Joe Twin Detectives."

Mayne Remington's "Millionaire Minstrels," a new act, opened at Hatham's, New Bedford, this week.

Geo. Primrose has twenty weeks booked in vaudeville this season by M. S. Bencham. More is to follow.

At the Colonial this week a portrait of Tony Pastor stands in the lobby on an easel, draped in mourning.

Helene Boyton, late of "The Girl Question," will play vaudeville in the character she essayed in the piece.

Charles Dowral, a foreign illusionist, gave a "trial show" at the Manhattan Theatre Thursday morning at 9:30.

Thomas Carroll, of Carroll and Baker, was married on August 18 to Dena Schuman, of Manchester, N. H.

B. A. Rolfe's next production will be "The Union Station," a comedy number. It will be shown in October.

Joe Weber has placed Blanchie Ring under contract for five years. Miss Ring will be starred in a new play.

Billy Gaston and Ethel Green will put on a new act in Memphis Sept. 14, under the title of "Billy and Betty."

Maurice Levy and his Band will not play Manhattan Echo next week, due to the hotel there closing Sept. 8.

The father and mother of Franklyn Walter, the singer, have died since the last family heard of or from Franklyn.

The Philiip Brothers, hand balancers, make their first American appearance Sept. 7 at Keith's, Philadelphia.

Carl George and Lilian Boardman, of "The Girl Question," will prepare a vaudeville number in which they will appear together.

Thursday evening Ed. Blondell felt like smoking. He inquired of Willie Hammerstein as to his chances. Mr. Hammerstein had no cigars with him which he thought would fit Mr. Blondell, but hied to the nearest cigar store, purchasing the best two-dollar in the establishment. Blondell smoked it, having seen Mr. Hammerstein place the other in his mouth. Blondell still claims it was a good cigar, but he is causing a wide-spread suspicion regarding the brand he previously used.

Davey and Emerson, a western act, will make their first New York appearance this season in a musical offering.

Bert Weston opens in Ashland next Monday in his new "girl" act produced under the direction of Maurice Boom.

Thos. E. Shea opened at Cook's Opera House, Rochester, this week. His New York date is the Colonial, Oct. 5.

Maggie Cline acquired a violent dislike to her billing at the 125th Street this week. Hence Stella Mayhew is on the bill.

Sharp Brothers and their Six "Dusky Belles" have been routed for 40 weeks of United time through Edward S. Keller.

Al Weston and Irene Young received contracts for twenty weeks over the Morris Circuit, booked by Myers & Leavitt.

Charles Prince is with "Stubborn Cinderellas" in Chicago. He expects to remain there for two years in the same show.


M. S. Bentham this week placed Geyer and Cripli to reappear at the 5th Avenue Sept. 28. The act is at present in Paris.

Margaret Wycherly, who appeared in a protein act in vaudeville last season, will come forth in a play called "Her Other Self."

Phyllis Lee has replaced Ella Snyder in "Commencement Days." The musical piece is at the Garrick, Washington, this week.

"That" Quartet will be held over for the second week at Hammerstein's. The act will also play at the Alhambra next week.

Adeline Francis plays a return engagement at Luna Park, Washington, next week, that being the close of the season there.


Marion Bent (Mrs. Pat Rooney) will soon retire from the act for a spell when Pat will continue alone until Miss Bent returns.

W. G. Fields, the juggler, will return from abroad, and be in readiness to open over here Nov. 23. M. S. Bentham is on the job.

That boy Bentham is on the job agin with a little satire about Emma Frances. Now, Miss Francis has looked abroad until Feb. 1, and will fill the other three months until June, oblige the further postponement of her American time until next season. Miss Francis is the kind of act the agents like. She is looking herself abroad and Bentham pulls down the regular five and ten-cent show. It's like spending a vacation on an agent.
GIVES UP KRAUS FIGHT.

Contrary to expectations the Empire Circuit Company (Western Burlesque Wheel) did not push its injunction process against Sullivan & Kraus, who have a case up last Friday morning (August 28) in the United States Court. Instead its counsel agreed to the withdrawal of the suit by which they hoped to regain possession of the Dewey and Gotham theatres.

It now seems that William Fox will be left in undisputed possession of the two houses, the Empire Circuit company having agreed not to bring another injunction suit. Their plans are kept secret, but in all probability they will take the form of an action for damages.

When the case was called Rankin D. Jones addressed a statement to Judge Lacombe in which he stated his side had been unable to secure the defendants affidavits and did not immediately care to go on with the suit. The Empire Circuit held a contract with Sullivan & Kraus, he stated, which had eight years to run and the points involved in the suit were so complicated and the issues so important, he was unwilling to proceed without proper preparation. He therefore asked that the matter be stricken off the calendar.

This removes the two theatres from any possibility of being disturbed for nearly a year, for it will take that long before a new action can be brought before the court.

House, Grossman & Vorhaus appeared for Sullivan & Kraus, and Mr. Jones for the Empire Circuit Company. William Fox was also represented by counsel.

A member of the Empire Circuit Executive Committee this week denied that his company had any idea of giving up its efforts to secure possession of the two theatres. He said that already the Empire lawyers had a plan by which the matter would be reopened very shortly and intimated that the campaign would bear fruit within a short time. Just what the plans were he could not say.

In an interview with a Variety representative this week the manager intimated that the West is considering the proposition of building theatres of its own both in 14th Street and 125th Street where the Dewey and Gotham are located.

“It is a matter of complete indifference,” he said, “which way the case goes, whether for or against us. If the courts decide that we may play the Sullivan Kraus houses, well and good. But if they remain closed to us, the elimination of a disturbing factor in the Empire Company will be ample compensation, and we will supply substitute houses for our companies.

‘Of this you may be sure. If the Empire Company thinks that the business warrants it new theatres will be built on Fourteenth Street and 125th Street.’

BEHMANN SHOWS’ NEW EQUIPMENT.

Scenery and costumes will be the new equipment to be placed in ‘The Behmann Show’ before the season has far advanced. This was decided upon early in the week by Jack Singer, the manager, after consultation with members of the Columbus Amusement Co. (Eastern Burlesque Wheel).

It is said $2,000 will be invested in the show.

“COOCHERS” VS. “SALOMERS.”

Chicago, Sept. 3.

The burlesque league season has started; “Salome” and “Cooch” are battling for the lead. The struggle within the Cubes and the Giants will be like unto little missal contest throughout the chorus dance. A Cooch” won the first game when a burlesque organization signed a “coocher” with a 447 batting average as an added feature; but “Salome” came back with a home run and a one-up finish in the battle. One show gets a “coocher” and the other must follow suit to get the crowds; and there you are.

Last season the various managers agreed to expunge the naughty twist. One broke the covenant and the entire agreement crumbled as if by magic. The “coochers” are recruited from the choruses. Dottie Dimple togs up in a gaiter, assuming a prominent role as “The Girl in Black” or “The Woman in Gambose,” et cetera. But the tints in the harmony have been used up, so it lies like a deluge of new name, much to the delight of the “Jolly Looboota,” “Squeegina,” and so forth.

One manager has named his “coocher” after a cigar; another after a popular etiquette.

As New York breeds “Salomers,” so is Chicago the center of the “cooche” industry. It would be nice if a new dance craze could be invented so as to make it a three-cornered fight.

OPPENHEIMER RUNS STOCK BURLESQUE.

Chicago, Sept. 3.

Joe Oppenheimer, formerly manager of the “Fay Foster” Company, has secured the lease on the Orpheum, Davenport, la., and will install stock burlesque. He plans to organize a chain of houses with the same policy.

WILLIAMS SHOW AFTER ELECTION.

Chicago, Sept. 3.

Sim Williams, who was here with “The Imperials” last week, stated that immediate following the election his firm will launch a big musical show over the Klaw & Erlanger time, which is being held open.

It will open at the Niles, Pittsburgh. The show is called “The Runaway Princess.”

CHARLIE BURKHARDT MARRIES.

Chicago, Sept. 3.

Chas. J. Burkhart, featured with “The Travelers,” and Hazel Corinne Frank, a belle in South Side society circles, who were married Friday, Aug. 28, in Chicago, Rev. Dr. Levy officiating at the ceremony.

A reception was tendered the groom and bride on the Empire Theatre stage Friday night. Mr. Burkhart was presented with a loving cup by the members of the company.

TWO “REILLY & WOODS.”

There are two burlesque shows on the road this year playing under the “Reilly & Woods” billing. One is a “No. 2” organization playing one and three night stands under the management of Otis Vale. The other is Jacobs & Janes’s “Great New York Stars.”

KRAUS’ SHOWS ROUTED.

The two Kraus’s burlesque shows “Rialto Rounders” and “20th Century Girls” have been routed on the Eastern Burlesque Wheel. The first is to go on tour in the Eastern when Montreal opens, set down for Oct. 5, while the “20th” will enter upon the road trip when Louisville is added to the Eastern Circuit, about Nov. 16.

The withdrawal of the action against Sullivan & Kraus by the Empire Circuit Co. in the United States District Court last week cleared the path for these moves.

LIEUT. MINER MAY RETIRE.

A report is current that Lieut. H. Clay Miner, executer of the Miner estate, may retire from personal connection with the burlesque properties in which the estate is interested.

Mr. Miner has served for several years as member of the Empire Circuit Executive Committee. He would not comment on the report.

HOUDINI’S SUCCESSOR JUMPING.

Newark, Sept. 3.

The Mesmerizing Admiral, with the Yankee Doodle Girls at the Empire, jumped off the Jackson Street Bridge this week, heavily maimed. He had a large crowd collected, and the local papers gave the feat much space.

Leonard is the successor here to Harry Houdini in the latter’s handbill act. He seems to be following closely the methods successfully adopted by Houdini for publicity.

EARLY BIG RECEIPTS.

Remarkable figures for burlesque receipts early in the season were entered for last week by Bob Manchester’s “Cracker Jacks,” which played to $8,125 at the Star, Brooklyn, and Fred Irwin’s “New Show,” which drew in $7,000 to the box office.

JUST A COINCIDENCE.

Boston, Sept. 3.

At the Howard this week are Jeanette Dupre, playing as the leadliner of the theatre’s own vaudeville show, and W. B. Shows’ “Cosy Corner Girls.”

It is purely a coincidence. Miss Dupre is not with the show and states she does not intend to enter burlesque this season. Divorce proceedings are pending between Mr. Watson and Miss Dupre.

“PETE” CLARK DECLARES.

Albany, Sept. 3.

“Pete” Clark declared himself a newspaper man here this week by saying his “Runaway Girls” was not a “burlesque show,” but a “first class comic opera.”

And the newspaper agreed with Clark in its review. That really sums up the burlesque situation in Albany this week. “Pete” is happy, there’s nothing to worry about and “Pete” is happy.

PEARL AND MEAD SPLIT.

Atlantic City, Sept. 3.

Tony Pearl and ex-jockey Tommy Mead have decided to part company. After last week, when they played at Young’s Pier, Pearl decided that the act would not go on. He has a new partner in view. He is an Italian also.

NEW PIECE FOR HAYES.

Philadelphia, Sept. 3.

Edmund Hayes was hailed into court a second time on Saturday, Aug. 28, when J. Boltin Wippenny endeavored to have Hayes held for contempt of court for producing a portion of the “Wise Guy” after an injunction had been issued against him.

Wippenny claimed that the table scene used by Hayes in “The Mardi Gras Beauties” and other portions of the burlesque belonged to the “Wise Guy” sketch, but Hayes furnished witnesses which satisfied the court that there was nothing in the show to hold Hayes for contempt, and he was discharged.

Hayes finished out the week here, and the show left for Newark, minus several chorus girls, who were let out. While here Hayes arranged with Joe Mitchell (Mitchell and Quinn) for a two-act piece, the book of which was read to Hayes. It has a character similar to the “Wise Guy” last but is in essence a different piece. Mitchell is at work on it now, and will probably turn in over to Hayes in a week or two.

“The Girls” show which Wippenny has in the Western Wheel has not been formed yet, Wippenny having felt sure of defeating Hayes in court and compelling him to go with the “Jolly Girls.” Under the name of “Harley” Hayes from using the sketch, but made no ruling on his services.

ARRESTS “COOCHER” SECOND TIME.

Chicago, Sept. 3.

Again through the activity of “The Tribune” Choocecta, the “coocher,” has been pinched. This time it was at the Empire. “The Tribune” claims it “went after Choocecta,” and the paper also claims it caused the Trocadero to “clean up.” The “Troc” was the place where the “coocher” was nailed the last time. If the “Tribune” “cleaned up” the “Troc” it can do almost anything.

Rail was given for the “cooch” dancer. Probably if a “Salomer” is ever seen here by the police it will be imprisonment for life with perhaps hanging included.

HEAT CAUSED SLUMP.

Just as the theatres were finishing an unusually successful season in the middle West this week, a hot wave descended and the box office receipts went a glimmering. In St. Louis, from a cool spell the weather suddenly became oppressive and in St. Louis it is said the temperature reached 102 degrees.

The burlesque shows West were the largest losers. They were in the midst of successful runs when the heat came along.

ANOTHER MUSIC HALL SUIT.

 Gus Hill served Jack Singer with papers in an injunction suit Saturday night at the Murray Hill Theatre, alleging that an act used as the third scene in the burlesque of “The Behmann Show” is an infringement of his exclusive rights to Fred Klapper’s “A Night in an English Music Hall,” which he holds from the English producer.

This is the third or fourth suit of the kind Hill has brought, one against Campbell & Drew having been settled out of court only recently.
Matinee at the Lincoln Square, New York, the Starting Gun. Morris Sanguine.

As the curtain rolls up at the Lincoln Square on the matinee to-day (Saturday) the one-man fight William Morris is to make against the combined leading vaudeville interests of America as represented by the Eastern and Western managers in the United Booking Office concerns. At his office this week Mr. Morris expressed himself as fully confident of success. He would not admit that his vaudeville circuit was an opposition one, but said he had been in vaudeville, was in and intended to remain there, operating his houses through William Morris, Inc., as a pure business proposition.

Asked how he was prepared for future bills on his circuit, Mr. Morris said he had been literally swamped with offers of acts. He expressed the conviction there would never come a time when the Morris Circuit could not command all the acts required of any grade or caliber. The single handed fight Morris is putting up against the vaudeville opposition has commanded the respect if not the love of his competitors. The strength developed by Morris in acts as openly given out during the past two weeks has surprised many people who looked upon the silence maintained by Mr. Morris over the summer as equivalent to an admission that good acts were not available.

There is no one in showdom who does not wish Morris well. Some mutter under the breath; others, and even among those whom he must compete with, speak their “good luck” thoughts aloud.

Among a certain grade of managers not connected with the Morris office there is a devout wish that Morris may succeed in vaudeville for his own sake, their own and for the purpose of upholding a vaudeville opposition which will prevent the growth of a dictatorship.

The William Morris Circuit to date is composed of eight large houses, opening in the following order: Lincoln Square, Sept. 5; Savoy, Fall River (Mass.), Sept. 7; Forepaugh’s Philadelphia, Sept. 14; Blaney’s, Younger, Sept. 14; Fulton Theatre, Brooklyn, some time this month (date refused); Lyric, Newark (date refused), American upon expiration of the Opera company’s stay there, vaudeville opening probably occurring Oct. 5; Orpheum, Boston, at the conclusion of “In Dahomey,” vaudeville’s first date Oct. 5, estimated. In addition, the Morris is looking innumerable small houses.

Vesta Victoria to Return.

Vesta Victoria is to return to New York, and will play for the Morris Circuit. Miss Victoria has signed for eight weeks, comments in November, with an option of further engagements.

The weekly salary agreed to for Miss Victoria’s services has not been given out. When the Englishwoman appeared over here last season, she received $2,500 a week for thirty-three weeks under a Klaw & Erlanger contract.

Miss Victoria is reported to have asked $3,000 for a return engagement this season. Morris is believed to have agreed with Miss Victoria she shall receive the same amount on his circuit paid her by Klaw & Erlanger.

Grace La Rue’s Good Impression.

The New York, Sept. 3.

A plot of ground on Yonge Street in the North End has been purchased for $2,000 by Toronto parties, and a vaudeville theatre will be erected. Excavation has already commenced. The building will cost $65,000.

Young Proctor in Pictures.

According to a report this week, F. F. Proctor, Jr., in association with Harry Brunelle, the popular manager of the 125th Street theatre, has leased the “store show” place at 3rd Avenue and 140th Street, which shortly reopen under their management.

The yearly rental is $4,500. The store show was recently abandoned by the Enterprise Amusement Co., due to losses sustained. The Enterprise paid $10,000, Proctor Brunelle secured a reduction of the rent through one letting of the corner adjoining for a saloon.

Mr. Brunelle signed the application for electricity for the place this week. F. F. Proctor, Sr., is said not to be interested.

Roof Opener Another Week.

A precedent will be established next week by William Hammerstein for the Garden season in New York. Hammerstein will have the roof show continue until Sept. 13, the latest date a bill has ever played in the air over his Victoria theatre.

The decision was arrived at on Tuesday, when it became necessary to change about five acts which had been engaged with an indoor performance in view.

A Gotha, the wrestling champion of the world, billed to open at Hammerstein’s on Labor Day will probably be played, although the complications to follow the outdoor appearance of Mr. Gotha and his company in “All About a Bout” are turning Mr. Hammerstein’s wuthering smile to smiling scorn.

The sketch may be presented at matinées with the company. If only, a wrestling bout, will be given on the open roof.

Leslie Hit in “Fluffy Ruffles.”

Atlantic City, Sept. 3.

Hattie Williams in her new musical comedy “Fluffy Ruffles” opened a week’s engagement at Nixon’s Apollo Monday evening to a packed house.

The play is adapted from the cartoon picture series by that name and written by John J. McChesney. The music is by W. T. French and J. D. Kern, and the lyrics by Wallace Irwin. Ben Teal staged the production. “Fluffy Ruffles” is in three acts, handsomely staged and costumed. The music is not catchy and the comedy poor excepting the work of Bert Leslie and George Grossmith, Jr. Miss Williams has the part of a girl who is continually losing her position. The three acts in this style, and it looks as though all of the other members of the big cast have been sacrificed to her.

Mr. Leslie has evidently created his own part, for McNally could never have written the genuine (Leslie) slang he uses throughout the entire performance. He receives more laughs than all the others together. Grossmith is very good as an Englishman. Jack Gardner has several songs. Helena Frederick has but one number, the musical hit of the performance, and with her excellent voice should have had more. Bebbie Clifford does a two-minute dance, and is lost for the balance of the performance. Victor and Nettie Hyde show their Russian dance in the second act. The chorus is pretty. “Fluffy Ruffles” needs fixing.

Financial Item.

Felix Reich, of Reich & Plunkett, and formerly of Reich & Cox, entered a petition in bankruptcy this week which includes the assets of $45,000 including in his schedules many claims against him by vaudeville artists.

The only asset acknowledged was a claim of $6,000 against Harold Cox.

Chicago’s Many Small Houses.

Chicago, Sept. 3.

Sam Du Vries and H. Dalby, a wealthy Chicago miner, have secured the Ideal on Milwaukee Avenue; the National at 18th and Center, and the Majestic, Chicago Heights. All three houses will be renamed “The Amata,” and be remodelled. The ten rent vacated will be the three above. The promoters plan to secure about ten houses in all, making a local circuit. This will give Chicago about twenty low priced vaudeville theatres.

Arturo Bernardi.

The pictures on the front page of this issue are likenesses of Arturo Bernardi, the prolan artist, as himself and in some of the characters taken by him in his stage entertainment.

Mr. Bernardi is the quick change artist, and has just completed eight successful weeks at Hammerstein’s Roof Garden, where he made his American debut, having been engaged for four weeks. Following his first performance, Mr. Bernardi’s stay on the Roof was prolonged for four weeks more. The change artist now makes his change from the entire circuit to the entire circuit. He has proven one house success over here.
LATEST ORPHEUM BOOKINGS.

The latest acts booked over the Orpheum Circuit are "Happy Jack Gardner" (Sept. 13, Minneapolis), Le Roy Woodard (Jan. 3, Circuits), Rice and Elmer, Swedish-American Quartet (Sept. 6, Des Moines), Favor and Sinclair (this week, St. Paul), Rosatta and Stevens (Sept. 13, Butte), Flo Adie, Lock- er and Bryson (July, Seattle), Frank Mostyn Kelly and Co. (Sept. 12, Butte), Okura Japs (Sept. 14, Denver), and Orth and Fern (Sept. 6, Minneapolis).

minating Department sketches by Langdon Mitchell will be presented shortly. "A Comedy Island Cannedoll" (farce), with four people is set down for the sketch by E. E. Hil- man, the other of Mr. Mitchell's pieces, first sees the light Sept. 21 at the Bijou, Bayonne. "Wedded by Wire," a farce, by Geo. D. Parker, will be in readiness to show at the Bijou, New Brunswick, N. J., on Sept. 14. Four people will play the sketch.

The premieres of all the Orpheum Circuit productions will likely take place on the Feiber-Shea Circuit of Bijou The- atres in that part of New Jersey nearest to New York City.

MORRIS BILL IN YONKERS.

The opening bills at Blaney's, Yonkers, booked by William Morris will play the house commencing Sept. 14, and the pro- gram will be "T-Fagilaciu," Barnard's dog, Frank Bush, Mr. and Mrs. Nello, Galiano, Hedges and Laurnerge, Kelly and Adams and pictures.

Admission 10-20-30-60.

MOZART'S BIG NEW HOUSE.

Edward E. Mozart's big Coliseum in New- castle, Pa., will open next week with vaudeville. Jimmie Lee will be local man- ager.

The Coliseum is on the main street of the town. It has been converted to its new use by having the whole interior re- built. The work was completed during the summer. The seating capacity is nearly 2,000.

ARE HUMMEL PASTOR'S EXECUTOR.

The late Tony Pastor's will was filed for probate this week. In it he names Abraham Hummel as his executor, to whom he left a valuable gold watch and other personal tokens. The Dean be-quested $500 and a gold watch, presented to Mr. Pastor by his company while the organization was playing at the Bowery Theatre, to Harry Sanderson, for many years the manager of Pastor's Theatre. The testament speaks in touching terms of "the said Sanderson's attention and loyal friendship to me."

The rest of the estate, the value of which is not disclosed, is left without reservation to the widow, Josephine Pastor, with the exception of $10,000, which goes to the Actor's Fund.

GALVESTON STARTS VAUDEVILLE.

Chicago, Sept. 3.

The Peoples', Galveston, Texas, has opened with vaudeville under the manage- ment of T. J. Boyle. The theatre cost $25,000 and shows two acts.

Two shows are given daily, with five or six acts on the bill. Mr. Boyle will es- tablish a circuit through Texas.

MORRIS BRANCH IN BOSTON.

Boston, Sept. 3.

An announcement was made this week by William Morris, who was here on Tuesday, that he will establish a branch booking office here which will take care of the circuit he is organizing in New Eng- land.

The Morris branch in this city will be established at the Washington Street entrance of the Orpheum. It will be under the general charge of W. T. Grover, the resident manager of the Orpheum, and there will be two of the Orpheum's Morris New York office sent on here as assistants.

There are reports that Morris will book for a number of New England houses. If it is the case that the supposition is the establishing of a Boston office has been caused by the many small turns which will be required.

LEONHARDT'S INAUGURATION.

Yonkers, Sept. 3.

The inaugural program for management under the charge of Harry Leon- hardt, opening at the Labor Day matinees, will be composed of Robert H. Hodge and Mr. Japs, "Little Bill the Body Bears," Piccolo Midgets, Finlay and Burke, Oakley and McBride, Marcellus and pictures.

Mr. Leonhardt has announced that no new acts or "try-outs" will play at the Doric.

The opposition to be placed in Yonkers by William Morris at Blaney's, Mr. Leon- hardt was some what complete. He says too much vaudeville up here may help to educate the public and benefit the theatres by an increased patronage.

Mr. Leonhardt has got a little some- thing on anybody in this city through his personality, firmly established by him in a very short time.

MANAGER'S LIMIT, $30.

Nat Burges, manager of the Old South Theatre, Boston, does business without dicering, and his limit of salary is $30. At least Mr. Burges so informed Mr. and Mrs. Sidney Reynolds in the following letter, somewhat equivocal all by itself.

"Mr. and Mrs. Sidney Reynolds.

"Your card received. Here is my propo- sition and positively no dicering to be done whatever. Everything is explained in this letter this only.

"This house is visited every week by every manager and agent in Boston and vicinity. I do not state to anyone what salaries I pay here.

"You can receive full value for your act outside this house if it is O.K.

"My limit here is $30 per week (double) — shows a day — 3 on Sunday—10 minutes required.

"It will pay you to take a chance and take this work, as there is always room around here for new faces. Nuff sed.

(Signed) Nat Burges, Mgr.

Mr. and Mrs. Reynolds answered by asking Mr. Burges what provision he would make for their dresser, who required $15 as weekly salary; also de- clining to pay less than $8 board.

Shows at the Wigwam and National, San Francisco, now commence with the Sunday matinees instead of on Monday as before. The new arrangement has been made for the benefit of the Los An- geles Theatre, shortly to be opened by Sullivan-Considine.

DELMAR'S GLOSSIER OFFERING.

All kinds of money have been placed be- fore Jules Delmar of the United Offices by Mitchell Marx if Mr. Delmar will become the latter's chief of staff.

Mr. Marx has a chain of picture houses in the West. He will Delmar and Phil Nash are said to be equally interested in a film place at Auburn, N. Y.

The Marx proposition to Delmar as re- ported gives a guaranteed yearly salary of $10,000 for three years, with a bonus of $25 per cent. of all net profits during that period.

The present salary of Mr. Delmar with the United is said to be $7,500. It is also rumored the United is to lose Mr. Delmar's services, and has agreed to advance the man to $10,000, but cannot meet the unknown amount the twenty-five per cent. of profits may reach.

The latest report was that Mr. Delmar would take the new position. He entered the Keith office but a few years since at $50 weekly.

ACCUSES HORACE GOLDIN.

Osward Williams, an English illusionist, booked for the Morris Circuit this season, has written William Morris in haste that he has discovered an advertise- ment of Horace Goldin's claiming his (Goldin's) "double disappearance" to be patented.

Mr. Williams is in a slight raze over the affair, saying he first produced the "do- ble disappearance," and has since introduced in New York the past summer by Mr. Goldin, during Aug. 107 at the Coliseum, London.

According to the English illusionist, who is now abroad, where he may settle the question with Goldin, also over there, Horace "copied" his trick.

"Copping" tricks is not unusual among illusionists, although Mr. Goldin has as-serted in the past with some pride that none of his tricks are directly traceable after he has placed the finishing touches to them.

This "double disappearance" is in the repertoire of Williams. A counter-claim may be looked forward to from Goldin.

De Bier, who is playing at the Orphe- um, Brooklyn, this week, after being in Europe two years, does a "double disappearing" illusion.

FALL RIVER'S SHOW.

Fall River, Mass., Sept. 3.

The first Morris show at the Savoy to start Labor Day is made up of "Fagil- aciu," The Rinaldi, Hines and Reming- ton, Hickey and Nelson, Kelly and Adams, Milton and Dolly Nobles, The Bradfords and others.

Prices are from 10 to 50 cents. The bills announce Julius Cahn as "sole lessee and manager."

PRODUCTION WITH 50 PEOPLE.

"Sheridan's Ede," receiving its first showing at Proctor's, Newark, this week, has Carlyle Moore as the star, and a total company of 50. The production may play New York next week.

Mr. Moore has received the authorization of the War Department to call upon any post commander with a convenient range of his establishment for the week to supply the act with an equipment of real soldiers for the piece.
LONDON NOTES

VARIETY'S LONDON OFFICE.
416 STRAND, W. C.

(Mall for Americans and Europeans in Europe. If addressed care VARIETY, as above, will be promptly forwarded.)

London, Aug. 27.

The management was very quiet about Emma Frances substituting for Maud Allan at the Palace Aug. 17. The incident was not raised about until a day or so ago. Miss Frances remains at the Palace until Sept. 12. When she goes to the Berlin Wintergarten, with Hamburg and Vienna to follow.

A week of Aug. 17 Frederick Melville's "Motor Girl" scored at the Coliseum, although the style of act is more or less familiar to the Londoners. Hawthorne and Burt were on the same bill, in closing place after a long show. The weariness of the audience worked against their talk, but the dancing gave a strong finish, and they passed flying.

Bosquet is the hit of the Empire, Bristol. The musician was billed for only the Monday matinee, but finished the week.

The Rose came to town this week and jubilantly announced that, while on the Continent he had secured the services of Voight, the Captain of Koepeckinick, for the music halls over there. Voight is the escaped convict who, disguised in a uniform, bluffed out the mayor of a Berlin suburb and carried off a considerable sum of money from the safe. He is the talk of Europe just now, having been pardoned by the Kaiser. But according to the reports, the government has forbidden him to make any public appearance. Still Rose declares he will exhibit the captain, and there the matter stands.

Little Tich is waging war against the London Animated Picture Company, seeking the aid of the courts to prevent that company billing him in front of their moving picture theatre in such a way as to make it appear that he is part of the entertainment within. The moving picture Company agreed to discontinue the use of the offending paper if the plaintiffs would agree not to force them to pay costs. Tich's counsel refused to consider such a compromise and the case will be fought to a finish.

Mitchell and Cain are just playing the last of their thirty weeks' tour on the Moss-Stoll tour. They sail for America Oct. 1. Before leaving they will re-engage for an appearance on this side next season.

McCart's Monkeys opened here Monday at the Palace.

The next production to be presented by Fred Karno will be named "The Yappa-Yappa." It is now rehearsing. Thirty people are in the company.

It is understood over here that Odette Valeris, the "Salome" dancer who has not bound herself to appear in American vaudeville. She will appear during early November at the Manhattan Opera House in a grand opera presentation of "Salome," contributing her dance to the production. The United Booking Offices are said to have an option upon her services after such time as Oscar Hammerstein no longer demands her attendance at his opera house.

Daisy Wood is playing the Oxford and South London this week, trying out a few new songs that she is going to spring on the New Yorkers.

Hal Godfrey, who opened at the Coliseum Aug. 24, was forced to leave the stage at the night performance when he was taken ill. It is not known as yet whether Mr. Godfrey will be able to finish the week.

Horace Goldin repeated his former successes in this country at the Coliseum last night. Tambo and Tambo did well in an early position, while Truly Stattuck did fairly fair down the hill.

There will be a special meeting of the V. A. F.'s next Sunday (Aug. 30) to discuss the stand of this body in reference to the intended merger of the managers. Joe O'Gorman stated last night that he was not prepared to give a statement regarding the organization's plans in case of the merger, but he let it be understood that the artists were fully prepared.

It was stated at the Morris London office that the Van Dusmen (aerial act) were not booked by the Morris office as stated. At this office it was also stated and shown in form of contracts that Williams and Tucker are booked through this office for America.

Dick Knowles is back at the Tivoli and is the usual big noise at this place.

Jim Donovan is back from a few days' trip to Paris. Jim says Paris is the goods, but he says their knowledge of the Irish language is very limited and it is tough when you can cuss so well and nobody understands.

Charles E. Evans is in London with his wife, who has not been very well. This is his sixteenth trip abroad and in all this time he has never accepted a foreign engagement.

Mr. Burt, of the Palace, returns from a three weeks' vacation in the country, August 24.

Mr. Scott will retire shortly from the Albahra, which house he has managed for years.

TWO "DEVILS" IN VAUDEVILLE.

There were two "Devils" in vaudeville this week, breaking even with the legitimate stage of Robinson's House here. One was Overpeck, formerly of the English Opera House, Indianapolis, has charge of the enterprise.

The show runs from 1 to 11 p.m. In addition to the pictures two vaudeville acts are given at each show.

I. A. L. NOW MANAGER.

Commencing with Tuesday last (Sept. 1), the International Artisan Loge of Germany became the manager of the Circus, Dusseldorf, in opposition to J. Gruwe, of the American city, who is president of the German Managers' Association, and the leader in the agitation which resulted in the I. A. L. declaring a boycott against six German music halls. The strike is being strongly included and not previously mentioned in the despatches is in Stettin, Director Bar-

tuchek.

Advices from Berlin arriving this week say the I. A. L. is resting pending the final action upon the form of contract to be submitted by the Managers' Association as reported in last week's Va-

variety.

The operation of the Circus, Dusseldorf, by the I. A. L. is for an indefinite run. The contract under which the I. A. L. obtained the house contains a two weeks' clause. William Berol, brother to Max Konorah, the I. A. L. president, will probably manage the artists' house, if his services are at present available.

Through some of the I. A. L. members holding stock in the Appollo at Dusseldorf, a confusion of theatre names resulted, the first information giving the Appollo as the theatre the I. A. L. would direct this month.

It is reported from Berlin that the German managers object more seriously to the activity of President Max Berol-Konorah as the head of the order than any other cause. A proposition was made by the managers to settle all differences if Mr. Konorah would retire. The Executive Committee of the I. A. L. without considering the offer, tendered the President a vote of confidence immediately.

It is said by prominent I. A. L. men that Konorah has done wonders since he returned to Berlin, giving his sole attention to the affairs of the Loge. He has had frequent interviews with the German Minister of the Interior, a circumstance viewed by the managers as incredible, although apparent.

MAYNE REPLACES WALDO.

James Blichard, known for Walter Plimmer, this week, appointed Lester Mayne to take charge of Pлимmer's vaudeville agency in the Knickerbocker Theatre building, and the office is again running for the first time since Frank Waldo deserted it about a month ago.

In a letter to friends in New York Pлимmer declared that when he left New York he had no debts outstanding and that if any had been incurred by his office it was because of unauthorized expenditures by Waldo after his (Pлимmer's) departure. Waldo held a power of attorney from Pлимmer to collect $500 and $700 on the office on back commissions and was to have received half of all profits, paying the entire cost of operating the office out of his percentage.

PICTURES IN ROBINSON'S.

Cincinnati, Sept. 3.

The Casino Company of Detroit has inaugurated the regime of moving pictures in Robinson's House here. The show runs from 1 to 11 p.m.

Mr. Scott will retire shortly from the Albahra, which house he has managed for years.

The other "Devil" played Brighton Beach.

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Cleveland, Sept. 3.

Harry Daniels, manager of Keith's, has caused more talk about town than his headliner. For the time being he was his own headliner. It was all because the commission Agent Hastings to bring him back some glad raiment while he was in Europe last summer. Hastings reported the success of the show, but it is not until that when Daniels appeared in the lobby Monday the incoming audience gasped.

Daniels wore a curious looking coat with a wide, flowing collar, a tie of white baby ribbon, lemon colored gloves and a white waistcoat, cut deoilets like a so-

DUMONT'S FIFTY-FOURTH SEASON.

Philadelphia, Sept. 3.

The Eleventh Street Opera House (Dumonf's Minstrels) opened for its fifth and forty-fourth season on Monday with a minstrel show along the same lines that has been given at this house for more than a half century. There is probably no amusement house in the world that can show such a record of continuous management, George W. Barber having been identified with the house for a period of forty years, and Frank Dumont has been there since 1865.

A new idea this season is the discarding of the regulation minstrel first act for a more serious and interesting real estate, white trousers and shoes. Frank Dumont is still the interpolator, and such favorites as Vic Richards, Hughey Dougherty, Gilbert Lossee, Ben Franklin, Jerry Cunningham, J. E. Fox, Charles Turner, J. A. Tully, Clifford Wood, J. E. Dempsey, R. Lily, J. Perry, W. Ward and R. Dickson have been retained. New members are Casper Nowacki, the midget comedian; Vaughn Comfort, Joe Cheveron, Mr. and Mrs. Henry Johnson and John E. Murphy.

OPTION ON HOWARD AND BARRISON.

Immediately following the large sized hit scored by Joe Howard and Mabel Barrison at Perry G. Williams' Alhambra last Monday afternoon on the occasion of their appearance, Arthur Klein, the Williams representative who secured the act for his principal, came out with an announcement of his agreement with Howard and Barrison carried an optional clause, giving him the further claim to their services beyond the Williams engagement.

This to contravert the booking by William Morris of the pair to follow that time. Mr. Klein says he can not see how that can be done, without his consent. Under the circumstances, it is understood that Klein has lost the consent for any engage-

DANIELS MAKES CLEVELAND SIT UP.

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DANIELS MAKES CLEVELAND SIT UP.
Pauline Hall has been booked for ten weeks over the United time by Alf T. Wilton. Miss Hall opens at Dayton, O., Sept. 21.

Canfield and Carleton will produce a new act toward the latter end of the season. Until then they will play "The Hoodoo." 

Fatima Miris, the Italian girl who makes the quick changes, will open at the Lincoln Coliseum, New York, instead of the American.

Eddie O'Neill is again behind the window at the Colonial. Mr. O'Neill is as strong in that neighborhood as a political leader.

The Five Juggling Jordans sail for Europe next April. The act has been booked on the United for two years by Pat Casey.

Sing Fong Lee, the Chinese violinist, arrived in New York this week. Alf. T. Wilton will secure the Oriental musician an opening.

Five members of the Florenz Troupe have been booked for Proctor's, Newark, next week by Edward S. Keller. The former act has divided.

The Seven Samoans have been placed by Joe. Shean as a special attraction with the Eastern Burlesque Wheel for twelve weeks.

William Courtleigh and "Peaches" are flitting with the Morris office. It looks as though both would be Morris' features the coming season.

Mr. and Mrs. Erwin Connolly in "Sweethearts" open on the Orpheum time at Portland Sept. 23. It is a Western act, never East.

Murray Bennett will be the new member of Brown, Harris and Brown this season. The act opens at Dookster's, Wilmingtom, Oct. 5.

Alice French, who impersonates Anna Held in "The Parian Widow," will be married next spring to Sam Burns, of the same company.

Tony Castellane and Brother the cyclist, open in Berlin on January 15, 1909. The act plays at Henderson's, Coney Island, next week.

Lester and Miller are out of the Fifth Avenue show this week, their date having been set forward. Avery and Hart are in the vacant place.

William Redmond of "That!" Quartet has a quartet of his own now. A girl baby was added to his family this week. The other three are boys.

There is some doubt left in the managerial minds regarding the drawing powers of "Salome" since last Sunday. At the Fifth Avenue where La Sylphie is the "Salome," the Sunday night show without the dance had the biggest house of the week. At Hammerstein's nearly a like condition of attendance prevailed.

Richards and Grover, a Western comedy singing and piano act, make their first Eastern appearance at the Orpheum, Brooklyn, next week.

Grace Leonard, the male impersonator, will present a new act next April, having five impersonations with an appropriate change for each.

Jack Allen is now connected with the new vaudeville agency of Weber and Allen. Mr. Allen is a brother of Edgar Allen, a member of the firm.

Great Carroll and Gloie Eller close with the "Fay Foster" company this week and close Joe Oppenheim's steamer burlesque company at Davenport, Ia.

Eddie Bixley has an offer from the Morris Circuit to play his former piece, including two acts with himself. Mr. Bixley will probably accept.

Ken Shields returned to the city this week with so much reflection of the sun on his face he was accused of exposing the mysteries of make-up in public.

Tom W. Ryley's production "The Submarine," with six principals and 55 "supra" will be first shown at the Colonial Nov. 9, placed by Bensch.

The Yankee Doodle Girls," with The Marvelous Leonard in Houdini's act as the feature, broke the record at the Empire, Newark, for the Monday night show.

The Bijou, Fall River, will play pictures and vaudeville commencing Sept. 17, under the management of E. L. Perry, formerly of "Wonderland" Park, Boston.

Charles Oake, "The Man Who Talks About His Father," received an offer from William Morris on Monday last of twelve weeks on the Morris time at $400 weekly.

Hallet and Hayes start on their Orpheum Circuit trip at Des Moines tomorrow (Sunday) having "Loped" from Glasgow, Scotland, arriving in New York on Tuesday last.

The De Koven-Stange operetta, to be produced by the Orpheum Circuit under the direction of Charles Folsky, will be first presented on October 5. It is yet unnamed.

The Four Sisters Amatis in songs and dances, with two concert grand pianos in use also, open on the 25th time Dec. 13 at St. Louis. The girls are foreigners.

Kelly and Barrett, in "The Battle of Too Soon," will first play as the new team in the former Gallager and Barrett sketch on Sept. 7 at Lowell. That Benthain again.

Phil Leaune, last season manager of "The Dainty Dutchess" is in charge of the Casino, Memphis, Tenn., playing musical stock. Memphis terms him "The Boy Manager."

"Atra, the Invulnerable" sails on Oct. 19 to open at the Coliseum, London. With the act will go John DeLoris, the sharpshooter. Atra will play in the West before leaving.

Amy Anderson and Co., making their first local appearance at the Colonial this week is an English act, one of the last of the Klaw & Erlanger contracts to be played out by the United.

Florence Gale and Co. in "The Girl Who Dared," play the Fifth Avenue for a week commencing Labor Day. Miss Gale's United time has been nearly filled for the season by M. S. Bentham.

Grace Cameron will not appear in the opening bill at the Lincoln Square for to-night and next week. Emma Carus has been booked instead. Miss Cameron plays the house in two weeks.

"The Mummy and the Undergrad" is the title of a piece in which Frank Sheehy, lock and Jean Van Dalle, an English team, will present over here under contracts obtained by M. S. Bentham.

Rene Dyrie, a European dancer, who came over here recently to put on a vaudeville act, has been engaged by Charles B. Dillingham for Fritzi Schaeff's new musical comedy, "The Prima Donna."


Ila Miller, who has been known for the past two seasons as Shirley R. Claire, is seriously ill at Little Rock, Ark., where her father died on August 12 as the result of injuries received in a railroad wreck.

Charles Barnold, the animal trainer, has secured a plot of ground at Edgewater, N. J., just opposite 130th Street, for his training farm. The plot is 200x250. Barnold's Dogs opens its Morris season Sept. 14 at Yonkers.

The rehearsals for "The Bonnie Belles of Scotland," in which Alice Lloyd will star next season, accompanied by the McNaughtons, commence Sept. 21. Miss Lloyd and the McNaughtons leave the other side on Sept. 10.

Carrie Swaine ("Cab, the Tomboy") will postpone her vaudeville appearance here until March of next season. Miss Swaine notified her agent, Al Sutherland, this week that foreign engagements would prevent her coming over before. Miss Swaine is at present in England.

Collins and Hart, the burlesque strong men, are going to have a busy time of it next week. Every day they will rehearse from 10 a.m. until 2 p.m. for "Little Nemo." They then open the intermission at the Colonial and, after a flying trip in an automobile, come around to close the show at Hammerstein's.

The Waterbury Co.'s first production, "Mr. Bussyboy" by Irving S. Cobb is to have its premiere at Poll's, New Haven, Sept. 21. Ned Wayburn will stage the dances, William Rock, the official stager for the producing firm having his time over-occupied by legitimate engagements to give attention to this number.

The Fred St. Ogee Co. open at Shea's, Buffalo, Monday, commencing their United season from that point.

Ernest L. Waltz has been appointed press representative for the Orpheum (Morris Circuit), Boston.

SEVEN WEEKS IN CUBA.
Frank Costa and Charles Pratt, the Cuban managers in the firm of Costa & Brito, who have the National Theatre in Havana, have gathered together sufficient time on the island to furnish artists with seven weeks of work, according to the reports reaching here.
ARTISTS' FORUM

Denver, Colo., Aug. 29.

John F. Connally.

Editor Variety:

What is the meaning of the Pat Casey's "broad line"? I've been out West all summer, and the pictures were not pretty when I left New York. Is Mr. Casey really helping worthy but unfortunate artists if so he should be highly honored. Real charity deserves more than flippant notice.

Artists who call at the Casey Agency or any other first class agency are usually capable and certainly don't deserve insults because they seek employment; though I've no doubt that there are sundry rare wits in the St. James Building who consider it exquisite fun to compare artists with a "broad line."

Nevertheless, at the risk of seeming eccentric, I wish to state that I consider it a very poor comedy. Moreover, it did my heart good to note that the I. B. O. emphasizes the fact that it has no "broad line."

In conclusion consider this: Had it not been for the contemptuous spirit which culminates in merry quips about "broad lines," the White Rata might never have happened, and there probably would never have been an Independent Booking Office; which may furnish food for managerial reflection.

O. T. Fiske.

(The reference to "Casey's Broad Line" made by Mr. Fiske which appeared in Variety has borne no relation to artists, Mr. Casey's business, or agency.—Ed.)

Pensacola, Aug. 29.

Editor Variety:

I wish to inform artists to watch out if they came South for pirates, as our act has been taken independently and reproduced from make-up, wardrobe, to my own mediocrity that you heard me use my New York opening at Pastor's, March 23, 1908. First time it had ever been sung on a stage, and they said they had just written it.

But they sat in the audience at Atlanta for one week while they were laying off; then they worked three days with us in Columbus, Ga., where they had the proper opportunity to cop all our "gags," which they surely did. The make-up and wardrobe is my own idea also.

I warn you against this act which is billed "The Cuttings." Instead of cutting they are adding from anybody's act they see.

De Cort and Rego.

Charleston, S. C., Aug. 28.

Editor Variety:

We note a letter written by Denice and Barter, calculated to injure our standing with artists who might be playing Southern time. We wish to set ourselves right in this matter.

The above team was engaged by our booking manager to play at the New Theatorium, this city, running anywhere from fifteen to twenty shows daily. We realized that we could not work vaudeville acts this number of shows, so we all agreed on eight performances, beginning at 6 P. M., and running through to 10 or 10:30 P. M., or until the eight performances had been given. This was settled Monday morning, July 30, and apparently Denice and Barter were satisfied.

They grumbled continually at the hot weather and the number of shows. On the night of July 32 they sent word to the man they had played eight shows. Every employee of the house will furnish them if necessary that only seven performances had been given.

The manager informed them they would be required to give the eighth performance. They refused unless paid extra, claiming they had only given eight; whereupon the manager closed them.

They then went across the street to "Wonderland," finishing out the week.

So far as our treatment to other artists is concerned, we would like to say that up to that time we had never closed an act for any reason whatever. Since that time we have only closed one, and they were rank amateurs.
VARIETY

PARIS NOTES
By E. G. KENDREW


The Etouille Palace was successfully re-opened on Aug. 14, with a program of good vaudeville turns. Marius Combes remains the director, with G. Pasquier in charge, as administrator, and Cambliard as bandmaster. The following is the opening bill of fare: Donorita Armaro, equilibrist on free ladders; Ernesto Caspa—poet; Huerta; Fernando—acrobats; Roberto-Callejas, "strong" act; Riz and Florent, acrobats; Dallys, singer; The Chatrums, club jugglers; Sisters Hata-Su, dancers; Rudolf, the gymnast; The Higginus, gymnasts; pictures, and finally Saffra Pradialy, in her "poetic" dance of the "Bajah's Widow." This is a kind of "Salome" imitation, with a bid for originality. Saffra dances barefooted, but she gives a "poem" inspired from Indian folk lore—in fact Noveve, a tenor, sings in what is said to be Hindostani during the dance. According to Indian custom the widow has to expire at the stake. Saffra sees the spirit of her husband in the flames; she dances around, and after ten minutes of this performance she is apparently devoured before the eyes of the audience by the fire.

Revues at our music halls next season will be more in vogue than ever, although some vaudeville will naturally be seen!

The Scala will present this winter an operaette by Roby and Lafargue, entitled "Chevalardet de," a parody on Edmond Rostand's new play which has been announced for the past three years, but has not yet seen the footlights, followed by a revue by Rip and Aronld. All the French stars, Polis, Claudius, Vilibert, Max Morel, Frejol, Mile Lelouchery, Therese Cernay, and others, have been engaged for this hall. At the Eldorado, opposite, there will likewise be a revue by F. Fabrice Léon (formerly secretary of the Ambassadeurs) and Arnaud.

The Folies Bergers will present for its new season a répétition a ballet by Mme. Marquita and P. L. Flerls (late manager of the Moulin Rouge) and for Christmas a revue. Flerls is one of the best revue writers of the gay city. The next revue at the Moulin Rouge will be written by P. Ardot, the Brothers Biruqet and Maurice Lupin. The Apollo will mount a revue by Batalie and Moueay-Eon. The Alhambra during the coming season will play a short revue; the Olympia will naturally have one; and the Cigale has already ordered a successor to "Nee Cocteau" from Bouquet and Aron- noud, the period in between is filled by a piece by De Cottens, the partner of Marinelli, at the Olympia.

May de Souza and Max Dearly have left the revue at the Moulin Rouge. The latter opened with Harry Maas, Bruno, and a host of others at the Parisania Aug. 21.

Messrs. Victor de Cottens and H. B. Marinelli, the new managers of the Olympia, conducted me over the building last week, to see the progress made in the work. I noticed many changes and notable improvements in this fashionable music hall. When it opens on September 1st it should be the brightest resort of the gay city. Alterations costing about $15,000, I am informed by Mr. Marinelli, are being made. The orchestra is being installed. The entertainment will be varied and up-to-date—which is the catch phrase of the place. There will be a ballet, an opera every half an hour, an hour's revue, and an hour and a half of real variety.

By this time next month all the Paris music halls will be occupied again, the Apollo, Casino de Paris and Folies Bergére early in September; the Alhambra is fixed for the first. Nouveau Cirque remains closed until October. There is no report yet of the closing of any of al fresco resorts, but the Alouaat will probably continue another month, the Ambassadeurs and Jardin de Paris until end of September, and the Marigny until about October 15.

Edmond Breval, well known in various circles here as a singer, is leaving the halls for the legitimate.

Please keep this among yourselves! Mile. Liane de Pougy, the famous professional beauty, of the Olympia, Folies Bergére, etc., where she has appeared in pantomime, is writing a three act comedy to be entitled "Elise."

"After all, there is little difference between man and woman..." screamed the female novelist at a recent susa- grette's meeting. Male voices, interrupting: "Three cheers for the little difference!"

The Nouveau, Lyons, is to return to variety after an unsatisfactory trial with comedy and operette. It will resume its former name of Eldorado and open shortly as a music hall.

THE DEAR OLD "REPTIL" DAYS.

By John B. STXEY.

For a while it seemed that the old dear "Ragent" days had vanished forever. Playing the little one-house town halls of old, the 'Tegent days were about. I sat by on the Sunday jumpe—from our seat we'd never departure. The train rolled in; I grabbed your arm. And we kissed for the dollar place.

I met you at breakfast; we ordered the same. Baked eggs, coffee and toast. We'd talk of the troops in yesteryear. And nobody missed a regret.

Away for the war, the letters from home. Number 120 on the village street. Returning at last to the "Ragent" days. Where the band would socially meet.

There was the picture, and handsome; there was the lovely; there was the polite. "A little change was all. We were sweethearts then; we dreamed and planned a far-off distant day. When I'd own a troop; you the stars and our names on the moon.

That was long years ago; we drifted apart. Each has come in from the "flage." I'm made my mistake; you are still my mate. Top the bill at Hammontreter's. I'm there; but you never know.

When they applauded I sat and dreamed Of a little blue trooper out west. We're still together; you're in my gray. We're sacrificed all for fame.

’Tis time that system never more. You know it’s a sham game.

I’ve planned my meals for the past. When we were a couple of Jungs. You were a cowgirl in the best style To the dear old "reptile" days.

MOVING PICTURE NEWS

LUBIN'S "PALACE" OPENS.

Philadelphia, Sept. 3.

Lubin's " Palace of Delight," the new picture and vaudeville house, opened its season on Monday and created a record of attendance. There is some vaudeville in the city by playing to more than ten thousand persons on the day. Nine acts are on the bill—Walser and Magill; Juggling Bar- rets; Harmony Quintet; Bouudin and Qua- hee; Mr. and Mrs. Nortik; Zeda; Barrington and Dubec's animals.

The new house presents an imposing appearance, being the largest devoted to this style of entertainment in the city. It is said Lubin pays $60,000 a year for the two buildings which have been converted into the playhouse. There is a seating capacity of close to 600 on the open roof deck, 300 in the hall and 150 in the playhouse. The acts play three and four shows daily.

The acts have been supplied by H. Bart McHugh, but it was reported this week that William Morris would supply the bookings beginning next week.

CRAWFORD IN CINCINNATI.

Cincinnati, Sept. 3.

O. T. Crawford of St. Louis, who controls a big chain of moving picture houses, has taken a lease upon the big auditorium of Odd Fellows' Hall here and will operate it as a moving picture theatre.

Crawford took the Hopkins' Theatre in Louisville for pictures when Anderson & Ziegler went into the Mary Anderson with vaudeville. Crawford claims that after he had established his new policy at the Hopkins' Anderson & Ziegler refused to play his house and are now operating it themselves. Now he has invaded that firm's own territory.

"Obedience to Her Mother." Unique.

Here is the successful application of the unpopular theory that a dramatic subject can be made interesting and even thrilling without the introduction of grossness or blood-frightening incidents. The picture, entitled "A Bloodless Duel." Unique.

"Professor's Discovery." Unique.

"Professor's Discovery" is an adaptation of a Bangkok mystery idea and of similar films. The professor is discovered in his laboratory by his wife to be a thief who has committed many murders. The working up of the pantomime gives the film its strength. It made a strong laughing feature of the Unique show.

"The Dryad." Unique.

The main feature of this subject is a chase, elaborately, almost laboriously, worked up. Two men are sitting on a park bench when one begins to smoke to the evident annoyance of the other. This leads to an argument and the argument to a blow. The punch looks like a private duel. The pursuers, pound frantically at the gate, supposing that the encounter has resumed on the other side. When they arrive at the scene, they find the two duelists comfortably seated at a table splitting a bottle of wine. The film made a highly effective comedy series.
ACROBATs Got No PAY.
Atlantic City, Sept. 3.

A lot of circus performers who were engaged by the Berger-Sargent Company to take part in the Pacific Coast tour of circus held here last week, left town Sunday morning a sad but a wiser crew.

Some weeks ago the Berger-Sargent people came here and arranged to hold a benefit circus for the police pension fund. A total of $26 to $29, inclusive, at the "Shoot-the-Chatte" Park here.

The receipts were issued and sold by the members of the police department to their friends. Several thousand dollars were sold when the Berger-Sargent firm split, Sargent leaving the deal entirely to Jack Berk.

The members of the police department became suspicious and took entire hold of all the money.

The acts engaged by Berger through W. S. Cleveland arrived last week, but a terrific storm made it impossible to show the first two days. Before the matinees opened on Friday the performers struck for a settlement on their money, as they had nearly all received word from Cleveland to do so.

The committee agreed to this, and the show went on. It was an excellent one in every particular.

On Saturday a lawyer appeared on the scene claiming that his client had loaned Berger $2,000, and attached all monies in the hands of the committee as well as the funds in the bank.

Saturday Berger suddenly left town, and the performers, many of whom did not have sufficient funds to pay their board bills or transportation back to New York, were the sufferers.

The committee in charge of the circus and the lawyer held a conference, and it was decided to allow each of the performers sufficient funds to get out of town.

The police department contests the case, and it is understood that the White Hats will look after the performers' interests.

Several merchants and other residents here would like to see Mr. Berger return to this city. He is reported to have spent about $1,400 in advances before vanishing.

There were thirty-five acts on the program, including seventy-five acrobats.

RINGLING BROS. HEADED SOUTH.
During October the Ringling Brothers Shows will visit the South. Contracts are said already to have signed taking the organization as far as Charlotte. Beyond that point no time has been contracted for. The stands are mostly along the Southern Railroad.

The John Robinson show has just traversed this country and before the Ringlings get here the Cole Brothers Shows will have been through. The latter outfit is due to get on the Southern Railroad series of stands about the middle of this month.

Martin Downes, proprietor of the Cole Brothers' show is quoted as admitting that the trip through Canada early last month and during July was rather unprofitable.

The Cole show got one of its advertising cars into the Southern Railroad's territory by using another line which crossed the conglomerate's at Salem, N. C. They billed against the Robinson show the next in spite of that show's "shut-out" contract with the Southern.

EASY MONEY IN SOUTH.
Week before last the John Robinson Show piled up one of the largest weekly gross receipts in the history of the show. The organization was operating through North Carolina in a district which had not seen a circus since Thursday Bill was there six years ago.

At a number of stands it raised hard but notwithstanding the lot was a morass of mud the show played to capacities and several times turned people away, a circumstance very rare if not unprecedented in circus annals. On the week in question the show took in $40,000.

At Burlington, N. C., the lot was almost knee-deep in mud and water, but applicants were so persistent the hippodrome track events were given up because of the slippery condition of the ground during the heavy rains, and seats were put up there. At this stand $1,000 was taken in for the reserved seats alone. It raised during the entire play. A ten-cent side show took in $600.

At Winstan and Salem, N. C., where the show played two years ago, nearly every seat was taken, although it poured incessantly.

ACROBAT INJURED.
The youngest member of the Four Lunkers, a casting act playing with the "Show Girls," was severely injured Saturday during the performance at the New Empire in Williamsburg.

The youngster was the lighter of the two flyers. In one of his sensational feats he missed the grip and was thrown to the stage outside the net. This was during the matinee performance. Examined by a physician he was discovered to have broken his leg. It was several days before he could be moved. Then he was sent to the Lukens' training quarters in Reading, Pa., and another "flyer" replaced him in the act.

"GOT TO" GIL.
After spending half a lifetime on the road with the Jolly Boys, Circus, Gil Robinson, of the Russell-Morgan Print, fell an easy victim to this week to a couple of pic-pockets. Gil was going to his office on a Broadway car when he noticed several suspicious looking young men standing with him on the crowded platform. Knowing all the tricks of the light-fingered gentry Gil put up one hand to guard his big diamond shirt stud and alighted at 40th Street congratulating himself that they couldn't fool him.

Then he had a sudden sickening thought. Reaching into his hip pocket where a wallet containing $250 had been stowed he found he had been "risked for his roll."

Now, when Gil fares forth he packs three $2 bills as the top limit and has substituted an artistic pearl button in his shirt front.

Arthur Runyan, who went to Europe with a well-known billed act, is now in Paris looking for his partner, Jack Joyce, who, it appears, had gone off from Brussels without advising the other of his movements.

Runyan, who is quite well known in London and other capitals and intends to find him.

TOUR DEPENDED ON "SHUT-OUT."
At the close of last season "Gov." John Robinson was uncertain whether he would put his circus on the road this year, owing to the fact that "Young Johnnie" did quite a circus for the Government last year, and the "Gov." was not anxious to take the entire responsibility.

But the "Gov." knew that the Southern Railroad had sent out its agents in a large way in damage some seven or eight years ago for a wreck that Barrnum-Bailey lost half a hundred head of stock, and since that time had permitted no circus to travel over this line.

So the older Robinson told his railroad contractor that the show would not go out in 1906 unless they could get a "shut-out" from the Southern, giving them thirty days' possession of the territory covered by that road.

George Alman, the Robinson railroad agent, started his campaign the day after the 1907 season had closed, and by the middle of November reported to the Governor that the Southern Railroad "shut-out" contract would be all right. Therefore the Robinson outfit began to prepare for this season. It is said that the Southern territory uninvited by a tented show for a half dozzen years, and where nine-year-old girls have never seen an elephant or a bareback rider, has yielded the Robinson show bigger profits than any other circus in the field this summer.

"101" HOSPITAL NOTES.
An unusual number of accidents have happened in Miller Bros.' "101 Ranch" arena lately. George Hooker (Mexican George) was severely injured Aug. 22 in a nasty fall. He was riding a bucking bronco and was not quick enough in getting away when the animal fell. When the boys picked him up they found he had dislocated his hip, broken two ribs and sustained internal injuries.

Howard Compton, who with Dan Dix does a "rope" riding act, was put out of commission three days after. The pair picked out a soft spot for their comedy act but it was not enough, for Compton had to be carried to Dr. Rudolph Miller for treatment.

On the 44th, W. E. Mallaye, ex-United States marshal and an old Indian fighter, was knocked out for the first time by a redskin. While being introduced in the arena he was run into by an Indian who substituted for Bull Bear, on the night. The ride was not familiar with his duties and collided with Mr. Mallaye. The latter pluckily rode out the introductory parade, but when he reached the dressing room it was lifted from his saddle. An examination by the physician disclosed a fracture of the left leg just below the knee.

Miss Allen, who was hurt recently has rejoined the show. Frank Maish is doing the fancy riding during the absence of George Elzer. W. Willis and Oscar Rixon left the show at Toledo. A new man was soon broken in for the Melvin Saunders act, and Rixon's retirement did not affect the performance.

If H. Nelson has been made official announcer like his door. Eddie Parlington is back at his post as chief of the front door squad after an illness.

BUFFALO BILL'S WESTERN TRIP.
Buffalo Bill's Wild West started upon its Pacific Coast tour at Denver Aug. 31, playing two days.

The Great Divide will lie along the Rio Grande Railway, including Colorado Springs, Pueblo, Canon City and Leadville.

One performance will be given Labor Day at Los Angeles, Calif., at 11 A.M. A haul of nearly 500 miles will bring the show to Provo, Utah, and from there the company will visit Salt Lake City, Ogden, Idaho Falls, Butte, Mont.

The Sunday run from Butte will bring the show into Washington at Spokane.

A series of long jumps put the outfit into Seattle for two days, from where a train to the East Sound district will turn the show south to Portland.

Going further South the show will play San Francisco and two weeks of California towns before continuing into Texas and the South for its closing stands.

Before it finishes the Wild West will establish a new record for distance traveled and business done by tented organizations.

The "No. 1" car of Buffalo Bill's Wild West reached the Pacific Coast at Seattle, Wash., Aug. 28, remained two days billing the show to Sept. 18, and Manager Lester W. Murray, trimmed his forces to the minimum before starting the Coast trip at Denver, and the "No. 6" car in charge of Victor Cooks will do the work for the "No. 3" car which was withdrawn from the road at Eight.

The Wild West will begin its San Francisco engagement Oct. 6 (Tuesday), and will show there until and including the first Sunday following. It is also scheduled to play in Oakland Oct. 4, playing two days before crossing over.

CIRCUS ACTS AT "SHIP."
Ten newly imported circus acts are announced for the Hippodrome's bill when it opens its season to-night (Saturday). One will be Alber's Polar Bears, imported from Germany. There are ten specimens of tremendous size, trained for a number of feats. Paul Sandor's Dog Circus, Eight Brazilian Equestrians, Oscar Loewand, a bareback rider; Four Rieger, acrobats; Four Ponchoyres, wire; Kiesten-Marietas, equilibristas, and the Three Demons, aerial bicyclists, are the others.

As a novelty the circus will arrive on the stage in its caravan of red wagons.

The tent will be put up and the performance will take place in the ring beneath the canvas.

All the acts excepting the Polar Bears were placed at the Hippodrome through H. B. Marinelli. The Polar Bear act came through Paul Schurze of Peru, having been a deferred booking entered in the days when Tangle & Dundy managed the big amphitheatre. It is a Hagenbeck number.

ANOTHER SIGN.
When the "No. 8" Buffalo Bill car was withdrawn from the road at Elgin, Ill., it was sent to Baraboo, Wis., the winter quarters of the Ringling Bros.

This move is to indicate that all of the Buffalo Bill cars will be sent to Wisconsin for the winter.

James Malison, the vaudeville author, has taken offices in the Kinckerbocker Theatre Building.
NEW ACTS NEXT WEEK

Mabel Barrison and Joseph Howard. 
25 Minutes; Full Stage. Alhambra.

Mabel Barrison and Joseph Howard, when they decided to return to vaudeville evidently considered their former offering too short. The new routine includes a song and a couple of bits of dialogue the act is without change. Taking the audience into consideration—a good thing always to consider—the pair have made for Howard's excellent singing voice was heard to good advantage in two numbers, one old and the other new to New York, at least. Miss Barrison is, as always, a little bit outer than she ever was, and the house warmed to her immediately. The funny little twist she gets into her speech is vastly amusing. Just why Howard wears the corduroy suit is not evident, although it seems rather out of place. The "plugging" of one of Mr. Howard's songs might be dropped or at least modified, although the house enjoyed it. The act was the hit of the bill at the Alhambra Monday evening. 

Amy Anderson and Co. 
"The Banana Queen" (Comedy). Colonial.

Amy Anderson and Company are English, very English, so much so that a great deal in the act called "The Banana Queen" is hopelessly beyond the comprehension of an American vaudeville audience. Were it not for the material in the act, including Miss Anderson and members of her company, "The Banana Queen" might be dismissed in a few words. Miss Anderson in her character of a coster, a male impersonation not over-familiar on this side, another young woman with a pleasant appearance who sings agreeably, although old English songs, and a ground tumbled of merit who is mistakenly allowed to make an announcement during the act, suggests that if Miss Anderson will call in someone competent to do the act she is going to meet with a great deal more success than is possible with the slap-stick horse play now employed. The opening received Tuesday evening, and of course, the rough comedy following brought some laughs, but it shouldn't deceive the principal. If she will utilize her ability and give the coster as an act, the balladist as a separate entity, the routine would be more entertaining. 

Bert Coote and Co. (s). 

Bert Coote reappears over here, and perhaps "A Lamb on Wall Street" does also. The piece is by Herbert Hall Winslow, an American author. Mr. Coote has been characterized as a genuine singer出道, outgoing interest and this is necessitated. The cast is adequate. 

Donovan and Arnold will return on October 10.
"That" Quartet. 
Songs. 
Hammerstein's.

"That" Quartet, with its new member, William Redmond, who is the lyric tenor, replacing Frank Morgan with the third item, four, made its local reappearance on Monday at Hammerstein's, garbed in the very latest cut of evening dress, with opera hats. Each excellent vocalist sounded brisk and full. The boys, both singly and in concert, just ripped it into them. Most of the attention was given to Mr. Redmond, who sang "Childhood" as a solo. He was distinctly delicious in this voice, though the selection has but one or two opportunities for a high range. Mr. Redmond rose easily with the melody, and was captured with the prolonged and parallelized "coom" baritone song "Don't Go 'Way"; Sylvester's robust tenor solo, "If I Had a Pal Like You," was sung with fine expression, and Pringle, with his magnificent base, made a departure by rendering "If Dreams Come True." It is away from the usual bass song, and the house seemed to appreciate this as well as the singing. The four voices were lively medleys, and the singing has never sounded better. "That" Quartet, with Redmond (of pleasing appearance), is exactly where it was before, the best straight singing act on the stage.

Elionore Sisters.

"It was a Good Show, but —" 23 Min.; One. 
Orpheum, Brooklyn.

The Elionore Sisters were never funnier than in their new arrangement for comedy talk, "It Was a Good Show, but —" which was put on at the Orpheum for the first time this week. The Sisters appear on a large arm chair, dressed in a pile of usual clothes, Kate as an Indian squaw (or "squawk" as she calls it) and May as a stage "cow-girl." Kate's Indian costume is quite the funniest thing you ever see, unless it be the second comedy make-up, when she resurrects from the company trunk's a "Salome" dress with the immodesty of the bodice corrected by a high-necked pink jersey and a long green skirt. The pair have a swift series of give and take conversation, with the bright points crowding on each other's heads. Up to May's first song the dialogue concerns itself with the difficulties of being stranded, and kept the audience laughing continually, while Kate made those long arm motions with the Indian squaw. After the song those loose a bit of monologue followed by more exchange of talk. For the finish Kate does her old nonsense with the orchestra. Notwithstanding the newness of the act the Sisters went as well this week as they did with the old offering. May is using a new song called "Miles O'Brien," which does not suit her. The pair have been because it was pitched too high early this week.

The Great Nazarets (3). 
Acrobats. 
11 Min.; Four Stages. 
Bowery Burlesque, Olympic (Pastors).

The trio is made up of a big understander and two midgets. Except for minor roughness in dressing and a few points where they relax from top speed, the Nazarees are ready to go into almost any vaudeville show. They have a consistently interesting routine of novel acts, resembling somewhat the old Urbani and Son and the Willy Pantte Troupe. The understander is unusually big while the midgets weigh in the neighborhood of 80 pounds. The slow lift from the floor into a handstand is one of the feature tricks. For a finish they use a single handstand into which the smaller of the midgets is jerked from a prone position on the mat, only one hand of either top munter or understander being used for the feat. At the Olympic this week it brought a storm of applause. The rest of the offering is well devised and smoothly executed, except for occasional daze. The mid-wests manage to work in a bit of incidental comedy, although all three work in evening clothes and straight make-up.

Mirakoff-Saunders Troupe (3). 
Dancing. 
23 Min.; Full Stages. 
155th Street.

The Mirakoff-Saunders Troupe of Russian dancers put over about eight minutes of the fastest dancing seen in this line. There are only five in the troupe but they easily make up in speed what they lack in numbers. Three dress as women. The other two are men. Several new steps are introduced, and all are handsomely rendered. As a Russian dancing act the troupe ranks up well toward the top.

Britannia Pony Ballet (6). 
Aerobatic Dancing Girls. 
12 Min.; Full Stages. Open in One. 
Orpheum, Brooklyn.

The "Pony Dance" are no exception to the rule of English dancing girls. They dance skilfully, but when they attempt to sing, the result is not impressive. This new organization opens with a march number, and a "New," going through march evolutions instead of dancing. Then they give a whirlwind routine of dancing in the full stage. The two acts are involved in all the formations, and this makes it impossible for a costume change. Also it gives them a good deal of exercise. The only hint in the dancing is during a short walk, apparently designed to permit them to recover their breath. The girls are an unusually nice looking lot. The only complaint one could make is that they show the Orpheum audience received the act cordially.

Zarrell Brothers. 
Hand Balancing. 
Four (Palace). 
Colossal.

The Zarrell Brothers are a new act in strong arm and hand balancing. They are Americans and follow closely in dress, style and work the line and Cross and their work is more nearly resembling in the feats executed the Bellacresje Brothers. The Zarrells have a few new twists in their work, the finishing trick involving the use of a chair over which the understander bends backwards, held by his toes through a rope tied around the seat and lifting his partner from a hand stand while on the ground to an upright position, making one of the most striking endings. It is a very good act of its sort, and proved a first-class open- ing number for the Colossal bill. There is no comedy attempted, but little posing or faking. The present tightworn clothes could be improved in looks by a more lavish expenditure than they evidently necessitated.

Chassino. 
Shadowgraphist. 
13 Min.; Full Stage. 
Hammerstein's Roof.

The Chassino is his reappearance in New York atop the Victoria. The appearance of a shadowgraphist on Hammerstein's Roof is a hazardous experiment, but in this case a most successful one. Chassino, the program tells us, is the only person who makes shadow pictures with his feet, a claim to distinction that savors somewhat of the dime museum. The principal of Chassino's offering is his comedy. He makes his shadow figures do the most laughably human things, and the reproduction of perfectly recognizable national types without mechanism aid was a decidedly skillful performance. He was in the "No. 2" place of this week's bill and scored unmistakably.

Macy and Hall will divide themselves professionally this season while playing the Morris time. Carleton Mack will appear in "The Professor"; Maude Hall in "The Maggie and the Jay." Mr. Macy and Miss Hall did not play the Grand Opera House, Pittsburgh, this week, although billed there.

John J. Black and Maurice Frank and Co. (3). 
The Advance Agent. 
15 Min.; Full Stage. 
Shawnee's "Big Show."

"The Advance Agent" embodies a rather good idea for a half-and-half comedy and dramatic sketch, but in its present form it is badly put together and not over-well managed. The advance detective is fought against by the old man. The girl meets the advance agent, and after some talk the advance discovers she is his daughter. The old hotel keeper, after becoming convinced that is the case, begs the girl to be left to live with him. The father, with many sighs and despairing glances agrees to leave her, vowing that he will quit the show business at the end of the season and come back to take up his residence in the Tank. Maurice Frank is the advance agent, doing fairly well with the lighter part of his dramatic portion, are called into action he is not convincing. John J. Black is the hotel keeper. He does not seem fully confident of himself. Aside from this and a tendency to get away from the character occasionally, he does well. Helen May does better than either of the men. She plays the daughter in a simply straightforward manner without affectation.

Out of Town

Frank Finny and Company (3). 
"A go to 1 Shot." 
13 Min.; Full Stage (Exterior). 
Walluri's "Trocadero." 
Garden, Buffalo, N. Y.

Tim Dooley, by an act of bravery, receives in return a race horse, which enters against Mr. Haley, a horse dealer and owner of "Procession," a fast racer. Dooley, silting in "The King," is the only one who can ride Tim's horse to victory. He is enticed by Haley and Stub (a tout) to ride "Procession." But Danny wavered, Haley threatened to foreclose a mortgage on Tim's horse. Haley offers Danny accepts and wins the race. In the meantime Tim has put up all the money he could get on a 50 to 1 tip on Haley's horse, and wins enough to clear the mortgage, a good ending and sketch, showing a stable scene with race track. The races are done with moving pictures after showing the horses. Frank Finny, a bud of Mr. Burke, the jockey, and Harry Balkeley, the dealer, were excellent, and "Procession" showed up well for himself.

Edna Aug. 
Songs and imitations. 
23 Min. 
Columbia, Cincinnati.

Edna Aug returns to vaudeville with three new songs, all of comedy. For an encore Miss Aug gave imitations of Rose Stahl and Jimmie Russell and sang a French song. The audience applauded her loudly and long, chiefly because Miss Aug is doing an entirely new act away from the scrub woman.

H. Hess.

(Continued on page 29.)
BON TONS.

"The Bon Ton" is a new show from costumes to pieces. Some of the comedy of last season has been retained, but is placed in new settings. Weber & Rush have almost entirely revamped the production. The costuming throughout, by Bloodgood, is always pretty and effective, with a couple of exceedingly tasteful designs, particularly in the costumes for the chorus and the opening of the burlesque.

The chorus girls look civilised in the outfit they have been provided with. The only new effort of the season is the latest in Miss Hesse's number and the opening of the burlesque.

The chorus girls' Round Up," the burlesque, is a travesty, with a melodramatic burlesque concealed within. It is one of the best things in closing pieces seen in season. There has been pure burlesque attempt as "Miss Hesse." The scene draws firmly together as the piece proceeds, becoming more lively until the finale, when Guy Rawson, the principal character, in an elaborate and laughable scene scores a big hit.

The burlesque, written and put on by Miss Hesse, who has never played as well before, would have saved the poorest show.

Mr. Rawson and Frances Cline, the souvenir principal woman, control the numbers and action.

Miss Cline, who leads the large majority of songs, presents her numbers with correct precision and the number of roundings in an altogether charming improvement of manner, voice, and work. In dressing she remains as before, unrivalled for burlesque, setting the example for the dressing of the cloth in costume.

Her wardrobe is extensive and expensive. With a minor exception of "final," Miss Cline does not reappear in the same dress. In two instances she makes a wide departure from the accepted routine of soubrettes in presenting their "clothes." At the opening under an ankle length gown, Miss Cline exposes men's undergarments, and in the opening of the burlesque, while singing a "base ball" number in quite the most chic and stylish suit and hat one could wish for, she strips in the crowd of the chorus, coming forth from the mass in a sweater and pantaloons carrying a football. A bathing costume beautifully blended in many shades is too pretty, almost too pretty.

Miss Cline's first number with a French accent passes excepting the accent, and the delivery of lines during the "table scene" in the first part stand her with real ability to play an ingenuous role. In this scene Miss Cline and Lester Bernard sing "Tafly," an awfully catchy song on a good idea. All the musical numbers have been well selected, and the final song, "Rainbow," well handled by Niblo and Spencer in the dancing line, is the best "Indian" air since "Hilawatha," and apt to be as popular.

Niblo and Spencer are better in the olio than in the "table. Olga Orloff is not strong as the "principal boy," and has a light voice, but the singing of the chorus is rather good considering the lack of support given by the principals in this department.

John C. Hansen is an extremely capable comedian, working well and easily. Lester Barnett is a skilful Burlesque, a 4-irish that usually seen in burlesque, and takes care of a character in the afterpiece very well.

Miss Hesse is a belter as a chorus girl, and with Emily Lee has the dust in the "Senhorita" number, brought over from the "Dainty Duchess." The girls score very well in this piece.

Miss Cline is the "Salome" or "cooch" dancer in front of the "La Domino" mirrors. The act is dropped out, and this also is a fault of the opening number in this part.

The Six English Barmaiise sing "Roxy Rambler" during a piece, and help to keep the chorus lively, which is all the time skilfully extraordinarily well so early in the season.

Whoever picked the English girls this season ought to be given a life position on the job.

While it is long, and could be started off better were Joy and Clayton, an acrobatic "sister" act, obliged to cut the first song and dance, giving the acrobatic portion only which is ordinary but might be acceptable by the fact of the girls being hard workers.

Rawson and Cline in "Just Kids" have "Sunbonnet Sue" and "Swetswhatia," singing well with the numbers. It appears strange as it may seem for burlesque where the "pawt" might more readily bring a smile if it were analyzed.

Bernard and Hesse put over a very good "Dutch" act considering the short time they have been together, and Niblo and Spencer are one big hit with dancing. The Potter-Hartwell Trio were the extra attraction at the Star, Brooklyn, this week, with the show.

Before the season shall have fairly started, "The Bon Ton" is going to be talked about as one of this season's best burlesque companies. It is that now.

AVENUE GIRLS.

Leo Stevens, Helen Jeane Moore and Miss Molini are responsible for the music, dance and acting of "The Avenue Girls," and by so doing, "The Avenue Girls." They earn the distinction of turning out a show that did not have to call upon the music publish- ers, and the dance and acting, but the distinction does not help the show any. A good lively song of the popular variety would have been welcome on several occasions. The opening piece is "The Maid of the Alp." It deals with a maid coming to life one hour every hundred years and a ruby, the possession of which everyone immediately falls in love with. The burlesque is "It happened in Spain," a sort of burlesque melodrama. To the writer of the ball the Governor offers the band of his daughter in marriage. The girl already loves an American bull fighter. This fact is dealt with a maid coming to life with the dancer, and he plans to ruin the American, but loses out. This idea of carrying out a story or trying to make a burlesque out of a comic opera may be all right, but if this is the example, the old style is preferable.

There are twenty girls employed in the chorus, out of which two olio acts are made. The costumes, what there are, are very pretty, and the large chorus shows up strongly on one or two occasions.

There are three changes in the first part and two in the second. The "Hit Parade" number were particularly pretty. The girls have very little to do, so little in fact that they never get warmed up to their work. The whole show moves slowly. Several funny bits of business introduced lose their value through being dragged out. The comedy in the afterpiece does not seem to be appreciated. The musical comedians playing the bull in the fight. The things have been done a thousand and one times, and done just a thousand times funnier than it is here.

The women principals are rather light, both as to wardrobe and ability. Jean Jeane Moore looks very good, and her work is entirely satisfactory. Grace Delmore is the soubrette and her work is not nearly what it should be. She is mechanical and lacks the necessary life for a likeable soubrette. Her wardrobe also will not compare with others in the field. Lula Chap- man has small parts in both pieces. She is not prominent at any time.

The olio does add any great amount of life to the show. The first part was followed by some illustrated songs. The songs were very poorly illustrated and so near alike in the two numbers that one could be substituted for the other without causing any comment. Billy Arlington and Grace Delmore did a little of everything. Arlington's parodies, not particularly new, were well thought of. He rather hurt the good impression made in the first part by his showing in the act, however. Grace Delmore played in about the same manner she did in the pieces.

The Wiara Trio succeeded in putting some life into things. They offered Hun- garian songs and dances that were welcome for a change. There is nothing else. The smaller of the three girls scored a little hit with some of Eugene Fouger's tricks. The Chapman Sisters, assisted by Ray- mond Thomas, a "pick," closed the olio. The girls 'frame up as an ordinary "sis- ter" act. The fairly good dancing and excellent tumbling by the "pick," of which there is not enough shown, carry- ing them through the "pick" is doubtless to carry out one nasty bit that should be tabooed. It will take some more rehearsing and rearranging to get "The Avenue Girls" in the first division.

BOREWY BURLESCUERS.

There are a number of short ends to be trimmed in the present vehicle of the "Borewy Burlescuers" at the Olympia. This week, although this year's offering gives promise of becoming one of the best they have had in a long time. It seems to have been written with the musical comedy idea in mind. At this time of year it is desired that the show not be too fine for burlesque. In the first act there are very few laughs and the real comedy is nearly all in the burlesque.

There are "numbing" gales with pretty dressing and many a few attractive ideas in incidental business. What the show most needs is the brightening up of its fun. With the foundation they have, this ought to be a simple matter, for all other details the offering is a first class show.

Ben Jansen is the principal comedian as usual. He is a skillful fummlah, although in the present state of the show there is apparent hint of anxiety in his work. He seems a bit forced in his comedy, due no doubt to his unfamiliarity with the part and its lack of burlesque material.

The principal combination of the evening is Jack Quinn, who has a splendid bit of character comedy in the burlesque when he appears as the walking delegate of the Hebrew Benevolent Protective Association. Here he had ten minutes of screamingly funny talk with Ed. Fitzgerald, and this left him, with the honor of the show, although the scene had been written as a small "bit."

Fitzgerald makes an acceptable Irishman used as a foil to Jansen's Hebrew character, and Ed. Convry as a Spanish don does his number capably. He does little further to laugh the revealing pieces. Harry Hills has the important "straight" role.

The other men of the organization do not count particularly, having "filler" parts and figuring inconspicuously in the proceedings. The "Clasy" roles of John Yong and Frank Willis in the first act are the only two of importance.

The company as usual is particularly strong in respect to its chorus and women principals. Lillian Held is the soubrette. She does not dance, but her attractive ap- pearance is an acceptable substitute. Also she reads lines agreeably and handles several "ooh" songs in splendid style. Norma Bell is quite as attractive a figure and besides has a voice of uncommon quality.

An active dancing soubrette would not be amiss in the company, for none of the principals is gifted in that direction. Josie Kines has a character part but makes no attempt to extract comedy from it, and Gertie Hart has it all her own way in this class.

The chorus is made up entirely of "broilers" and "ponies," a particularly good looking lot. They work with a snap and vim that one would commend in an organization that had been much longer together. A few of the costuming bits are old ones, but they are bright enough to disguise this defect.

There are but two numbers to the olio, Russell Convry and the Great Nana (New York). The former depends upon the character songs of Miss Held. Russell dances some few steps, but they did not help the turn particularly.
MINE'S MERRY BURLEASQUERS.

Harry Fox, who as a member of Miner's "Dreamlandia" has been attracting favorable attention for two years past, made his last appearance as a member of Miner's "Merry Burleasquers" at the Empire, Newark. Fox is a type of comedian rather unusual in burlesque, depending as he does upon his ability as a light comedian, rather than upon any grotesque dialect or character make-up. There is a strong element of distinctiveness in everything he does, and it is a fair prophecy that he will make a name. His start is auspicious for he has been surrounded with a capital organization and a production second to none yet appearing about the city. The vehicle is a two-act piece called "The Fixer," by Gay Fletcher Bragdon. The book tells a consecutive story with a touch of half seriousness toward the end of the second act, an unusual arrangement, but one which works out satisfactorily. The comedy is mostly new and although it is not yet fully developed as it will be after the second week of playing, it makes a first rate laughiert entertainment. The foundation is there for an immensely effective piece.

The cast is unusually large one. There are fourteen principals listed, in addition to the usual chorus of twenty girls. John Price, Ralph Ash and Bob Francisco back up Fox. Price plays an Irishman and is one of the funniest and most effective leading men of this type. Fox has in his favor a clean, wholesome youthfulness, a most engaging manner and a bright, snappy way of handling dialogue and songs which make up for his lack of personal following. Fox has in his favor a clean, wholesome youthfulness, a most engaging manner and a bright, snappy way of handling dialogue and songs. His start is auspicious for he has been surrounded with a capital organization and a production second to none yet appearing about the city. The vehicle is a two-act piece called "The Fixer," by Gay Fletcher Bragdon. The book tells a consecutive story with a touch of half seriousness toward the end of the second act, an unusual arrangement, but one which works out satisfactorily. The comedy is mostly new and although it is not yet fully developed as it will be after the second week of playing, it makes a first rate laughiert entertainment. The foundation is there for an immensely effective piece.

School Days.

Kids, kids and nothing but "kids" in the three-act musical comedy put forth by Gus Edwards under the name of "Flighting Days," at the Chicago Street Opera House, Philadelphia, this week, and opens at the Circle, New York, on Sept. 14 for a run. New York should take "School Days" to its heart and make it a "big hit." Some look so youthful there may be a question of Mr. Gerry getting on the job for the metropolitan, showing especially one little of a girl most of the time over five years old but scores one of the show's hits. Ned Wayburn is entitled to any amount of credit for the wonders he has accomplished with the cast of the mass of young and raw material. During twenty-three musical numbers, Mr. Wayburn has the chorus going at top speed, something characteristic of the entire show, and the most dependable point for its future success. The finale of the first act, a prettily dressed "police officer" number, where twelve of the boys do a corking good dance showing that they have a "police" verse flaw, as well as a very likable act. The one on Bryan may have been authorized by the Repub- can Campaign Committee.

Another new one which promises to put the vaudeville from a fresh standpoint to the bill which she headlines. The songs are "I Didn't Marry Him" (useless) and "If I Had a Ticket of My Own" (nearly so). There will be but a few items in personal history soon left for Miss Tanguay's prolific but quocile lyric writer. The new costume is a silver effect, with large bower, bustles. Miss Tanguay to an aerial appearance. She makes the usual success, closing with her own unique "Salome," which should come first. Another stranger is Harry Allister, with well characterized impersonations, poorly presented. Both Mr. Allister's announcements and stage dressing are antiquated, but he bears a startling likeness to most of his subjects. Without talk of any sort excepting in the announcements, Allister places a great speed to his act. His revival of Admiral Dewey is rich in points out a great gap in other impersonator's repertoire, and the creation of "Mr. William McKinley," always proving "Mr. or the title in a respectful manner is a point to be noted. "The Yankee Tour," Oz. return from their European trip, who were placed to open after the intermission, brought heaps of laughter by their nonsensical comedy and heterogeneous mass of humanity. Miss Howard and North played "Back in Wel- lington" for the first time at the Colonial, scoring both a comic and artistic hit. "Back in Wellington" is as far advanced as "Three Wise Men." The Happy Days Madagascar has advanced from their first sketch to the advent of the second.

"Dear Heart" will prove expensive for the Long Arre Quartet if it isn't changed. This song is not for them. Otherwise it is an exceptional straight singing four, both in the combination of voices, three tenors and a bass, and the quality of the singing.

The Zarrell Brothers and Bert Coote and Co. are under New Acts. Julius Lemberg is on the job again. Monday evening Mr. Lemberg was the line on the applause for the opening overture. That's some for a vaudeville orchestral leader in these days of everything goes orchestras.
VARIETY

ORPHEUM, BROOKLYN.

Six of the acts listed on the Orpheum program this week are given by men and four of them almost in succession are singers. There is no question of monotony in the show, for the bill offered the widest variety and made a first-rate entertainment. It ran off smoothly, too, although four of the numbers were new to one side, two of them being played for the first time. The first half was a bit short in vaudeville comedy, William H. Mazari having almost the only laughable act of it.

In the early part Lambertii was easily the hit with his musical impersonations. Musical experts may deny the possibility of a single man attaining mastery over three instruments, but to all appearances Lambertii’s control over violin, oboe and piano is absolute. In his announcement the impersonator has a phrase which is perhaps in questionadable taste. It tells the audience that they may not have actually seen the subjects of his sketch, but observes "But that is rather your fault than mine." All of which may be quite true, but it is quite within the province of an artist to first deliberately assume an audience of ignorance and then disclaim responsibility for it. Lambertii’s number about "another" Padereswki with quaint and artistic material is one which can easily take precedence over the impersonations, although those of the musicians known to us are excellently done, the Padereswki being a particularly catchy bit of humorous caricature. The scheme of going from one impersonation to the next without disclosing his proper person is a capital one. The longer the person- alla in disguise can be kept and the less readily is it recognised through the different make-ups, Lambertii has his several characters acknowledge their applauses in characteristic manner, instead of removing the makeup and acknowledging the applause himself.

Sam Williams opened the intermission, a rather poor spot for the quiet offering. He did extremely well, doing an encore and recording three or four small bits of humorous caricature. The scheme of going from one impersonation to the next without disclosing his proper person is a capital one. The longer the person- alla in disguise can be kept and the less readily is it recognised through the different make-ups, Lambertii has his several characters acknowledge their applauses in characteristic manner, instead of removing the makeup and acknowledging the applause himself.

Mazari has brightened up his present monologue immensely since it was first shown at the Fifth Avenue, several months ago. Beside the changes in material Mazari is handling himself much better and in "No. 4" place, following Lambertii and preceding Virginia Harned, did rather better than fairly, singing several additional verses of "Reincarnation" and taking a bow or two.

Collins and Hart were in their wonted place, closing the show, and with the Eli- nore Slaters just before, gave the bill the comedy finish it very much needed.

Mazari and Dorato opened the show with their knockabout. They have devised some new twists to the familiar clowning, but could spare some of the time when they spend at the tables with straight absurda.


ALHAMBRA.

19TH STREET.

Regardless of one or two conflicts the bill at the 19th Street house after a slight rearrangement is running off comfortably and it was a well satisfied, highly appreciative crowd throughout. Rooney and Bent, from the reception re- ceived, have lost none of their popularity and must be proud of the stock they are batting for. The act with the exception of a little material scattered there and there without much importance, is very well arranged. Spurred on out of the house by the stock of Benk’s costumes have always created Patrick has gone to the tailer and had himself done in a violent shade of green. You can’t, though, Pat for being a small and we think well of the goshadventiveness, but we still prefer Miss Bent’s dainty simple gowns to that flash of green and gold. The house held the pair until all the encore was ex- hausted, and a speech had been delivered. Lillian Shaw has almost an entirely new budget of songs. The opening song in one verse was of the most. They might be better spent on "My Bruddys Sylvie," which Miss Shaw handles beauti- fully. "Has Anybody Seen My Husband" is retained and a couple of new "gags." A little trick in the last selection of changing to a high falsetto made Miss Boch a solid hit.

Frank J. Crowny, George Le Miere and company played "A King for a Night," and were highly successful. A much that is funny in the offering, and the quiet, effective manner in which Mr. Crowny handles the material is actually even more amusing than the jokes themselves. Miss Le Miere has improved greatly since the act was first shown. He is still inclined to overact a little, but is giving a satisfactory performance. Edith Forrest looks and plays the part of a society dame, although her French doesn't sound on the level.

Bernardi was responsible in the main for the length of the program. He is giv- ing the same act shown on Hammerstein’s roof all summer, including the impersona- tions of musical directors. The act is a real period to any who care to remember the second part illustrating how the changes are made, but it is too long by far. Bernardi closed the first half and there were many au courant sidewalk in front of the house be- fore he had finished.

Stewart Barnes did extremely well with some new pathos among his amusing talk. Arthur Hutson has worked out a juggling act called "Teddy in Africa," with no end of funny props. Monday or Tuesday or two of the props didn't work just right, but there were enough others to pass the time by mere notice. A small mon- ologue that follows on the stage is about the cutest thing yet seen in the animal line. It caused enough amusement alone for one act.

Signor El Cota certainly can move along on the balance beam. Monday over he had their troubles following him. He is also not a bad boy on the drum. Five selections were demanded, showing the range of the Hungarian Rhapsody on the "rag." Both were equally well ren- dered.

Mabel Barrison and Joseph Howard, and "Fun in a Boarding House" are un- der New Acts.

HAMMERSTEIN’S ROOF.

The picking of features for the aerial show stop the Victoria being a wear- ing task. Owing to the peculiar audience conditions, the choice is naturally nar- rower and particularly so as regards sure-fire comedy numbers.

For this reason the presence in the bill of the Karno Company is a life saver. Although it would have been ex- ceedingly short on laughs.

"A Night in An English Music Hall" returns after a short absence with a changed cast. Albert Weston is in the part of "Billie," formerly played by Billie Reeves. Weston is a capital pantomime comedian, following Reeves in the main but departing in one or two details from the traditions of the "drunk" as played by his predecessors. He seems in- clined to introduce unnecessary talk.

Otherwise he held up the comedy of the act in capital style, particularly well at the finish during the wrestling bout. Bobby Lewis as the mischievous boy and Victoria Wright as the prima donna are also new members.

Perhaps the only comedy number was Chasenois, shadowgraphist (New Acts), who had a position in the very early part. Among the other changes in the bill were "That" Quartet, Yama- moto Brothers, wire walkers, and Lily Lena.

It was pretty hard work for Miss Lena. Hammerstein’s Roof is no place for single singers, but in spite of her handicap the comedienne made herself distinctly heard in all parts, thanks to her perfect enunciation, and the dainty lyrics of her songs were made to go for their full value. Although she failed to secure Gertrude Hoffmann as the sentimental headliner, the audience re- ceived her cordially.

Miss Hoffman’s "Spring Song" probably does not accrue the sensational interest of her "Salome" dance, but it is very pretty, bright stage picture, and fur- nishes a strong contrast to the "Salome" number, which immediately follows. On this score also, aside from the merit of Miss Hoffmann’s execution, it should be accounted a valuable addition to the act.

Yamamoto Brothers, Japanese wire walkers, is a good and much needed addi- tion. The lighter of the pair goes to his work with a snap and a certainty that is especially attractive. The pair have several good novel feats, and the single, unsponsored hand on the wire, is exceedingly striking.

Marshall and King at the opening gave the show a lively send-off with their fast dance. Among the others were the Six Musical Cuttys, extremely well liked; Sharp Brothers and their Six Ducky Belles, one of the hits of the early part, and "That" Quartet (New Acts), as usual.

Due to a change in the plans for the New York entrance to the Manhattan Bridge, the proposed alterations to the Atlantic Garden have been postponed until the permanent location is settled upon. That leaves the question of a subway into the Garden from the bridge plaza, leading to a rathskeller, which will be built.

"Coney Island," one of San Francisco’s summer parks occupying a square block in that city, was destroyed by fire Aug- ust 13.
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By FRANK J. CONROY

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EMMA FRANCIS AND HER ARABS

VARIETY "THE WORLD," LONDON, AUG. 15, 1908.

YE MORRIS INTERLUDE.

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SOME SHOES

Between somersaults and tumbles, and the delightful spectacle of dancing, the program provides the opportunity to watch the performer's grace and charm of movement, and charm the audience by the spontaneous energy of their trembling, Miss Francis' step-dancing being especially quick, active, and accurate.

TWO NIGHTS LONDON."

MISS EMMA FRANCIS, a newcomer from America to the Empire, is scarcely known. She is a dancer of the new epoch, and an exclamation point. Her arabian style, and the way she adorns tiny Arab tunic, is so captivating that her feats, accompanied by characteristic bells, are something out of the common. Miss Francis' step-dancing is so natural, and combined with a wild dance. The act as a whole is quite excellent.

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O'Neill & Wilson, Grand Opera House, Norfolk, Va.
O'Neill & Wilson, Orpheum, Richmond, Va.
O'Neill & Wilson, Orpheum, Furth, Indef.
O'Neill & Wilson, Orpheum, Charlotte, Indef.
O'Neill & Wilson, Orpheum, Greensboro, Indef.
O'Neill & Wilson, Orpheum, Baltimore, Indef.
O'Neill & Wilson, Orpheum, Washington, Indef.

THE MATINEE, AUG. 16, 1908.

Other newcomers to the Empire are Miss Emma Francis and her Arab Boys. Miss Francis dances, sings, andCombine with a lightning bunch that compile admiration, while the two little Arab boys, who are her attendants, put them well in the running as clowns to the title of Busines Woman.

The program for the Empire during this week is as follows:


Miss Francis and her Arab Boys give way to the spirit of their dancing and acrobatic turn entitled "The Arab Dance," which is new and has an appeal from the Arabs' own country and is being quite a success.

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"ALL ABOUT A BOUT"

BY IRVING B. LEE

3 BIG SCENES—50 PEOPLE ON THE STAGE—SPECIAL SCENE.

First Metropolitan Presentation at

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**VAUDEVILLE'S MOST SENSATIONAL ACT.**

Riding across the top center on a motor cycle.

This Week (Aug. 8) K-F's 6th Ave.

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HARRY FOX

"THE ORIGINATOR" IN

"THE FIXER"

By GUY FLETCHER BRACDON

(Author of the "LOVE WALTZ," and "THE GOVERNOR AND THE BOSS," etc., etc.)

PLAYING EMPIRE CIRCUIT (BURLESQUE) WHEEL TIME

In preparation, a new 3-act musical play by the same author in which MR. FOX will star next season, catering to patrons of the higher class houses.

Management of E. W. CHIPMAN

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HERE'S I'M

ABE REYNOLDS

THE MAGNETIC HEBREW COMEDIAN WITH THE BIG SHOW

"MISS NEW YORK, JR."

PLAYING THE "REAL" PART.

Ask My Managers, I. H. HERK and ED. SCHAFER

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"THE VISITOR"

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Exclusive Direction of LYKENS & LEVY

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HAWTHORNE AND BURT

WILL RETURN TO FULFIL AMERICAN CONTRACTS, AFTER WHICH THEY WILL RETURN TO ENGLAND.

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The New All ORIGINAL Novelty Scenic Double Comedy Musical Act

PRESENTED BY ITS ORIGINATORS

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YES, WE ARE IN THE HANDLING BUSINESS!!!!

WE HAVE $2,000,000 WORTH OF NOTES FOR ANY CIRCUIT!!!!!! Territories, RICH & BLUNKETT,

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The Home of the Profession and Headquarters White Rats of America

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The most popular Hotel in Chicago and theatrical headquarters, The Sherman, R. S. SEBRE, Mgr.

ARTISTS, when in PITTSBURGH, PA., stop at
Jungblut’s New Terminal Hotel, Ferry Street
Fine Rooms and a ST. EDMUND Table at Childs’ Pleasure. “That’s all.”
R.S.6G to Big PER

AMERICAN AND EUROPEAN, IF DESIRABLE.

THE TOWN OF THE PROFESSION, AND WHITE RATS IN PITTSBURGH

Furnished Flats

FLATS

163 WEST 34TH STREET
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Terms Reasonable.

Best place to stop when in New York

MRS. CHAMPION
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Housekeeping Rooms, Large and Small, SPECIAL RATES TO ARTISTS.

NEWLY FURNISHED ROOMS

Near the principal theatres and depots.

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Baron & Bailey, Sept. 5, Walla Walla, Wash.; 6, Pasco, Wash.; 7, Yakima, Wash.; 8, Ellensburg, Wash., 14, Grand Forks, N.D.

BURLINGTON ROUTE

For the week of September 7.

"L. O." indicates show is "saying off."

LETTERS

Where C.O. follows name, letter is to be circulated.

Advertising or circular letters of any description will not be listed when known.

Letters will be held for two months only.

P.O. C. following name indicates postal card

Yankee Doodle Girls, Imperial, Providence.

Burr, J. W., Tammany Hall, New York, N. Y.: "Blockhead.""*"
FRED KARNO'S Comedians

Msr. ALF. REEVES.

"Night in an English Music Hall.
"Night in Slums of London."

Week Sept. 7, Orpheum, Brooklyn

WILFRED CLARKE

Presenting Hi Sketches
"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT?"
Address, 180 W. 66th St., New York City.

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OSCAR LORaine

The Prodan Violinist.
This season with the United again, opening in Pittsburgh Sept. 7.
WHO IS MY AGENT? MYSELF!

CONNIE HAMILTON

The Australian Stroupless With Chas. J. Borchard in "THE TRAVELERS."

EDDIE FOY

IN BURLESQUE
WITH
"PANIC AND FOLLIES"
IMPERSONATED BY
IRVIN R. WALTON

Hibbert and Warren

"THE PIANIST AND THE DANCER."
Piano Act in "ONE."

Herten & Levy, Promoters

Hibbert & Warren

"THE PIANIST AND THE DANCER."
Piano Act in "ONE."

1908
Aug., 1—Detroit (Temple),
2—Ind. (Empire),
3—Tulsa (Stage),
4—Chicago (Orpheum),
5—Indianapolis (O. O. H.),
6—Cincinnati (Orpheum),
7—Nashville (Orpheum),
8—Louisville (Mary Anderson),
9—Chinese (Haymarket),
10—Travel.
1909
Jan., 1—San Francisco (Orpheum),
2—Oakland (Orpheum),
3—Oakland (Orpheum),
4—San Francisco (Orpheum),
5—San Francisco (Orpheum),
6—Oakland (Orpheum),
7—Oakland (Orpheum),
8—San Francisco (Orpheum),
9—Travel.
10—San Francisco (Orpheum),
11—San Francisco (Orpheum),
12—San Francisco (Orpheum),
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ROBERT ROGERS

In a classy Little playlet called
“Out of Sight”
That has sixty laughs in twenty minutes. Ask any member of the Western Vaudeville Managers’ Association.
TIME NEARLY ALL BOOKED.
Ask PAT CASEY,
ST. JAMES BUILDING, NEW YORK

JACK LEWIS
GERMAN COMEDIAN
WITH WILLIAMS’ IDEALS BURLESQUERS.
This Week (Aug. 31), Academy, Pittsburgh.
Next Week (Sept. 7), Lyceum, Washington.

WILLIAM ROETHIG
EUROPEAN MAGICIAN.
NEW IN AMERICA
Booking through the Western Vaudeville Association. Permanent address VARIETY, Chicago Office.
Closing 30 Successful Weeks Sullivan-Continental Circuit.

HENRY PILCER
OPEN FOR OFFERS FOR COMING SEASON.
Address care VARIETY.

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NEW NOVELTY
“THE MYSTERIOUS BIG LADY”

PAULINETTI & PIQUO
IN A NEW EXOTIC COMEDY ACT.
AT LIBERTY for Immediate Time.

$3,000 REWARD
For the capture of Kid Barrett
APPLY TO “THE MAREM.”

HENDRIE & MILES
WEEK SEPT. 7th—9th AVE. THEATER.
JULES RUBY, Agent

NOTICE!
DAN LONDON PAVILION, FOUR WEEKS, COMMENCING AUG. 26.

THE HIATTS
ONE BIG SUCCESS—BOOKED SOLID UNTIL 1918.

LOOK—LOOK! THE BOYS WITH THE EDUCATED FEET

CALLAN AND SMITH
THIS WEEK (AUG. 21), MISHIBERT, UTICA.

When answering advertisements kindly mention VARIETY.
Music and the Audience.

Wolfe, Ernie

Sutton, Joe

Pantages', Los Angeles

Wallace, Harry

Feeling, Elesa

Whitney, Fred

Woodhull, Winifred

Whitney, A. C.

Wayne, F. H.

Washington, George

Wolfe, George

Worley, Victor

NEW ACTS

(Continued from page 15.)

Ernie Wolf.

Musical.

26 Misses; Full Stage (Parlor).

Grand Opera House, Syracuse, N. Y.

Playing her own compositions on the piano, singing some as well, Ernie Wolf made her debut in vaudeville this week. Miss Wolf is an accomplished pianist. She is in possession of a pleasing voice as well, just why the young woman was advised that her own compositions were superior to tried material is an open question, which Miss Wolf might point to those responsible. The combination of too much Wolf failed to hold the audience. She had better use her accomplishments for popular melodies composed by some one else. There will be more chance for Miss Wolf to succeed in vaudeville if she does. 

Sam Freeman.


"On Turlough" (Musical).

18 Misses; Full Stage (Special Set).

Pantages, Seattle, Wash. (Week Aug. 24.)

The set is an English inn, with an English barmaid. It is called "All Nations Inn," and is the place where two sailors, Americans and Englishman, meet. Both are advised to be the best bartenders of each city. The barmaid elects to decide. After soles they sing a duet, finishing with the maid doing a dance of nations, ending all with a sailor's hornpipe. The act is a neat act and will improve as played.

Francisco Maracci.

Venezuelan Violinist.

12 Misses; One.

Pantages, Seattle, Wash. (Week Aug. 24.)

The boy is a very clever violinist, able to hold his own with anybody in vaudeville who ever played in this section. The ragged attire might be improved by a neat Venetian costume, or even in evening dress. He was recalled many times, with always a new classic to offer, proving his repertoire extensive. Instead of all classical airs a medley of popular music would be more pleasing to certain audiences or portions.

Free Setters' Quartet.

26 Misses; Full Stage (19); "One" (3).

Columbia, Cincinnati.

The opening shows Joe Murray at the piano playing the section when he is joined by Eddie Drury, first tenor, and Johnnie Jones, second tenor. They start with "Mandy Lane," and are joined by Frank Pickett, baritone, who works in "black face." He is the comedian with an original method. Pickett sang "Who? Me I Ain't The Man" until the house screamed. Johnnie Jones danced for no good reason. The voices of the boys are somewhat peculiar, they singing with a sort of yello effect. For an encore they sang a parody. Charles L. Doran, press representative of the Columbia, is sponsor for this act. He has brought into vaudeville one that will compare favorably with the best in the business. 

H. Jess.

Fielding, the Juggler.

Arcade Theatre.

Newark, N. J.

Fielding's juggling act is unique. He introduces very intricate dancing steps while performing dexterous tricks.

CORRESPONDENCE

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

CHICAGO

By Frank Wheelock.

VARITY'S Chicago Office.

WILLIAM J. BILLINGS (nud, j. bass, forikiy). English atmosphere and several of John Billings' verbal gags and gloses from the London "Odeon" predominate satisfactorily and to good results in the Wheelock's "Black Friday" show this season. The imported equipment and coherent style of humor are so treated that barely any one conversant with modern burlesque methods will recognize the outfit as American. The contrast at times is reminiscent of the primitive days of extravaganzas. The wardrobe, too, has been brought over from across the sea. The importations are samples of importance in beauty of costume and grace of action. The women are over dressed, the men under dressed. The shawls, gowns, and hats, all the material construction of "The Married Widow," another satire on the Widow," are by Mrs. Woodhull's hands mixing and cooking. It is full of satire, with lacerating and nefarious episodes. Its incidents, allowing the merriment, is at times by redemption. Neither are the vulgarity provocative. There are dialogues—plenty of it—with little action or meaning. The story is unattainable. The French military ambitions over by the man and in the foreign surroundings. The closing piece is The Girl with the Odeon." Another satire by the same author. The principal comedians is supposed to be Miss H. Kazy, an Englishman. His conception of eccentric comedy did not seem to reach the audience and it never will. He has a quiet, slow and tendering method of delivery and is infallible with the map and bric-a-brac essential to burlesque. Fred Brooks, another Englishman, plays a gentleman with "Polly" in which Fred Brooks, a shapely and good looking young man, seems himself prominent throughout, offering much ginger. She sings, also. Bella Travers reprises in a pretty Princess play, changing in to a "King." The "Might of the best things is the show. They augment the chorus, from 15 to 20. There are other English ladies, averages in size. The singing is profuse. The numbers are effective, several numbers last their place, but most are of a mirthless strain. The musical number is offered by a young French woman named Elean Florence. She is graceful, not too audacious, but as to her dance one does not know what it is. 

Joe O'Bryan.

In "A New One" "CRUELTY TO ANIMALS"

BY MATTIE BRIN.

This is not an animal act, although it would make a "horse laugh." But with the assistance of a few stage hands and all the dumb brutes we can get, borrow or steal this act will be a "howl." Watch "Whitney" and the "cooch." 

JENIE JACOBS, Agent.

The biggest laughing act in vaudeville.

The OMEGA TRIO

In "Brecht's Finale." GEORGIA ALL.

JAMES T. CROWLEY.

ED ALL.

The original Sweety.

When answering advertisements kindly mention VARIETY.

"The Girls Behind the Mask"

Sole Promoters, LYKENS and LEVY

140 WEST 42nd STREET, NEW YORK

(Phone 2164 Bryant)
VARIETY

WARREN AND BROCKWAY
(‘In “THE MUSICAL JANITOR”)

“JUST KIDS”

RAWSON AND CLARE

BERT AND LOTTIE WALTON

DUNEDIN TROUPE

LEWIS AND CHAPIN

LOVELY LILY LENA

GIRARD AND GARDNER

BILLY HART

THE CHAS. AHEARN TROUPE

BARNEY FIRST

SAM WATSON’S FARMYARD CIRCUS

manager buckman said at los angeles last week “that watson’s farmyard was the finest animal act he had ever played” and offered me to play another week.

Look out for the latest novelty, the monkey and the lamb; the turkey and uncle sam. theater please keep away, as there is only one watson’s farmyard and sam watson. “that’s all.”

When answering advertisements kindly mention VARIETY.

Acknowledged the most unique animal act in vaudeville
MOVING PICTURE MACHINES AND MACHINES

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1 Tottenham Court Road, London, E.C.

It isn't the same that makes the act... it's the act that makes the name.

HICKMAN BROS & CO.

Presenting a New Comedy Sketch, "A DETECTIVE DETECTED"

Henry Young

Harry Le Clair

America's famous tennis player "THE DEVIL" in Vanderliss.

RICE & PREVOST

"Bumpy Bumps"

HARRISON

The Fascinating Prima Donna

In Captivating Paséans, With Cas. J. Burkhardt in "THE TRAVELERS."

FRANK STAFFORD

A Hunter's Game

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The Big Four

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Six months' four abroad FEATURED with the ADELAIDE HERMANN CO.

T. DUFFY, Mgr.

however, is capably handled by Matt. Kenneth, Will H. Ward and John Hart. Kennedy represents a familiar type, and he manages to furnish an abundance of conventional humor. Hart and Ward give good support. The numbers are well arranged and the costumes perfectly in design. There are 15 girls in the chorus. Most are tall and apparently capable through long service in the line. One or two of them performed the remarkable feat of chewing gum and dancing at the same time, although her voice was not heard distinctly. Jeanette Sherwood and May Hartwell are the principal women. Both do well. The sketch contains one feature. It is a melodrama sketch, entitled "The Doctor Comes to Town," given by Will H. Ward and several others. The idea is excellent and novel. It could be prepared as a good vaudeville number, and served as a diversion in the patience of the act, much liked.

When answering advertisements kindly mention VARIETY.
EDISON FILMS

NEW FEATURE SUBJECTS
Both Ready for Shipment, Sept. 2, 1908

"HEARD OVER THE 'PHONE"

SYNOPSIS OF SCENES:
A CLOUDED KEY—Father and little daughter gathering flowers—Mother flowers watch fox the porch—A happy family group—An old man sits in a horse carriage—A baby
VARIETY

Representative Artists

WEEK SEPT. 7, NORFOLK, JERSEY CITY.

THE SONG HIT SUCCESS

"The BRIGADIERS"

CLARENCE BURDICK, Manager.

SHEPPARD CAMP

Featuring with "The Brigadiers."

JOHN NEFF

"The Brainstorm Comedian." Chasing the Ohio.

MELVIN BROS.

AMERICA'S GREATEST GYMNASTS.

TOM FISHER

THE DANCING FEET.

Francis Chevall

LYRIC TENOR.

RUBY LEONI

"THE MODEL VENUS."

BESSIE PARDUE

Presenting her new 8-"English Roses." 8

BOWMAN BROS.

"The Wise Boys." Comedy and Expert Bicycle Riders.

LILLIE VEDDER

"The Girl That's On the Six." and

O'Rourke and Marie

In Sensational Features.

PIRSOCCOFFS - 5

FAMILY

Europe's Greatest Novelty Artists.

AND

BILLY HART

PRINCIPAL COMEDIAN.

RUBY RAYMOND AND CO.

SEPT. 7, MOSAIC, SCHENECTADY.

Have Your Card in VARIETY

CLIFF GORDON

Will shortly go upon a Stumping Tour

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Vaudeville acts, piano players, singers for illustrated songs, lectures. Send open time, full particulars—call or phone.
Managers dissatisfied with their present bookings, call or write. We can arrange sales to your entire satisfaction.

HARDER & HALL'S
Big New 8 Act Musical Melange The "Morning Glories"

IN ZULULAND
ONE HALF HUNDRED PEOPLE

CLARE EVANS
Principal Comedian and Producers.

CHAUCER HOLLAND
Composer Lyrics and Music of Zulu Land.

HARRY FELDMAN
The Dancing Boy.

MACK & ALEXANDER
The Zulu Chief and the Little King.

THE GARLAND QUARTET
Melodies.

BABETTE
Principal Soubrette, The Great Saloon.

GRACE LA VELLE
LEADING PRIMA DONNA.

NINER & NINER
The Dutchman and the Queen.

WALTER KELLY
The Sunlight.

ZULA ELLSWORTH
Esoteric Characters.

PARAGON PARK—Last week of season. In this busy city is an attractive little establishment named the "Morning Glory House." The house is decorated in a pleasing manner, and the entertainment is of the highest order. The company consists of eighty persons, and they are all highly trained in their respective lines. The musical numbers are well sung, and the comedy sketches are cleverly performed. The vaudeville acts are also well done, and the audience is always interested. The management is to be commended for their efforts in providing a good show for the public.

ST. LOUIS
By RICHARD SPARKS

VARIETY'S St. Louis Office, 252 Commercial Building, Telephone, 1066.

FOUR PARK HIGHLANDS (Ch. John F. Hopkins, mgr.): The Highlands closes this week. The company has done a big business here, and the patrons have been very pleased with the entertainment. The management is to be commended for their efforts in providing a good show for the public.

THE COLUMBIA.—Louisiannan brought their "Proclamation Land" here, with a big bunch of "sisters," the smallest lot of chorus girls ever seen in this city. They are dressed in the latest European style, and the numbers are cleverly performed. The audience was highly pleased, and the management is to be commended for their efforts in providing a good show for the public.

AMERICAN (W. F. & W. E. Kuhna, mgrs.): A good average one with novelty and comedy numbers. Blended in pleasant variety. Maloney, Thomas and Albert opened with "I'm Perfect," and the whole was a big hit. Hurley and Company performed a dance of "The Spanish Waltz," and the audience was thoroughly pleased.

PARKER PARK (Columbia Bros., mgrs.): "Fun in a Hippodrome," comedy musical; Pierce and Maloney, "The Slinger and the Strikers. The show is well done, and the audience was highly pleased. The management is to be commended for their efforts in providing a good show for the public.

THE BOSTON: Palace Theatre opened regular season this week. Work is being pushed on the new Palace theatre, and it will be ready in November. A big feature this week at Wonderland Park is "Arab in Wonderland," a pageant that will run for three weeks. Another feature is "E. L. Perry arranged it and several hundred children participate.

THE BROADWAY (Ch. Sidney B. Rice, mgr.): "Blue Ribbon Girls," a song and dance number, with a lot of novelty. The audience was highly pleased, and the management is to be commended for their efforts in providing a good show for the public.

THE OLD BROADWAY (Ch. F. B. Read, mgr.): "The Empire Show," with the only Roger proud of his country. The show is well done, and the audience was highly pleased. The management is to be commended for their efforts in providing a good show for the public.

PARAGON PARK (Ch. W. F. & W. F. Kuhna, mgrs.): "The Old BROADWAY," a song and dance number, with a lot of novelty. The audience was highly pleased, and the management is to be commended for their efforts in providing a good show for the public.

THE ST. LOUIS: Another feature is "Fun in a Hippodrome," comedy musical; Pierce and Maloney, "The Slinger and the Strikers. The show is well done, and the audience was highly pleased. The management is to be commended for their efforts in providing a good show for the public.
THE VENTRILOGIST'S WITH A PRODUCTION
Ed. F.

REYNARD
And His Famous Mechanical Figures.

Mr. and Mrs.
GEO. HUGHES
IN "PUTTING THE FRIED".

Blampin and Hehr
England's Premier High-Class Comedy Dexterity. The Champion Magician of Vanderbilt.

FIDDLER AND SHELTON
"Infused with Delightfulness."
Week Aug. 8, Keith & Proctor's 13th St., New York.
Next Week, Sept. 7, Pyle's, Springfield, Illinois, By P. B. Murrey.

WILBUR MACK & CO.
FOUR "ONE.

GREATER THAN ALL.
Jackson Family

H. B. MARINELLO, Agent.

Sylvan's Meal.
In mouthfuls exclusively.

STUART BARNES
Director of GEO. ROMANS.

THE FIVE JUGGLING JORDANS
Lightning Club Experts, Doing Three-high

REPRESENTATIVE ARTISTS

BILLIE REEVES
THE ORIGINAL "BRUNE".

"FOLLIES OF 1906."
New York Reef for Summer.
Management: E. V. HAINFIELD, JR., "96-96."
"Catch Me" in "The Music Box." Niptop magic within the oldest memory.
BOOKED SOLID.

MASON
VICTORIA

MURRAY SISTERS
Direction AL. SUTHERLAND.

Barry': Wolford
This Week, Robert's, Utica, Sept. 7, Cook's, Rochester.
RICH & FLINTENBURG, Smart Agent.

MYERS
AND
ROSA
"THE COWBOY AND GIRL."
WESTERN WHIRLWIND.
Booked solid, United Time, Sept. 7, Trenton, N. J.

Jack Wilson and Co.
BOOKED SOLID X. P. CIRCUIT.

GARTERLE BROS.
Glover Ware's
"Village Choir"
MR. and MRS.
"THE PLAYERS."
Power
MR. and MRS.
"TOMMY ATKINS AND MISS LIBERTY."
The new offering in "ONE."
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and PEACHES
Presenting THE STORIES VI, Address 6617 3rd Ave. (Brooklyn), New York.

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JUGGLER
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Netta Vesta
SINGING COMEDIAN.
Keith Circuit.
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At Liberty
The LAVELLES
WHIRLWIND DANGERS
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VAUDEVILLANS.
FOR SALE
WIGGIN'S FARM
Apply to the GRADWICK Trio.

SAM J. CURTIS and Co.
In "A SESSION AT SCHOOL."
By GEO. W. DAY.
Week Sept. 7, Pyle's, Springfield, Booked solid for season.

END SEARCH ERWIN'S "BIG SHOW."
Brady and Mahoney
"THE HOBEBY PIANIST AND THE RED-boxer."
Closing the Co.

GELLER and KING
Greatest Duo Jugglers.

THE ACT COMIC
Book solid for 2 Years.
Week Aug. 31, BATHAWAY'S, Brockton, Mass.

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THOMAS NAVARRO

I'M Nick=

THE STAGE

MAJESTIC (Tom Hodgen, mgr.)—Phil. Burdick's Barbershop, Nick Conway, song "Laughing Caway," good;啥 Glodowsky, very good. Jack Daniels, Joe Perritt and Sam Edelstein, skits. —TENTORY (Joe B. Don-

sager, mgr.)—Babes in the Wood, with Harry and Jerry Baskin, a feature comedy with all the best laughs. Held daily. Drafts made payable.联合 States—Flamingo, Jack Ross, skits. 

CHICAGO VAUDEVILLE MANAGERS EXCHANGE

304 MERCHANTS' BLDG., 86 S. LA SALLE ST., CHICAGO.

FRANK E. HOEVET, Manager.

THE LEADING ENGLISH THEATREAL AND VAUDEVILLE NEWSPAPER.

Established 1891.

May be obtained at Samuel French, 21-24 West 36th St., New York.

ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of opening and closing dates should be posted to this Editor. When an artist's arrival is noted at "The Stage" office, which may be regarded as his permanent London address, all correspondents will be immediately forwarded.

London Offices: 14 York St., Covent Garden, London, W. G.

THREE MUSICAL TOYS

HENDRICK'S COVENT, THIS WEEK (Aug. 31).

Musical numbers arranged by the best composers in the world. 

KANSAS CITY.

Tom Hodgen, formerly press agent for Lijeb-

Korn & Co., is to manage the Majestic this year. Grand Opera House opened 30 with "The Girl Question." Miss [redacted] as "My Baby" very clever. —MAJESTIC (Tom Hodgen, mgr.)—Phill. Burdick's Barbershop, Nick Conway, song "Laughing Caway," good;啥 Glodowsky, very good. Jack Daniels, Joe Perritt and Sam Edelstein, skits. —TENTORY (Joe B. Don-

sager, mgr.)—Babes in the Wood, with Harry and Jerry Baskin, a feature comedy with all the best laughs. Held daily. Drafts made payable.联合 States—Flamingo, Jack Ross, skits. 

Lucy, in "The Queen of Parque," were given a big reception Monday and played to crowds numbers all week. A brilliant, good staging and neatly presented; all the boys were in the act. The show is in its seventh week and is now playing at the Strand. Other than that, "Circus," by Charles Howitz.

Hammerstein's Victoria

VICTORIA THEATRE

Open the Year Around

VAUDEVILLE HEADLINERS

and GOOD STANDARD ACTS

If you have an open week you want to fill at short notice, why not try "Mam'slet," by O. L. Sullivall, Garrick Theatre, Willington, Del. Can close Saturday night and make any city east of Chicago to open Monday night.

Charles Howitz

Sketches from the pen of Howitz are the best in vaudeville. His book speaks for itself. Over one hundred hits now playing. Other than that, "Circus," by Charles Howitz.

Address all PERSONAL letters to PERCY G. WILLIAMS, ST. JAMES BUILDING, 26th ST. AND BROADWAY, NEW YORK CITY.

NOVELTY ACTS

A. T. HOEVET, 422 West 40th St., New York.

with mechanical effects for sale. Manufacturers of Drummers' Aerial Traps, etc. Also properties and electrical effects.

HAMMERSTEIN'S VICTORIA

AMERICA'S MOST FAMOUS VARIETY THEATRE.

NEXT WEEK (Sept. 7), ALHAMBRA, NEW YORK.

PERCY G. WILLIAMS

CIRCUIT

The COLONIAL New York

The ALHAMBRA Harlem

The ORPHEUM Brooklyn

The CRESCENT—Brooklyn

The NOVELTY Williamsburg

The GOTHAM East New York

And The NEW GREENPOINT THEATRE, Brooklyn.

Address all PERSONAL letters to PERCY G. WILLIAMS, ST. JAMES BUILDING, 26th ST. AND BROADWAY, NEW YORK CITY.
Castellane and Brother
Henderson's
Coney Island
NEXT WEEK
(Sept. 7)
"Catch Us"
A New Act in Sensational Bicycle Riding.
Just back from Cuba.

BIOGRAPH FILMS
Released September 8th
"THE GIRL AND THE OUTLAW"
Sad Outcome of a Pretty Girl's Love for a Brute
Bill Preston, a heartless road-agent, too desperate for the association of white men, had gathered about him a little band of low-down redskins, whom he seemed to rule by extreme despotism. Bill, despite his black nature, was a handsome fellow, and there is reason why Nellie Carson, a girl of the frontier, should fall in love with him. She soon finds out his true nature, but seems to be held by an irresistible power, though he would cast her off, which he tries to do, leaving her lying wounded and incoherent in the road, after a stormy scene between them. She is discovered by a girl of the mountains, who offers to help her. Though moved by the girl's kindness, she rejects her offer, choosing to go her own way. The mountain girl drives off, and is waylaid by Bill, who prices her and brings her to his camp. Nellie, coming along later, discovers evidence of what has taken place, and resolves to save her. She arrives at camp at nightfall and manages to release the girl and get away, but unfortunately her counsel does not go to ground, and explains, awakening the gang. Bill, though wounded, is not killed, and Nellie's life is saved. This is the sad outcome of a pretty girl's love for a brute.

Released September 11th
"BEHIND THE SCENES"
WHERE ALL IS NOT GOLD THAT GLITTERS
It may be true that the eyes are the windows of the soul, but often does the actor or actress have to shed those windows with the blinding of artifice, as does the heroine of this story. The young widowed mother of a child, new ill, and with but faint chance of recovery, must undergo the torture of smilingly responding to the generous plaudit of a thoughtlessly Thoughtlessly thoughtlessly thoughtlessly Thoughtlessly thoughtlessly through the theatre, while her heart is torn with anguish. The opening night of a big production, and at eight o'clock we still find the distracted actress in her humble apartment bending over the wax figure of her little one, while her own mother stands by in mute distress. The carriage enters with a note from the manager to say that she must come at once to the theatre or suffer the loss of her position—a thing she can ill afford, as it furnishes the only revenue, meagre as it is, with which she maintains her little home. Madly rushing to the theatre, she hurries into her costume and appears at the entrance just as the curtain raises. With heart as heavy as stone, she trips on to be greeted by the thousand smiling faces of pleasure-seekers. Her daring, she is met by her mother, who has been sent to meet her, and Bill, who awaits her. The play proceeds as usual, the manager making an entrance. Nellie, the manager's wife, makes a second entrance. The play is over, and the rear of the theatre is left deserted, the manager bids good-bye to the girl and goes out. Bill adores her, and she returns to her home happy. The photography is of the highest order and many of the scenes are tinted.

LENGTH, 500 FEET

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY
11 E. 14th STREET, NEW YORK CITY
WILL PROTECT OUR CUSTOMERS AND THOSE OF OUR LICENSEES AGAINST PATENT LITIGATION IN THE USE OF OUR LICENSED FILMS

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“Forty-five Minutes From Broadway”

THE FEIBER & SHEA AMUSEMENT CO.

BIJOU THEATRE, New Brunswick
BIJOU THEATRE, Perth Amboy
BIJOU THEATRE, Bayonne
BIJOU THEATRE, Orange

Open Monday, Sept. Seventh

A good opportunity to show new acts

Communicate at once with

M. A. SHEA, 1547 BROADWAY (Room 314)
(Gayety Theatre Building) NEW YORK CITY
VOL. XII., NO. 1.
SEPTEMBER 12, 1908.
PRICE TEN CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.
"We will gladly ship a great gross of our genius across the Atlantic in return for one more W. C. Kelly."

The London "Music Hall and Theatre Review."

Now Touring England, Ireland and Scotland

American Representative
TED MARKS
Amsterdam Theatre Building
New York City

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ERNEST EDELSTEIN
17 Green Street, Leicester Square
London
AN ANNUAL CONVENTION
OF VAUDEVILLE MANAGERS

Martin Beck Unfolds the Plan for a Summer Conclave Each Year. Will Probably Be Adopted by Eastern Circuits.

Martin Beck, General Manager of the Orpheum Circuit, has given out his plan for an annual convention of all Western house managers connected with theatres booked through the Western Vaudeville Association. An organization will be perfected, and the event will become an annual one.

Mr. Beck's object in convening all the managers is to thoroughly discuss the conditions from the resident manager's viewpoint.

The artist as seen by the house manager will come in for especial attention at each gathering. Through communio in convention, Mr. Beck says he is hopeful of having all possible complaints by artists in theatres brought out, and through the house manager's version, practically both sides may be had at one time.

Managers will be enjoined to observe local conditions as well, and the annual convention is expected to promote friendships, followed by correspondence, equip resident managers for any station they may be assigned to upon short notice.

It is said the big managers of the United Booking Offices look upon the convention idea with much favor, and a national meeting may be the result of Mr. Beck's project.

The first convention will occur next summer at some city in the Middle West.

"THE DEVIL" STARTS A ROW.

Preston Kendall, author, sketch writer, has entered a complaint before the White Rat of America, in which he accuses Edna May Spooner of annexing his one-act version of "The Devil." Miss Spooner is playing in a sketch arrangement of the much-discussed play at the 12th Street Theatre this week. Kendall is under the management of Mr. Kendall and is booked through the United for Malden, Mass., for next week.

Mr. Kendall declares that he translated and adapted his sketch when the Savage-Fiske controversy first started, using the original text and making an original transposition of scenes to bring the plot within sketch compass. This one-act version was copyrighted.

After offering his work to the vaudeville managers he placed it in Mrs. Spooner's hands, asking her to consider it as a curtain raiser for her Brooklyn stock theatre. The Kendall manuscript was in Mrs. Spooner's hands for two days (July 25 and 26) before being returned.

Then Mr. Kendall put his company in at the Dewey as a sort of dress rehearsal, and to give the vaudeville manager an opportunity of looking it over. Now Miss Spooner comes forward at the 12th Street theatre.

Mr. Kendall declares that Miss Spooner's version is an exact copy in the arrangement of scenes of his version and declares that she uses verbatim certain lines of his which do not appear in the Hungarian text, and says that she follows his typewritten manuscript even to an error in copying where the word "obscure" was made to read "obstruct." It is probable that the matter will get into the courts.

DENIS O'BRIEN, attorney for the White Rat, is advising Mr. Kendall.

MORRIS SIGNS LASHWOOD.

The Morris Circuit has engaged Geo. Lashwood, an English singer of comic songs, to appear in America during next season, in October, 1909.

It is the first contract announced by Morris beyond the present season. Lashwood has something of a reputation at home.

BARASSFORD AS OPPOSITION?

London, Sept. 2.

From reports which might be relied upon to some extent, the Barassford Circuit is surveying the ground over here with the move in view to place a possible opposition to the Moss-Stoll Circuit, and whatever interests combine with Stoll in the latter's proposed managers' association.

It is thought Barassford is working in connection with the rumored independent movement of the artists. Should any manager here be given the support of the artists in the event of the Stoll deal going through, it would tend to make him a most important competitor to the larger combine.

APOLOGIZES TO BUTT.

(Special Cable to Variety.)

London, Sept. 10.

The Board of Directors of the Palace Theatre Company has apologized to Alfred Butt, and the differences between the two ends of the Palace management, fought through the London papers this week, is now settled.

Mr. Butt threatened to resign as manager, when the credit for the success of the Palace was modestly annexed by the Board of Directors. Butt demurred to this. The apology to Mr. Butt from the Board carries with it full credit to the manager.

SUES MARINELLI FOR LIBEL.

London, Sept. 3.

A libel suit against H. B. Marinelli has been instituted by William Morris, of New York, arising over the statement made by the H. B. Marinelli branch here to Harry Lauder that the Lincoln Square Theatre, which the Scotch comedian has been booked by Morris to appear at in New York City, is an inferior playhouse.

The message which conveyed this to Lauder also offered him $4,000 weekly to play for the United Booking Offices.

The libel action is based on the "inferior" portion of the wire.

NO "SALOMES" ON ORPHEUM CIRCUIT.

"The Orpheum Circuit will play no 'Salome' dancers," said Martin Beck this week. "We don't want that kind of an act out there, and you can make that just as strong as you like.

"The Orpheum Circuit is ambitious in its aims for vaudeville. I personally would rejoice were vaudeville to accept a dancer such as Isadora Duncan is, and we trust yet to see that day arrive. "'Salome' can't do it. A 'Salome' dance is a degrading art. It can not be artistic without the original music. It is the music, not the dance. I've seen it done properly, and possessing the knowledge of what a 'Salome' dance should be, I shall not permit the present rage to invade the Orpheum Circuit houses.

"The Orpheum Circuit is directing its energies to the higher and loftier plane of entertainment. We have organized a Producing Department in which we have great faith. I shall be in a position to give a detailed statement in reference to results and future possibilities of that department very shortly."

CHICAGO PLAYS "SALOME." 

Chicago, Sept. 10.

What Chicago has done to Lotta Faust and her "Salome" dance, both appearing in Lew Fields' "The Girl Behind the Counter" at the Garrick, is a sad tale.

Miss Faust's dance has raised a storm of protests from church people and women's leagues.

The Chicago "Journal" said "Salome" is cheap sensationalism; a scandalous naked exhibition not demanded; also adding that Miss Faust is not a dancer, besides criticizing the costume and informing the public the "Salome" dance as given by Miss Faust would not be tolerated in a burlesque show.

The police have been asked to keep a strict surveillance by the clergy and reform societies.

No adverse comment was offered on Eltinge's "Salome" with the Cohan & Harris Minstrels at the Auditorium. His "Salome" is passed upon as modest, especially in art, with nothing suggestive in the performance.
HAVE SECRET AGREEMENT.

The united meeting of the Board of Directors of the White Rats and the Comedy Club as a whole, occurring last Sunday, at the latter’s club rooms, will result in a conference between the two boards and the Comedy Club’s Board of Governors.

A secret agreement will be drawn up and signed by the representatives of each club, providing for the exchange of talent and reducing the price of admission, and also for the supply of talent by the respective clubs in case of the failure of one of the other to support under certain conditions. There will be other provisions in the agreement, the contents of which will not be divulged.

“AMERICAN IDEA” OPENS.

Buffalo, N. Y., Sept. 10.

“The American Idea,” Geo. Coban’s latest contribution to the stage, had its premiere and to a crowded house Monday at the Star Theatre.

The idea is that of an “Irishman” and “Dutchman” in a foreign country after a husband and wife, in the end marries the son.

Al Reaves and Trистie Frizaneu have good parts. “The American Idea” is scheduled to play the Hollis Street Theatre, ending in about three weeks, coming to the New York Theatre October 5 for its Broadway premiere.

CONTRACT DECLARED INEQUITABLE.

In the Supreme Court this week Judge Rocke declared void a contract between the Shuberts and Joe. Coyne, the comedian, was inequitable, as it called upon the Shuberts to pay salary to Coyne only when the latter was actually working. Other conditions of the contract were also considered inequitable.

The Shuberts asked for a restraining order to prevent Coyne playing for Charles Pothier, under whose management he is now in “The Mollusc.” The application was denied.

WHISKEY THE STRONGER.

Jamestown, N. Y., Sept. 10.

Prof. Ranger, a hypnotist, advertised he would bury a subject Labor Day, and not dig him up for five days. Two hours after the fellow was buried he came out of the influence and began to twist and squirm.

Horror-stricken, the hypnotist summoned men who hastily dug up the subject. It was found that he had been under the influence of whiskey, stronger than hypnotism. The burial was abandoned. It had been a clever advertising dodge.

“SALOME” DENOUNCED.

Toledo, Sept. 10.

Following the announcement that “Salome” dance would be presented at the Empire (Eastern Burlesque Wheel) here, a prominent Catholic society wrote the management denouncing it as immoral and sacrilegious.

The local manager, Harry Winter, replied he felt capable of managing his theatre and intended to give its patrons all advertised. The church, however, incurred and the Empire was denounced in mission hall and from pulpit.

Two shows have already played the house since the opening. Fred Ireland’s “Brer Rabbit” and Rice & Barton’s “Rose Hill.” Both have featured “Salome” and both have played to excellent business.

Maurice Levi has composed a new march, named and dedicated to “Beatrice.”

HEAVYWEIGHT JUGGLER INJURED.

Lancaster, Pa., Sept. 10.

On Tuesday at the Family Theatre (Mosaic Circuit) while Sevilla, the foreign juggler of heavy weights, was performing, he fell and was injured. He sustained no complicated injuries. Sevilla, who is making his first American appearance, had his hand over the mouth of the cannon at the moment. His two middle fingers and the palm of his hand were torn to pieces.

At the local hospital shortly afterwards the surgeon amputated the fingers, but doubtfully hopes to save the hand. "Tetanus Shot" is feared.

Sevilla was to have opened at Forepaugh’s, Philadelphia, next Monday.

ETHEL LEVEY PLAYING ABDROAD.

It is probable that Ethel Levey will not return to this country for six months or more. She made her European début at the Kursaal, Lucerne, Switzerland, recently and is back in the Bouffes, Moscow Russian, beginning Dec. 8. The intervening time is being filled.

SURATT IN A "DIREC'TOIRE."".

A new act has been arranged by William Gould for James Suratt when they appear as a team at Hammerstein’s for two weeks during November.

The piece will play twenty-five minutes. It includes six scenes, requiring six sets of scenery. In one Miss Suratt will appear in a "Direc'toire" gown, with a specially written song for the occasion by Mr. Gould.

There will be ten people on the stage, nine "supers" and one assistant who will be carried in the act.

Several novelties have been prepared for the new Gould and Suratt number, which is to be enjoyed on the Marseillais’s theatre. Up to the date of that engagement, the pair may accept bookings placed by their agents, Lykens & Levy, for the former offering.

MARIE LOTUSU COMING.

Along about December Marie Lotusu, the English music hall favorite, will sail for New York to become one of the attractions for the Morris Circuit.

It is several years since Miss Lotusu appeared here, when she became quite the vogue. William Morris booked the singing comedienne last week.

MARY ANDERSON MONDAY.

Louisville, Sept. 10.

The Mary Anderson opens with vaudeville Monday after a summer season of moving pictures. The initial bill is made up of Arthur Dunn and Marie Glazier, the headliners, and several other vaudeville acts, together with an assortment of moving pictures.

UNIVERSAL "OPEN TIME."

A prominent manager in New York is at work upon a plan to have a uniform "open time" sheet which may be in universal use.

It will replace the present custom of sending in the open time on personal letter-heads, very often not preserved. Official correspondence contained on the same sheet is lost in this manner.

TWO MORE BOYCOTTED.

Late information received this week says the International Artisten Loge of Germany has added two more halls to the six already boycotted by the Loge.

They are the Stachlins, Kiefeld, and Wallahals, Wiesbaden, both in Rhineland, and of no great importance.

It is also reported that a high personage in the Loge is attempting to bring about an understanding between the German managers and artists, the impression obtaining that the form of contract by the managers’ association there will not be used.

The managers may hold out until losses and inconvenience through the artists’ boycott stand will force them to capitulate.

FRANK JONES BACK HOME.

On Sunday Frank Jones, booking representative for Percy G. Williams, arrived in New York two weeks before he was expected, Mr. Jones having gone abroad some time ago to secure a much needed rest.

On Monday morning he was at his desk in Mr. Williams’ office, making up the bills as of yesterday.

Looking strong and healthy, Mr. Jones said he had enjoyed his trip, visiting the larger cities on the other side, but noting little for importation with the exception of a few acts which might be seen over here at the Williams houses during the season.

DECISION BY BLANCHE WALSH.

A decision should have been given by this time determining whether Blanche Walsh shall appear in vaudeville. Miss Walsh burned the candles all week reading it.

If one of the trio comes out to her liking, Miss Walsh will communicate with Jenie Jacobo, her representative, when an engagement of two shows daily for a full week will follow.

HAL GODFREY RETURNS.

On Tuesday last Hal Godfrey returned to New York. On Aug. 24, while playing his sketch in a London hall, Mr. Godfrey was compelled to leave the stage and to take a tipple for the week. It was reported by cable at the time he had fainted from a hemmorhage.

Mr. Godfrey, a burster of a blood vessel in the bronchial tubes which caused his retirement, stated Mr. Godfrey upon landing. He will visit his parents (Elinor and Erroll) in Chicago for about six weeks, when contracts which have been placed for Mr. Godfrey over here by Jenie Jacobo will be taken up.

RATS RAISING DUES.

At the weekly meeting of the White Rats on Tuesday, it was moved that the yearly dues of members be increased to $10. The motion will be placed before six consecutive meetings according to the constitution before it can be enforced, if then approved.

Applicants initiated up to that time have the benefit of the present rate of $6.

The initiation fee is $25.

“AMATEUR NIGHTS” ANNOUNCED.

Chicago, September 10.

The schedule of “Amateur Nights” is out. Empire, Thursdays; Eason’s and Foley, Fridays.

DISPUTE OVER “GLOBE.”

“Dangerous Globe” have been the legal topic of the week. Dr. Clark’s “The Haunted Globe” is playing at 128th Street. Over at the Empire, Brooklyn, a special engagement of C. O. and O. D. Co.’s “Globe O.R.,” under the leadership of Mr. Redfield, is making its first American appearance.

Mr. Clark claims the Ce-Dora act is an infringement; the Ce-Dora claims Mr. Clark is using its "Globe," and so on.

The Doctor threatened injunction proceedings.

E. D. Minsky, manager of Minsky’s “Americans,” which is playing at the Empire, received a notification from a firm of lawyers that the “Golden Globe” was an infringement. Mr. Minsky notified Mr. Jacob, agent for Ce-Dora that he would require $1,000 in cash as indemnity in the event of the special attraction failing to play the week out. The amount was placed with Mr. Miner. Results in the legal line have been looked for daily.

“The Golden Globe” is booked over the United time.

R. A. ROBERTS IN ’OG.

The reappearance of R. A. Roberts, the English protean actor is set down for October 19. ’Og. he will play for the Morris Circuit, Mr. Roberts being the second member of season’s bookings for the vaudeville “opposition.”

Mr. Roberts, who established himself permanently over here as an artist and a lighting changer of the first rank, left about a year ago, having made two trips to America up to that time.

KID MCCOY ALMOST SURE.

It’s nearly certain Kid McCoy, perhaps the most popular ex-champion pugilist of to-day excepting always John L., will play in vaudeville. McCoy consulted Aaron Hoffman this week on the sketch subject. Mr. McCoy promised himself and others several times he would attempt vaudeville, but it never came off. Thus the “nearly certain.”

In vaudeville McCoy would prove a big case. He is about the largest thing in popularity who walks the streets. Even the traffic policemen allow him to violate the rules of the road in his automobile. One can never achieve more positive favor.

SUNDAY CONCERTS IN PASTOR’S.

The late and much lamented Tony Pastor deceased the Sunday performance in his playhouse while he lived. His single reason was the worst and never gave a concert when Sunday performances were not permitted, he did not care to make a new rule in his advancing years.

With the passing of "Pastor’s," however, to its present management, The David Kraus Amusement Co., the new policy of burlesque which now prevails there will include Sunday shows commencing to-morrow (Sept. 13), looked through the William Morris office.

NO COMBINATION ANNOUNCED.

No announcement had been given out up to Thursday regarding the expected forthcoming combination of the Morris Circuit and the Independent Booking Office. The fact of William Morris having been busily engrossed during the week with his theatre is thought to have delayed the final action.
Fred Lindsay, the Australian whippet crack, appears at Williams’ Colonial Sept. 28.

“Young” of Young and DeVois is now one of the top comedians in the U.S., according to the Rogers Bros.

Eva Kendall plays Keith’s, Boston, next week, placed against Levy & Lykens.

James Shaw has won the manager of ‘The Eight Belts,’ which James Kelso will play in vaudeville.

Carroll and Cook are playing the Empire, Paterson, this week as an emergency number.

James Moran, claimed to be a “second Harry Laurel,” will be at the Colonial next week.

Frank Mayne has been out of the cast of “The Mimic World” for ten days, due to an attack of grippes.

On Sept. 21 at the Lincoln Square, McManus and Chappelle will commence their Morris Circuit time.

Mr. and Mrs. Nello play for the first time in three years around here at Blaney’s, Youngers, next week.

Fisher and Fisher, comedy cyclists, have been booked for the William Morris, Inc., time by Myers & Levitt.

Hoboken’s Gayety (Eastern Burlesque Wheel) is in readiness to open Monday, Sept. 14, with “The Behman Show.”

“My Lady Vaudeville,” George Fuller Golding’s novel of the White Rats and vaudeville, is about to be published.

Lucy Weston will leave the “Follies of 1908” on Sept. 19. Miss Weston will either return to England or vaudeville.

John Jacques is manager of the Olympic, Brooklyn (Eastern Burlesque Wheel), having succeeded the veteran Nick Norton.

The Mount Vernon Theatre will open Sept. 26 under the management of Walter Rosenberg with vaudeville and moving pictures.

Martin Beck and his family will meet Morris Mayer Feld, Jr., at St. Louis, next week. Mr. Beck will be away for two weeks.

The Bijou, Atlanta, a Jake Wells theatre, is open with Eastern Wheel burlesque as the attraction. Good business is reported.

Winkler and Kurtz are at the Garrick Theatre, Morristown, N.J., this week, the first they have worked, since Kurtz was injured during a performance of the comedy acrobatic act at Olympic Park, Newark, N.J., Aug. 17.

At the benefit held at the Lyric Theatre last Sunday night for the Golden Gate Professional Club, this advertisement appeared in the program: “The Orpheum Circuit. The Circuit that sets the artistic standard for vaudeville.”

Frank Abbott, formerly manager of the Bijou, Brooklyn, and last season in charge of “The Parisian Widow” manages the “Bon Ton.”

Cheridah Simpson plays Dayton, O., next week, booked by Alf T. Wilton. Miss Simpson may remain in vaudeville throughout the season.

That! Quartet commences upon a two months’ western trip to St. Louis Nov. 9. They play east until then, placed through Lykens & Levy.

Leon Allen (Leon and Bertie Allen) is very ill at St. Mary’s Hospital, Oshkosh, Wis. It will be some time before the act can resume.

Rose Berry, who played about New York in the Keith-Proutor houses has been engaged as soubrette for Both’s “Bunch of Keys.”

James J. Morton, at Hammerstein’s this week, opens on the Morris Circuit Sept. 21. The Hammerstein engagement was entered last spring.

The Cohen and Harris Minstrels defeat the Yorke and Adams baseball club at National League Park, Cincinnati, last Friday, by 30 to 9.

The Monomodos, a foreign musical act, booked by B. Obenmayer, make their first American appearance at the Empire, Paterson, N. J., Sept. 14.

“The Bialto Rounders,” under the management of Louis Harris, will start its Eastern Burlesque Wheel season at the Harlem Music Hall Oct. 5.

Ward Brothers have revived their former act “A Night on the Plantation,” and it reopens at the Hudson, Union Hill, Sept. 21, booked by Ed. S. Keller.

Joe Emerson, of the “Sam T. Jack” Company (Western Burlesque Wheel) will shortly leave that organization. He will be replaced by Cris Jesse.

Wooden and Groen replace Bernard and Hanson in “The Bon Tona” Monday at Philadelphia. Olga Orloff, the “principal boy,” will also leave that show.

Hugh Mack, playing a small part in “The American Idea,” which opened at Buffalo on Monday evening, is reported as having made one of the show’s hits.

Maude Odell, called by the Morris office “England’s Ten Thousand Dollar Beauty,” will come over to play the Morris Circuit. Miss Odell will pose.

The Lyric, Newark, William H. Currier’s new vaudeville theatre in that city, will open October 3 as a point on the Morris Circuit. The capacity will be 1,500.

A cable received this week from Paris informed Wesley & Pincus that The Kranios in hoop rolling, a colored American act, had scored a tremendous success on Monday when they opened at the Folies Marigny in the Parisian capital.

Winona Winter opened a vaudeville tour this week at the Temple, Detroit.

The Camille Trio holds both American and European contracts. The act is wanted on both sides. It will probably remain over here, where it is at present.

“The Patriot,” by Julian Edwards and Stanislaus Stange, with the Le Grand Opera Trio featured, opens at Keith’s, Providence, Sept. 14 for its United States tour.

“Runner” Hayes will appear at the Fifth Avenue next week. It will be an athletic carnival; Frank A. Gutch, the wrestling champion, also playing the same bill.

The Orpheum at Memphis, the last of the Orpheums to commence its season, opens next Monday, Sept. 14. The Orpheum, Kansas City, reopened on Labor Day.

Gus Sun has opened an office in Cincinnati; Jas. L. Ring is in charge of Mr. Ring was formerly booking manager of the Associated Booking Agency, Pittsburg.

Clarence (“Jed”) Prouty, who has been managing a Keith vaudeville and picture property in Southbridge, was in New York this week, the house having temporarily closed.

Daisy Wood opens at the Lincoln Square Sept. 21. The Morris Circuit is billing the English girl as “Daisy (Lloyd) Wood. The last, but not the least, of the Lloyds.”

Curtis and Vanity have been signed by the Shuberts to go with the new show which will exploit Eddie Foy. Miss Vanity will do her acrobatic dance as a specialty in the piece.

The Henri Trombetta, at present in prison in Paris upon the charge of murder, is the male member of the Trombettas, the singing and dancing act which appeared over here last season.

The Lloyd-Filmer-Blake Company, which is exploiting several American musical shows in England, will shortly open a London office in that city and will engage in international booking.

Joe Pine is now manager of the Bijou (Western Burlesque Wheel) in Paterson. Maurice Jacobs was manager last year. This season he is on the road with one of his firm’s burlesque organizations.

The father of Dick Lynch died in Detroit Tuesday of this week. Lynch plays in “Huckin’s Run” (Wahah, Lynch and Company), a feature of Fred Irwin’s Majestics (Eastern Burlesque Wheel).

Ver Plichten has been assigned to a part in “The Sool Kies,” by F. Ziegfeld, Jr. She was engaged by Mr. Ziegfeld through the Mariellini office during the manager’s visit to Europe last summer.

Joe Callahan has engaged to play “The Devil” in the production of that title to be sent out by Jas. H. Barton, Mr. Callahan having secured a release from W. R. Gorman, with whom he had signed to be “Mephisto” in “Faust.”
WESTERN ORDERS CHANGES.

This season’s “Inspection Committee” of the Western Burlesque Wheel is composed of William Fennevay, James Lowry and Harry Martell. All three are members of the “pool,” arranged so that some twenty-two of the Western shows were organised and are being operated this year.

Some Western managers outside the “pool” have expressed the belief that the selection for the “Censor Committee,” claiming the shows outside the “pool” might suffer through prejudice. So far as can be ascertained there has been no prejudice. Up to date the known case where the committee imposed conditions upon a show outside the “pool” was fully justified, the show in point having been far below standard.

Though the season has but opened, the “pool” shows evidence an undeniable improvement in quality and expenditure over the average Western Wheel production of last season. The “outside” Western managers are awaiting the moment when the Censor Committee may overlook the defect in one of the “pool” companies to reflect on an outsider without full cause.

The stand of the “pool” combines to be that since considerable money has been spent on their shows, and having beyond themselves to maintain a high standard of quality, the “pool” shows are entitled to protection in point of quality as against those which did not join, and therefore might not consider themselves bound to live up to the new standard established.

One manager outside whose costume was ordered improved refused point blank to join. He claimed that the committee was unfair in its decision and offered to submit the question to the manager of the house where he was to play the following week. This was done. The actor censured one costume as being too daring for his matinee audiences, and suggested the substitution of a new costume or two. These findings were promptly communicated to the matter at hand.

This week notice was received by the managers of five Western Wheel burlesque shows that the Empire Circuit was not satisfied with their offerings and the shows would have to be improved. Which shows these were not disclosed.

The notices were the result of a complete canvass of the circuit, which included reports for three weeks from every house manager on the Wheel. The house managers forwarded weekly reports to the Empire Circuit heads and a conference was held in New York, Tuesday of this week.

With the five productions reported below the new standard set for this year, the house managers were glowing in their praise of the shows.

At the same time the Empire executives examined a mass of reports sent in by the road managers of shows each containing a statement of the condition of the houses in which the show played during the three weeks in the season and the gross proceeds. These were gone into thoroughly, together with the reports of the New York “censor committee,” but no results were made public.

The custom of having the managers note local conditions as they found them is new this year. It is said it was decided upon during a meeting of the managers and the Executive Committee last July.

TIME LIMIT TO-NIGHT.

Those shows of the Eastern Burlesque Wheel which have been notified by the heads of the circuit to make certain improvements have been warned that they must obey before they open for next week.

The shows which have played New York and vicinity have been happy by the heads of the Wheel, and in many cases have improved their acts. The shows playing West have been reviewed by the house managers and the results forwarded to headquarters.

IN ST. PAUL AND MINNEAPOLIS.

The Eastern Burlesque Wheel will play St. Paul and Minneapolis next season in new theatres to be erected by the Columbia Amusement Co. The plans for Minneapolis have been completed, and the house there could have been built for the opening of the present season, but was postponed to have the two new towns played with but the short jump between.

BURLESQUE ON S. & H. CIRCUIT.

Owing to the desertion of the Sullivan brothers New York, the Western Burlesque Wheel shows are in many cases making arrangements to fill in the gap in the wheel with stands in Stair & Havlin houses.

Harry Gerad led the way by negotiating with the popular-priced circuit for fill-in weeks for his show “Follies of the Day.”

JOE ADAMS’ LOCAL APPEARANCE.

Joe Adams, the 44th Street boniface, will play in Williams’ “Imperial” when that burlesque show reaches the Eighth Street Palace. Williams will again assume their roles, and in which they appeared for a week when the show opened this season.

Some one who must have been a frequent visitor at Mr. Adams’ restaurant mailed him a pictorial post card this week, showing a “table scene.” The following dialogue was upon it: “Guest: Can you recommend a drink with this?” Waiter: “Sure, Sir. Anything good and strong.” Waiter, don’t bring me too much.”

“Joe Adams: ‘Don’t worry, he won’t.”

EMPIRE SHIFTING TIME.

No regular route is available just now in the Western Burlesque Wheel, and in some instances managers do not know where they are to play until six days in advance when they receive instructions from the main office of the Empire Circuit Company in Cincinnati. House managers are in no better condition.

The blue-print of the exception distributed by the Executive Committee is all at sea. This arises partly from the desertion of the two Sullivan-Kraus theatres in New York and the shifts made necessary by the attempt to fill these two weeks as well as the two weeks left vacant by the uncompleted theatres in Bridgeport and Brooklyn.

The blue-print of the exception is said, is the unwillingness of the Empire officials to have their routes become known to other burlesque as well as vaudeville managers, who, they say, are constantly bidding for acts playing with their shows.

The Hippodrome postponed its opening from last Saturday until Thursday evening, Sept. 10.

FAILED TO BLOCK EASTERNERS’ MOVE.

During the final organisation of the all-theatrical combination at a meeting of the representatives late last week, Herman Fehr, the Empire Circuit manager with house offices in Chicago, tried to block the Columbia Amusement Company’s (J. A. Smith) plans in its plan to establish opposition theatres in New York.

During the previous meetings of the merger crowd, Mr. Fehr had appeared for the Western Burlesque people, but when the representatives met a week ago year, he was against the idea unless they had a hotel.

At this point Sam A. Scribner, representing the Eastern Burlesque Wheel, objected. He declared that if the merger was designed as a protective association in the respect, he himself would have withdrawn from its further deliberations.

A. L. Ehrler, who acted as chairman put a stop to further discussion by declaring that when the merger was first suggested to him, himself that the shows were drawn up, provision had been made for the two Columbia Amusement Company extensions which were the subject of the debate. It had been then agreed that they be admitted. Up to the calling of yesterday’s meeting representatives had been chosen for all branches of the theatrical interests concerned with the exception of the Empire Circuit Theatre. Which representative had not been announced.

MINER ESTATE BUYS GRAND STREET.

Arrangements were completed this week whereby the Miner Estate, Boris Thomaschevski, known as “the David Belasco of the Hebrew stage,” and Joseph Edelstein, business manager of the People’s Theatre, will change of the People’s Grand Street Theatre, formerly a property of Jacob and Thomas, but now controlled by Al. H. Woods through a lease and playing melodramas. The change of ownership does not affect Woods’ lease.

The Miner Estate was brought into the transaction through the necessity of protecting its Bowery Theatre, on the Bowery and its People’s on the same street. Eastern burlesque occupied the Grand Street for a time at the end of last season and with its control in other hands the house was regarded as a possible menace. This house remained from the list of potential opposition.

FEW "AMATEUR NIGHTS.

“Amateur nights” and “those girls’ contests” are claimed to have died a natural death in the burlesque theatres, or many of them. One manager this week stated their day had passed.

Another reason, it is said, is the unwillingness of the Empire officials to have their routes become known to other burlesque as well as vaudeville managers, who, they say, are constantly bidding for acts playing with their shows.

The Hippodrome postponed its opening from last Saturday until Thursday evening, Sept. 10.

Christy and Willis were placed over the Independent Booking Office this week.

CHORISTER ACCUSES MANAGER.

Des Moines, Ia., Sept. 8.

Listen to the complaint of Dorothy Roy, show girl in the "Sam T. Jack" burlesque company. While the show was playing the Empire here last week she asserted she had been given a warrant for the manager of the company, Albert Hogg, in which she asserted he had arrested her and had threatened his attention upon her. Indeed, she claimed, he actually tried to kiss her, she declares.

And then he told, oh, such awful stories about her to other members of the company in which there was not that much truth.

Miss Roy’s statement runs something like this: “I am a resident of New York. I joined the "Sam T. Jack" Company three weeks ago there. From the very beginning the manager paid me marked attention. I repulsed his advances indignantly until he actually tried to kiss me. What? You bet he didn’t succeed. Then he began to do the meanest things and told the other members of the company dreadful stories and said that if he wanted to be open there he would have to get $18 a week in the chorus and be holding back some of my salary and I couldn’t stand it a minute longer, so when I got here I went straight to Lawyer McLaughlin and got him set arrested (meaning Hogg). So there.”

Hogg was served with a warrant charging him with disturbing Miss Roy’s peace of mind. He was taken to the police station and there released on his own recognizance to await a hearing. The Humane Society of Des Moines also interceded itself in the chorister’s behalf.

When the case came up in court the prosecution asked for a further adjournment, but Hogg agreed to enter a plea of guilty of disturbing the girl’s peace of mind and submitted to paying a fine of five dollars.

Whereupon the chorister began a suit in which she demands $5,000 damages from him.

LINCOLN YIELDS BIG RECEIPTS.

“The Sam T. Jack” show (Western), masquerading under the name of Miner’s “Americans,” had several turnaway performances in Lincoln, Neb., last week, and took a large slice of the public amusement fund out of William Jennings Bryan’s town.

A county fair was on and Tom Miner was offered the Oliver Theatre for three nights in the early part of the week which were vacant in the Western Wheel’s trip into Des Moines.

The take at the nearly doubled each night until Wednesday evening (Sept. 2) the gross amounted to $800 and enough people were turned away to almost fill the theatre a second time.

CLOSE MERGER NEXT MONTH.

The finishing touches to be placed upon the Klaw & Erlanger general combination of theatrical interests will occur the first week in October, it is said.

Previous to that time a committee, appointed at the last meeting, will draw up the necessary preliminaries under the direction of Harry Meyer, K. & E.’s attorney, who will incorporate the scheme.

The Kellisons, foreign aerialists at the Fifth Avenue this week, are playing under a Klaw & Erlanger contract.
**LEO CARRILLO'S CARTOON OF THE WEEK**

**MORRIS' SUCCESSFUL OPENING.**

The opening of the Morris Circuit was successfully accomplished last Saturday when the Lincoln Square and American, New York, and Orpheum, Boston, commenced operations.

Vaudeville inaugurated the Lincoln Square. At the Saturday matinee, a fair house greeted the first show. In the evening about two-thirds of the orchestra was occupied, with capacity upstairs.

In the evening many vaudevillians and agents attended the performance. No "opposition" managers were noted. A number of cables and telegrams of good wishes and success were pinned over the doors and windows of the entrance.

At the American, where the Italian Grand Opera Company commenced an engagement of four weeks with "Aida," the police stopped the sale of tickets before the curtain was raised. The house was jammed from the orchestra to the roof.

At the Orpheum, Boston, the advance sale for the opening performance by Williams and Walker guaranteed.

Vaudeville will follow into the Orpheum on Oct. 5, the colored comedians' engagement lasting four weeks. Vaudeville at the American starts the same day.

The admission at the Lincoln Square for the evening shows ranges from $1 in the front orchestra seats to 25 cents. Box chairs are $1.50. Matinee prices are 25 and 50 cents.

As the official representative of the White Rats, Harry Mountford witnessed the raising of the curtain.

**AUSTRALIA WANTS AMERICANS.**

On Wednesday John Fuller, the director of six theatres in Auckland, left for the West, by which route he will proceed home through Japan, China and the Philippines, reaching Auckland about December.

While in New York, Mr. Fuller said that next spring his eldest son and the active manager of the circuit, which plays vaudeville, would come to America to arrange for the exportation of American acts to New Zealand and Australia.

Plans are now being made in those countries, said Mr. Fuller, to furnish American acts with six-months' time. The Fuller Circuit alone could supply twelve or thirteen weeks.

Through the scheme having been ignored by Harry Rickards, the most prominent of the Australian managers, other houses outside the Rickards circuit had been interested with him in the movement, added Mr. Fuller.

**ARTISTS ROBBED.**

Burglars early this week broke into the storage warehouse of Brooks & Clark at 439 West 31st Street. The trunks of a score or more vaudeville acts were broken open and rifled, including those belonging to Franklin and Green, the Fred Karno Company and the Majestic Four.

Several of the victims had their winter clothing stored in the place, and will now be forced to replace them. One of the firms who ran the establishment could not be found.

**MISS HOFFMANN WITH SHUBERTS.**

The tangled has been unravelled. The Shuberts will present Gertrude Hoffman on the stage from Sept. 28 henceforth. Miss Hoffman had not been advised up to Thursday what she would appear in.

But the arrangements are made, and a piece will be provided in all probability on scheduled time.

Alfred Butt, manager of the Palace, London, has declined to release Miss Hoffmann from her contracted engagement there, which should commence Oct. 25. Max Hoffman, acting for his wife, will allow the future to adjust the disturbance in England, meanwhile remaining over here. Between now and the date of the "Salome" dancer's departure from Hammerstein's Mr. Hammerstein will secure another feature to replace her consecutive headliner for the next ten weeks or so.

**TALKING BIRDS ON EXHIBITION.**

Next Monday (Sept. 14) at the Empire, Hoboken, Nillo's Talking Birds, a foreign act, will exhibit for the first American showing.

Nillo, who is a foreigner, carries two parrots around the orchestra, when they are said to answer any question put by an auditor.

The act was engaged for this country by H. Obermayer. It has played at the Hippodrome, London.

The Lincoln Square program states that Harry Lauder will make his American reappearance at that theatre.

**CHARGED WITH EMBEZZLEMENT.**

Atlantic City, N. J., Sept. 10.

Giles Clements, manager of Steeplechase Pier, and Percy Irvin, the treasurer, were placed under arrest here on Saturday by a constable who had warrants sworn out by the owners of the Pier, charging them with embezzlement. They were released under bail by a magistrate.

The owners' technical charge is the theft of 25 cents a day for a series of days.

Manager Clements in a statement made by his attorney claims that the charge is an outrage, saying he never was under a given salary, but received various amounts from the pier company at the end of each season. To a Variety correspondent he stated that he could prove his innocence and would possibly bring a suit for damages against the pier company. Treasurer Moore of the company is in charge this week. Manager Clements and Treasurer Irvin have been here for a number of years, and are both thought well of.

**MABEL MCKINLEY AN "INDEPENDENT."**

Through Myers and Leavitt, her agents, Mabel McKinley, the singer, signed this week for the Morris Circuit.

Mr. and Mrs. Tom Stanford and their daughter sailed on the Adriatic on Wednesday of this week. The Stanfords are expected in London soon.

**VARIETY**

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ACTORS’ POLITICAL MEETING, FIRST TO BE HELD BY ARTISTS


At the American Theatre to-morrow (Sunday) night, the White Rising Political League will hold a mass meeting, the first political gathering ever called by actors. William Morris donated the American for the occasion. Admission will be free.

Among the speakers will be Senator Thos. Grady, Congressman Sulzer, William Leachey, William B. Dunham, D. M. Deimas, Charles A. Towne and many of the leading figures in State and National politics of both the Republican and Democratic faith.

Committees from the Actors’ Society, Greenroom, Playwr’s, Lambro and Comdy Club will have seats upon the stage.

The White Rising Political League has no affiliation with any political party. It has been organized to promote the welfare of the artist, and occupies a unique position among organizations of its kind.

The primary object is to bring to the attention of the politicians the strength of the actor at the polls. Hereafter the player has been looked upon as a nonentity as far as his value in a campaign was concerned.

With the influence of the actor established through the Rising League, the reigning powers in State government will be requested to correct certain abuses possible under present statutes.

The first attempt in this direction will be in New York, Illinois, Massachusetts and Rhode Island. In New York the “agency” law will probably be amended to forbid collusion in the exaction of over-five cent commission by any agency.

In the other three States, the laws allowing a non-resident to attach a non-resident for alleged debt will be looked after by the League to the end that this evil will be corrected.

Judge Brackett of Boston, in association with Denis F. O’Brien, the League’s New York attorney, are now at work upon an amendment for New England.

In Chicago S. L. Lowenthal is working along similar lines for Illinois.

FIRST “BAREFEET” HERE

The first “barefoot” ever shown the public from a stage, as per claim made if not verified, and which belonged to Mildred Howard deGrey, are still Miss deGrey’s mode of locomotion. The dancers has returned to New York City with her “toot-sies,” striking the town at a time when if you haven’t bare feet there’s not much chance of being headed.

Miss deGrey has passed the word to Pat Casey to keep her agog, and the Casey Agency is hoping to show the original of the trade mark which put a few stockmen-makers out of business at one time.

If the bare-foot won’t take again, Mildred has a spectacular dance to hand out which is the Three X’s in that line, according to her own statement. Since leaving New York, Miss deGrey has been exhibiting her cultured toes to the Europeans.

LIVELY TIME, PERHAPS.

Perhaps there will be a lively time yet over the bookings of Joe. E. Howard and Mabel Barrison. Percy G. Williams, who holds a contract from Howard and Harisson for three weeks, with an optional clause calling for ten more, said on Tuesday he intended exercising his option, and would delegate a theatre where the act should appear for the week of Sept. 21, the date it has contracted to commence upon the Morris Circuit.

Last week William Morris stated he expected Howard and Barrison to play for him as part agreement. Tuesday, Mr. Howard for the act, said the Morris engagement would be played by them.

NAT WILLS’ NOVEL PLAN.

Because he has been associated in a “ramp” character so long is no indication that his ability is limited to the raggard adornment, claims Nat Wills, who with others, believe his ability would still radiate from any texture of cloth he might wear on the stage.

Listening to his friends, Mr. Wills has read and favorably looks upon a sketch written by Sewell Collins, named “The Blue Danube.” It has an interesting story of club life. During the early part of the season, Mr. Wills will present it at some out-of-town vaudeville theatre where he is playing, with a competent cast, himself the leading figure.

The novel proposition Mr. Wills will then submit to the managers will be, providing the sketch proves a success, to offer two acts by Nat Wills on one program, “The Blue Danube” for the sketch feature, and “Nat Wills” as the monologist of the bill, the sketch to precede the monologue in all likelihood.

NEXT WEEK’S OPPosing BILLS.

The bills at Percy G. Williams’ Colonial, and Blaney’s Lincoln Square for the week commencing next Monday (Sept. 14) follow; the two houses being starting upon their second week of vaudeville opposition, Mr. Williams booking through the United Offices. The Jigoon Square is booked by Mrs. Morris’ Colonial: Eva Tanguay (held over), Leo Dietrichstein and Co. (new), James Moran (new), Dalliere, Willa Holt Wakefield, Six American Dancers, James J. Thornton and Chasing.

Lincoln Square: Ross and Fenton (new), Milla Bianco Froelich (held over), Walter Jones and Blanche Dayo, Cliff Gordon, Grace Calvert, the Australian Tree-tellers “held over,” Three Dandies, Friend and Downing and O’Malley’s Dogs.

BINGHAMTON OPPOSITION MONDAY.

Binghamton, N. Y., Sept. 10.

Opposition vaudeville opens in this city Sept. 14, when the Bijou starts off the season as a point on the Morris Circuit, booked by the J. B. O. of New York.

It opposes the Armony (Weber & Rush), a United house.

The bill next week at the Armony will be “The Gainsborough Girl,” Howard’s Ponies, Al Lawrence, Murphy, Wheeler and Company, Ruby Raymond and Company, Defino and Delmors, Nelson and pictures.

The Bijou will have Murphy and Wil- last, Campbell and Brady, Morgan, and Chester, Newhov and Phillips, the Rinaldas, Wurtemburg Brothers and pictures.

Admission at the Bijou will be less than charged at the Armony.

HOWARD AND BARRISON.

Mabel Barrison and Joe. E. Howard, who ornament Variety’s title-page this week, are dwelling in vaudeville just now, at the Orpheum, Brooklyn, having returned for a brief stay last week at the Percy G. Williams’ Alhambra theatre in Harlem.

Next week (Sept. 14) Howard and Barrison are engaged to appear at Hammertown’s, and forming that engagement, as per Mr. Howard’s announcement, they will play two weeks at the Lincoln Square with the week after the Armony.

Miss Barrison lately starred in “His Honor, the Mayor,” having previously been prominently connected with “Babes in Toyland” when her song “Put Down 6 and Carry 2” became the song hit of the season.

Any number of persons are of the impression Miss Barrison is in some way related to the “Six Barrison Sisters” who appeared in New York some years ago, but that is not so. There is the slightest connection.

Both as a player and composer, Mr. Howard has gained fame. He composed the music for “A Stubborn Cinderella” (now playing in Chicago where it is one of the biggest hits there in years), “The Time, The Place and The Girl,” “The Land of Nod,” “The Girl Question” and several others.

Miss Barrison and Mr. Howard are immensely popular, both on the legitimate and vaudeville stage, so much so, in fact, they regularly elect where they shall appear.

Ed. S. Keller will place the bookings for Sydney Grant in a new monologue.

SEASON’S GOOD START.

The vaudeville season had an exception start this week, and the opinion was the season held out bright prospects.

Labor Day with its usual large crowds was allowed in the estimates, the Sunday previous having found a packed condition of business at every New York vaudeville theatre open.

At the Orpheum Circuit offices in the St. James Building, it was said this week that all openings over its extensive chain of houses in the west had been most satisfactory, and betokened a prosperous season.

Clark Brown, representing Bennett’s Canadian Circuit, has received an excellent report from his houses over the border.

John Wiggins, who has an interest in and charge of Cook’s Opera House, Rochester, and the Temple, Detroit, stated the Rochester theatre placed the record of its career with this season’s commencement. The Temple is open the year around.

Good openings and business were also reported on the Pohl, Weber & Rush and Morrison’s Circuits.

Four of the Wilmer & Victor vaudeville theatres, located in Allentown, Harrisburg, Norfolk and Richmond opened their season Monday. A count made on Tuesday showed that the gross receipts were on an average of 15 per cent. over the opening of the several houses last season. In nearly all the towns mentioned there was a strong opposition to offset the occurrence of a holiday (Labor Day) and in Allentown the closing of the local summer park was made a big feature beside a ball game in which local sentiment was strongly represented.

The New Sun Theatre, Springfield, O., under the personal direction of Gus Sun, opened Monday, Sept. 7, to capacity business.

Chicago, Sept. 10.

Despite warm weather the burlesque and vaudeville houses opened the season to good business. Matinees were rather light, but evenings better.

“AIN’T IT AWFUL?”

It’s the best bet in the world that “Ain’t It Awful, Mabel!” will yet see vaudeville. That catchline has been in use more lately than anything with “Bryan” or Taft,” but this time E. H. Hanard, now with “The Girls of Gottenburg,” and who wrote the little “pO’Ain’t” with the queried title, has museed up the lines until it turned out a sketch.

ZIEGFELD’S “POLICE DOG.”

A Paris “police dog” will be a novelty in one of F. Ziegfeld’s forthcoming revues this season. It arrived on the New York which reached here from Europe Saturday.

The animal, which is used by the French police in their work, has been trained to search out certain people in the audience and will be worked into one of the Ziegfeld productions.

Another Ziegfeld importation who arrived on the same boat is Fiasco, a Spanish male dancer. The pup and the dancer were both sent over by the Marinielli Agency.
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ARTISTS' FORUM

Chicago, Sept. S.

Editor VARIETY:

Replying to Mr. Leonard, will say that I consider the controversy between us closed.Replying to one Mr. Robbins, will say that a real folding collapse go-cart was not on the market six years ago. So how could he have used it then?

It is very easy after some one originates an idea for others to say, "I used to do that." The complete closing-in-one-of-the-old collapsible folding go-carts was not on the market until April, 1907, and I used it week May 13, 1907, at Star Theatre, Aurora, Ill.

I am not speaking of baby carriages. I mean the collapsible folding go-cart.

Replying to your request to Mr. Robbins to "please" leave Burt Green out of this controversy, will say that I don't see why you should say that? He butted into the argument himself.

Johnnie Rayly.

8 Union Sq., New York, Sept. 8.

Editor VARIETY:

Kindly publish the enclosed communication. This will rectify a wrong impression created by the newspaper accounts of Monday, August 31, when false and injurious accusations were made against me.

I desire through VARIETY to have myself vindicated and to have the profession understand that if the facts were true, The Actors' Union would not countenance or be a party to protecting me in the wrong.

The letter is from the Central Labor body of which I am a duly accredited member and you will note the seal and signature of the Secretary thereon.

Harry De Vaux,
National President Actors' Union.

"New York, Sept. 8.

"To Whom It May Concern:

"By direction of this Central Federated Union I desire to notify you that the published account of the meeting held August 31, 1908, connecting the name of Mr. Harry De Vaux with the so-called Murray Hill Lyceum meeting and the $9,000 alleged graft charges was erroneous, and that Mr. De Vaux was not charged as being implicated.

(Signed) "ERNEST BOHM.
"Cor. Sec'y."

Boston, Sept. 8.

Editor VARIETY:

I have been a circus performer for years, doing from one to three acts and clown. Have toured the world over with some of the best American and European organizations. I arrived at home two weeks ago, after an all-summer engagement. While laying off here I called at the Old South theatre, a moving picture house. The manager offered me $12 for seven days' work and five shows a day. I visited Congress Hall where the manager met me at the door. He also said his limit was $12 weekly.

I don't want to say anything against "vaudeville," but if you are asked by anyone as to my whereabouts, tell them I am making a B-line back to the rings of vaudeville at "twelve per hour" until five shows, I might have to go hungry but 31 cents to a performance, but under the tents, I can eat the sawdust on a pinch if no one is looking.

Signor Ferrello, 35 Salutation St.

JOE HART'S "STAMPEDE."

With the price of admission placed at $1 each, on last Monday at a picture show place in Coney Island, where the usual gate price is five and ten cents, Joe Hart gave a copyright performance of "The Stampede," staged by Claude L. Hagen. Mr. Hagen superintended the single performance.

The "Stampede" employs six characters, the feature being a realistic moving picture of a cattle stampede, showing 20,000 animals in a mad race, destroying everything in their path.

"The Stampede" will probably be first shown abroad. Mr. Hart's other acts booked for an early winter appearance in London, "Polly Pickle's Peta" and "The Rain-Dears," will play in the East until the date for their departure is reached. The "Peta" open Sept. 21 at the Garrick, Wilmington. The "Rain-Dears" start the same day in Brooklyn.

Harry Stanley and Co. (late of Stanley and Wilson) have a new act in "one" named "Before the Overture."

ISADORA DUNCAN MAY REMAIN.

It is said Isadora Duncan, the classical dancer, imported back to her native land by Charles Frohman to appear in a series of dancing entertainments, may remain here permanently.

Miss Duncan appeared at the Criterion up to last Saturday night, having been handicapped in her New York showing through inability to present some of her dances with the children who made a charming feature of Miss Duncan's London performance.

If Miss Duncan concludes to take up a residence once again in New York it will be through the persuasion and support promised her by a coterie of wealthy fathers and mothers who have great reason to be thankful to the dancer.

At the time of the Windsor Hotel fire holocaust, some years ago, Miss Duncan conducted a dancing school there. When the alarm sounded, the young girl lead her school of sixty pupils, who were then in attendance, safely to the street. It was admitted that but for Miss Duncan's coolness and presence of mind, there would have been several calamities to record among her youngsters in addition to the great many casualties resulting from that disastrous blaze.

ARTHUR SANDER DIES.

Chicago, Sept. 10.

Arthur Sanders, who was stricken with apoplexy while playing in "A Girl at the Helm" in Milwaukee last week, died at the County Hospital in that city Saturday.

Mr. Sanders was popular here through his long association with the La Salle stock company. He was 50 years old and leaves a widow.

FIDDLER AND SHEHolon.

"THE TWO BOYS FROM THE WEST."

Who have received credit from press and public for offering a number in vaudeville more entertaining and vastly different from any other colored act. Discovred by PAT CASEY.

ST. LOUIS TWO.

St. Louis, Sept. 10.

Commencing Sept. 21, the Columbia, formerly the only vaudeville theatre of the first class here, will re-enter the field with the same policy, working in friendly combination with the American, which will also continue. The latter played the vaudeville shows after the United R. & E. settlement last season.

The Columbia will be under the management of Middleton & Tate as before. The Oppenheimer Brothers manage the American. Both will book through the Western Vaudeville Association of Chicago.

FELIX AND CAIRE COME BACK.

Felix and Caire, the "kids" who have been playing at the Casino, signed for twenty weeks over the Morris Circuit on Tuesday. They will open at the Lincoln Square Sept. 21.

The Slubberts offered to place the youngsters in a piece, with a two-years' contract at $550 weekly, but Adolph Neuberger, their manager, declined. Arthur Hopkins, the agent, booked the number through the Morris office.

DELMAR LEAVES UNITED OFFICE.

Cleveland, Sept. 10.

The Mark & Delmar Amusement Co. has been formed with Jude Delmar, formerly of the United Booking Office, the General Manager.

E. M. Robinson has taken charge of the bookings for the theatres which were cared for in this department by Mr. Delmar, when at the United Booking Office.

DONNA SEYMOUR AGAIN.

"The Hall Room Boys," a musical show, was dated to play at Porterhouse Monday, but at the time the curtain should have risen for the Labor Day matinee the actors were still frantically wiring Walter Rosenberg, who controls the Porterhouse money for the same money for the actors to stand.

Mr. Rosenberg couldn't see it that way at all, all, for "The Hall Room Boys" is under the management of one Donna Seymour, and was it not this same Donna who left a company on his hands about a month ago in Asbury Park?

"The Hall Room Boys" played in Albany last Friday. Its financial condition was feverish, and after the performance Donna had faded.

The company was nominally under the management of T. J. Morton. He signed the contracts, but Miss Seymour was the real party of the first part.

NEVER HEARD OF GAYLOR.

Chicago, Sept. 10.

The manager of the Majestic, St. Paul, never heard of Bobby Gaylor, although his theatre advertises "Advanced Vaudeville." Recently Bobby wrote the house about some one billed as "Bobbie Gaylor."

The manager answered he had never heard the Irish comedian, and advised Mr. Gaylor "no one in this world can claim an original name." He also said 'Bobbie Gaylor" is a lady. Everybody hopes it's true.

"The Zingari Singers" were shipped by Geo. Homens this week to open at Pan- tagues, Seattle, to-morrow (Sunday).
SOUTHERN ROUTES PROMISE CLOSE CIRCUS OPPOSITION.

Ringling Bros' Show and "101 Ranch" Play Nashville, Tenn., the Same Day and Clash In Other Southern Railroad Towns.

What promises to be the most sensational circus clash of the season is due in Nashville on Oct. 2 when both the Ringling Brothers Circus and Miller Brothers "101 Ranch" play the same town. At this writing the Wild West outfit seems to have taken the first trick. The Miller crowd have secured the Baseball Park which is within a few minutes of the business centre of Nashville, while the Ringlings are scheduled to raise their big top or a lot some twenty minutes further out.

This is only one Southern stand in which the two routes cross each other. They come in close contention in three other cities where already the opposition billing brigades of both organizations have been very busy. "101 Ranch" also plays Atlanta and Knoxville, both on the Southern Railroad, as well as some towns on the Louisville and Norfolk.

This aside the report that the Ringlings had secured a 30-day "shoot-out" contract with those roads to follow a similar agreement recently played by the John Robinson shows.

It is a curious circumstance according to showmen, that George Allen was able to get off a "shoot-out" contract from the Southern and L & N, which none of the other railroad agents were able to break, while Eddie Arlington somehow managed to beat out the Ringling agreement.

The latter contract was secured by John Ringling himself. He went into the Southern territory on his private car some weeks ago and canvassed the ground thoroughly.

The Wallace-Hagenbeck Circus is scheduled to travel over the Southern during September or October. Late this month the Cole Brothers are due to be in the same neighborhood, while a report has it that the Buffalo Bill Wild West will end its season in one of the South Atlantic States about the middle of November.

SUE RINGLINGS FOR $45,000.


Seven attachment suits were brought against the Ringling Brothers' Circus when it played here Saturday. A number of plaintiffs demand damages amounting to $45,000 for injuries received Sept. 14, 1905, during a severe storm in Marysville, Mo.

It is said that these suits are merely test cases and that many others will follow. The suit of the performance agents for damages claimed by the executors of the estates of persons who were fatally injured in the accident, according to the statement of lawyers interested in the present proceedings.

Everything on the circus lot was attacked by Sheriff Henley, who served the attachments, with the exception of the wild animals. This is not a spendthrift community, and the county was willing to leave the feeding of the animals to the showmen in case the outfit were held in town any length of time.

The precaution, however, turned out to have been unnecessary. Afternoon and evening performances were given, and the show was able to leave town on time by the defendants filing answer to the suits and putting up bonds. People were turned away at both shows.

These same seven suits were brought two years ago when the Ringling show played St. Joe, but at that time the present law in relation to attachments was not in force, and it was found impossible to secure proper service.

The suits are brought by Frances Kaue, $2,000; George Dippo, $25,000; John Dippo, $2,000; Scott McKee, $2,000; Emma King, $2,000; James E. Orme, $10,000; Zachariah Harris, $2,000.

At the time of the Marysville blowdown the guy ropes of the big top broke during the afternoon performance. The falling canvas overturned the hippopotamus cage, crushing William Booth, a resident of Marysville, to death, Charles L. Robinson, editor of the Marysville Republican, was also fatally injured.

JAMES SILBON INJURED.

Sacramento, Sept. 3.

Yesterday afternoon while James Silbon of the Siegrim-Silbon Troupe with the Barnum-Bailey Circus was about to start his single trapeze act without a net beneath him, one of the guy-ropes broke, throwing Silbon from a height of thirty feet to the ground.

The acrobat's nose, jaw and right arm were broken by the fall. Internal injuries that were feared have not developed, and Silbon is slowly improving.

It was reported in New York that the aerial act had closed this week that Todd Nejestor was on his way East.

MORE CIRCUS OPPOSITION.

The Al. J. Wheeler New Model Show, a fifty-horse wagon outfit, Cole Brothers, a railroad organization, and Howe's London Shows have been carrying on a three-cornered fight for business in the East and New England, the first-named circus got rather the best of it, its 25-cent admission fee offsetting its handicap in size.

In Smithburg, Me., Fletcher Smith left the Wheeler outfit to go with the Cole Brothers, Sept. 3. Two days later Mrs. Wheeler was called away to her home city, Troy, by the news that her father was dangerously ill. She took her young son Leland with her.

The show will soon go into the South where the season will be extended at least through November.

The Ringlings are making engagements for next season.

BIG SHOW CLOSES NOV. 14.

San Francisco, Sept. 10.

The Barnum-Bailey Circus, opening here yesterday, will travel South after this engagement on Sunday next. The season will wind up on Nov. 14, at some stand in Mississippi likely.

Rumors that "The Big Show" will not 'vey acc'n, remain are ridiculous. It is more probable that the Barnum-Bailey Circus during the summer of 1909 will remain in the Middle West and Western territory altogether.

"CYCLONE" ON THE JOB.

There is a real circus canvas boss, "Cyclone" Cavaghan, in charge of the top which is set up during the performance at the Hippodrome stage. He arrived early this week, and after a few rehearsals by Frank Melville, took charge of the work at the opening Thursday night.

"Cyclone" had previously been part of the Ringling Brothers' mechanical forces traveling with the Barnum-Bailey show, but now "lowered his name", Anderson for the Hippodrome performance. He has been responsible for the raising and packing of the Barnum Bailey top for twenty years or more, and is one of the best-known experts in the circus world.

Cavaghan got his nickname some years ago when the Barnum-Bailey circus was playing through Texas. Late one afternoon a wind storm arose. Cavaghan ordered his men to the guy ropes in the hope of bracing things enough to prevent a breakdown. When the storm let up enough to permit breathing there was nothing left on the lot but Cavaghan and the guy rope he himself was gripping.

"EDUCATIONAL" PICTURES IN CHICAGO.

Chicago, September 10.

Samuel B. Wintenerz, who accumulated a fortune in the auction business in Chicago, is looking for locations for picture theaters in this city. He intends establishing a chain of about twenty in and around the Windy City.

Picture houses are springing up like mushrooms. All are thriving. Every big street has a half dozen neighborhoods, which all report has it that the Buffalo Bill Wild West will end its season in one of the South Atlantic States about the middle of November.

MOVING PICTURE NEWS.

PATHE A RENTER.

Pathe Freres' American agency announced its entrance into the rental field yesterday. The company, which together with many exhibitors received circular letters from the French concern soliciting business, particularly independents.

It was explained at the firm's 28th Street office that the rental agent to the establishment was designed as a means of recovering on a large amount of surplus stock for which there seemed no active market through any regular exchanges, whose demand is for "first run" reels.

The Pathe company has an immense amount of old subjects which have never been used, and this property will remain practically dead unless some means is used to dispose of it.

The understanding at the Buffalo convention in February was that manufacturers were not to engage in the rental business, but the Vitagraph company has maintained as a separate institution an exchange which supplies among others the P. G. Williams vaudeville theatres and Hammerstein's. But this is in existence at the organization of the present trade association.

AGREES TO PAY FINE.

It is understood that Miles Brothers has agreed to pay a penalty to the manufacturers' association on the accusation recently brought against the firm for charging it with committing a breach of the contract operating between the film renter and manufacturer.

Report had it that some ten days ago the manufacturers assessed a $5,000 fine against Miles Brothers. In several conferences since then that amount is said to have been reduced to $2,500, and this amount the rental concern will pay.

FIGHT AMONG UNIONS.

The disagreement which started among the Actors' Union, the Stage Hands Union, and the Brotherhood of Electrical Workers in the American Federation of Labor about a year ago, about jurisdiction over the moving picture operators, is said to threaten widespread complications.

All three bodies claimed jurisdiction, but it was awarded to the stage hands. Then the Actors' Union caused the whole controversy to be reopened on the claim that when the original settlement was made by the executive council, the actors were not given a hearing. The question then hung in the air until several weeks ago when the three unions came together for a conference.

The electricians want the moving picture operators under their standard and the Actors' Union is willing to have it adopted this way, but the latter organization is unwilling to give the stage hands the contested jurisdiction. Until Samuel Gompers is able to settle the question positively it is likely that nothing more will be done.

But in retaliation the electrical workers threaten to start an agitation in the national association to take away from the stage hands all work now back of the stage whose duties would entitle them to membership in some other trade's union. For example they want stage carpenters to bring in building trade union, electricians to the Brotherhood of Electrical Workers, etc.
NEW ACTS NEXT WEEK

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

Rose and Penton, Lincoln Square. In Die Drei, Leit, Colonial.

James Moran, Colonial.

Lulu Beeson Trio, Alhambra.

Charlie Case, Orpheum, Brooklyn.

Médéville Ellis, Hammerstein's.

Albert's Polar Bears, Hippodrome.

Eight Brazilian Equestrians, Hippodrome.

Four Rigos, Hippodrome.

Four Punch Churcys, Orpheum.

Kleeston-Marlettas, Hippodrome.

Three Demons, Hippodrome.

The Romano, Bianey's, Yonkers.

Mr. and Mrs. Nello, Bianey's, Yonkers.

Ralph Johnstone and Company, Bijou, Bayonne, N. J.

LaFeva and Cross, Bijou, Bayonne, N. J.

Henry Vogel and Company, Bijou, New Brunswick, N. J.

Kean and Dean, Bijou, Perth Amboy, N. J.

Eddie Harris, Henderson's.

Frank A. Gotch and Company. "All About a Bout" (Comedy).

27 Mins.; Three (Parlo; 12); One (Special Drop; 6); Full Stage (5).

Hammerstein's.

No one expected to find in the championship wrestling of the world an actor, nor did any one probably imagine that important athletic personage, Frank A. Gotch, would invade New York City with a real, genuine comedy sketch to present his prowess on the mat. Mr. Gotch sprang the surprise, however. In his New York vaudeville debut, Mr. Gotch is the center of a very well and brightly written comedy sketch, containing several laughable situations and employing a competent cast. Especially commendable are the "straight" man and the "hard-boiled" man. The cast was not mentioned on the program. Gotch, himself playing an amateur wrestler and the "center" of the Yale varsity football team, is suddenly impressed to substitute in a professional bout. To be given at the Madison Square Garden, he being pitted against "Atlas" Stetzel. Frank Conroy (Gotch) accepts the mission, but his aunt strenuously objects in a funny scene, and his sister warns Conroy he will lose his "Y" (the Yale letter graduates "making" the varsity athletic teams are allowed to wear). The "straight" man says to Conroy, "Never mind the 'Y'; just keep your peepers glued to that 'S' with the two lines down the center; that's the letter that counts." The second scene is the entrance to Madison Square Garden, in "Once," running six minutes, much too long but delay possibly becoming necessary to allow of the set for the interior of the Garden, with the ring for the wrestling. The third and last scene, is in the belt, with the bout for about three minutes Gotch wrestles with "Atlas" Stetzel finally throwing him with a "tie-hold." A well-painted set represents the Garden, and a number of supers are ranged around the ring, although on Monday afternoon this detail could have been improved upon by many more, sufficient at least to give the stage a crowded appearance. Mr. Gotch


At last a real "Salome" dance has been given to vaudeville in this town. Mlle. Bianca Froelich, who danced "The Dance of the Seven Veils" in the Metropolitan Opera production last season, brought into the Lincoln Square a production as well for vaudeville, offering again her "Seven Veils" under the new title of "Salome." Twelve or fourteen people are upon the stage, four principals,成本 and soldiers. Herod, Herodias and the executioner are played by M. La Salle, Mlle. Delaney and M. Krause. M. Krause as the executioner was the only flaw in the presentation. He hurried through his performance at last Saturday's matinee, suggesting more a messenger of the King than the official headmaness. Mlle. Froelich gracefully dances about on her bare feet, having nothing to hide her nakedness to the waist with the exception of a slight cloth. Relieving her waist of the veil, the King逐步其在 need求 the head for of St. John, the Baptist, when the executioner goes forth. The head is returned to the stage in a large silver dish. This might be gruesome realism almost were the occasion to make his mission more plain. "Salome" dances about the head, finally falling prostrate beside it. Mlle. Froelich, in tiny one-piece, while resting as a dancer, possesses dramatic ability, which she employs for the pantomime. The setting is elaborate and the production sumptuous. It was arranged by Louis Albertieri under the personal direction of Frank Rigo, the Metropolitan Opera House stage manager. Mlle. Froelich was obliged to take several cuts at the opening show. They were given genuine appreciation of a very happy and well-presented number. Still it is the "Salome" with a "cooch" reminder. Siene.

Tazahara's "Whirlwind Araba." 5 Mins.; Full Stage. Hammerstein's.

Said to be a re-apperance over here, Tazahara's Araba do not seemingly differ in many particulars from the other foreign "whirlwind" acrobats who have, in the past few seasons, appeared in companies on this side. At the opening two of the men give a combat with short swords, a rather catchy display, and there is a youngster in the act made good use of; also new one "pyramid" formation. The "pyramid" and the wild acrobats in the closing won the customary amount of applause. Siene.

The Australian "Tree-Fellers." Woodchopping. 9 Mins.; Full Stage (Special Setting; Woodland).

Woodchopping.

The Australian "Tree-Fellers." Woodchopping. 9 Mins.; Full Stage (Special Setting; Wood); Lincoln Square.

Entirely novel and interesting is the act of Jackson and MacLaren, two Australian bushmen, who come here from their native land by way of London where they exhibited at the Hippodrome as "Australian Woodchoppers." The stage is extremely well set to represent a section of the woods where trees are being cut down. At the Lincoln Square a quartet of woodchoppers sang a song quite unnecessarily; following which musical opening, the two woodchoppers in white were introduced by an understandable announce. The axe-men, after splitting a block of wood with a swift, unerring motion, several tricks with the axes, throwing them from a distance to a wide plank, set upright, the best trick being when Jackson, proclaimed the champion woodchopper of Australia, split a narrow strip of light-colored wood held against the dark background of the plank by his partner, MacLaren, who was stated to have been Jackson's nearest rival in the home country. Fastening a short think section of a tree trunk to a log, each then proceeded to race the other in chopping the trunk. Hacking and hacking weapon with swift, unerring motion, the axe-men, when half way into the log, commenced from the other side, slowly bringing the center of the log into a narrow strip. With a final blow the upper half toppled over. At the first show, the two finished a tie. It is noun to see the play with the axes. Some little excitement was worked up by the "supermen" and members of the crowd calling out the stage to their favorites in the race, and the exhibition interested the audience greatly; also the previous portions of the act, especially when the men wielded the long saw together, a pretty picture. Both are slightly built, comparatively, without visible brawn. Siene.

Castellane and Bro. Bicycle. 10 Mins.; Full Stage. Henderson's.

In framing up an act for vaudeville Castellane and Brother have gone in for the sensational entirely. Aside from a minute or two of well-executed routine stuff, those not seeing, there is no other riding. Three tricks of especial merit are shown. The first is one that has not been seen before. Castellane rides a wheel having a pole about six feet high attached to the handle bars, upon which his brother does a head stand. In the second Castellane does a bicycle jump of about seven feet, landing on a platform, sending the bicycle and the rider also on a wheel into a rapid for- word somersault. The trick is very well done and the speed with which the boy turns in the air rather takes your breath away. The loop is used as a finish. Castellane then comes down a short incline, circles in the air, landing on a platform; the force unfastens a spring, sending his partner into a backward somersault. The effect of the trick at Henderson's was so great that it is impossible to secure anything like quietness. Where stillness may be had the trick will prove a thriller. The act did extremely well, each of the feature tricks being heartily received.
Edna May Spencer and Company (a).
"The Devil." 13 Miss.; Full Stage.
115th Street.
If Henry W. Savage and Harrison Gray Fitch's "The Devil," have not locked horns on the question of ownership of the Hungarian expression "The Devil," to the great advancement of that play's fame, vaudeville would probably never have heard of it. Miss Spencer and Mr. Fitch's "Devil" is rather high on both the same bill have a good deal in common, although both would probably be loath to admit it. They are the creatures of transitory public interest, a manifestation of the Andrew's-insatiable desire for "drawing cards." Certainly the pair should for once satisfy the public appetite for novelty. P. T. Barnum could have done no better, and the results as evidenced at the Tuesday evening performance justified the means from the manager's view. If one may judge from the printed reports of the legitimate productions, the original text has been followed fairly closely. A fairly complete sketch of the narrative as far as it concerns the artist and his ex-soulmate is presented, and has been fairly well-crafted, a glimmering epigrammatic dialogue is preserved. A play may talk in parables, but a sketch must talk in terms of action. And so when the "Devil," as represented by Miss Spencer, gives the requisite speeches as long as a sleepless night and as complex and subtle as a French pun, the best trained audience in the world is going to feel itself oppressed. Beside vaudeville does not concern itself with the niceties of allegories of "The Devil" sort. So the best that Miss Spencer got for her epigrams and tall acting was the impression that the sketch was a bit naughty and very vague, but interesting because the newspapers have talked so much about it. The names of the supporting actors are not given. They are not important anyhow, except to furnish Miss Spencer lay figures to talk through, for she does not talk to or at them. Rather she delivers a lecture to the audience. One may expect that Miss Spencer could cut if the final one. She has the last word anyway, but insists upon speaking quite a piece after she has had her final say and the play is all over. Anybody but a first-rate artist would see the "And so it goes" is cynical and devilish enough without piling up more moral—or immoral—rejections. The uptown audience listened to the pay in stony silence, but at the finish came splendidly to the surface, with applause.

John J. Hayes. Marathon Race Victor. 11 Miss.; Open One (Pictures); Close Full Stage.
115th Street.
The setting aside the point of sportsman ethics involved in the public appearance of an amateur athlete dragging one of the most highly prized international amateur trophies in the world before a vaudeville audience, there is no room for discussing the merits of Hayes' offering. It will last as long as the newspapers keep alive interest in last summer's Olympic games. Undoubtedly it drew business to the Brown Theater, and especially the "marketing" in respect to the upstairs portion. Tuesday night every gallery seat was occupied before the curtain arose. The orchestra did not seem to be so well patronized. The arrangement for which Hayes offers the excuse opens with a series of moving pictures showing the start, progress, and bits of the finish of the late Olympic Marathon, accompanied by running comments by apale youth who seems to have acted as Hayes' manager in London, since he appeared in the pictures. The affair are, for the most part, shot from the balcony. Then Hayes is introduced, seated on a platform borne by four young men dressed like Hayes in running suits decorated with the American emblem. Hayes goes into a six-minute monologue, Miss Spencer, handling his talk with a rather engaging awkwardness, and finishes with a demonstration of the stride used by long-distance runners. He runs three or four laps around the stage, making a quick exit at the finish. The applause was more generous during the turn, and Hayes responded with another bit of talk, and finally took half a dozen bows. Rush.

Lincoln Square.
"The End of the World," as played by Alex. Carr and Company in the burlesque show "Wine, Woman and Song" stood brightly out in the olio of that piece. Burlesque is not burdened by over-artistic numbers for the vaudeville portion of the program, and cannot afford to neglect notice on the burlesque circuits. But in vaudeville, where the sketch is again presented for its first time this week at the Lincoln Square, "The End of the World" is no startler, being simply a well-written sketch with some fair comedy in it. Aaron Hoffman, the author, is not given the credit upon the program. Carr, as the age-heavy, who believes in "Tohlikey," is not the brilliant performer upon the vaudeville stage his burlesque shows, with the surroundings as a aid, made of him. The picture portrayed the son, and Ruth Hayes, "Esther," his fiancée, did very well, Mr. Franklyn especially. "The End of the World" will just perform the mission of any similar sketch in vaudeville. That is to say, a likeable "sketch" number for the program.

"Winning a Gibson Widow" chief object is the introduction to New York of bothwell Brownes as a female impersonator. Mr. Brownes, a Californian, plays the "Gibson Girl" in the pantomimic sketch, the mode for the reproduction of the several sketches of the famous British Charles Dana Gibson's sketches. Something of a story is founded upon the setting, a drawing room, with a page in attendance. The "Gibson Girl," Miss Young, an impression of her usual type. The page (Myrtle Guild) is afterwards a very tall "Cupid," who shoots the love dart joining the pair. One must be versed in the history of "The Gibson Girl" to follow the pantomime, and must have a knowledge of the Gibson sketches to grasp the poses, which by themselves can not be expected to hold a vaudeville audience for eleven minutes in addition to the small pantomime. As a "Gibson Girl" Mr. Brownes, while large, wearing a wig tending to throw his face into horder relief than his feature naturally, has the same time, the "Gibson Girl" in the public mind, the layman in the house suspected his sex, and upon Brownes' disclosure at the finale the audience seemed still puzzled, the appearance being intermittent for a few seconds, then bursting into a solid round. Mr. Brownes indicates a decidedly clever female impersonator, but has still to be judged by more than one character. The "Gibson Girl" might be made a bit in a regulation change act. It now drops somewhat, without much appearance to shorten the act unless some of the poses, held too long are cut. The regulation impersonator act for Mr. Brownes would seem to be the best if he can maintain a series of impersonations.

Lafayette-Lamont Troupe. Acrobatic. 17 Miss.; Full Stage (Special Set). Henderson's.
A pretty opening makes a good impression for the Lafayette-Lamont Troupe right off the reel. A special set is used showing a huge clock in the centre of the stage, upon which the young lady of the troupe pops. Two men compose the remainder. One works "straightly" and, with the woman, shows several girlish feats in the hand-to-hand balancing. The woman is full of ginger and possesses a pleasing personality, besides being an equilibrist of uncommon skill. The comedy is the weak part. The comedian has no special method, and his efforts are for the most part forced. He is, however, one of the best ground tumblers that has seen, and the trick of balancing on the hands could be employed in straight acrobatics. The act runs about seventeen minutes. With judicious cutting of from four to five minutes, it will be in shape to play the best time. 

Edgar Bixley entertained Dr. and Mrs. H. S. Colding, Winona Winter, Mr. and Mrs. Banks Winter, Hugh Comer and a number of other notables on his beautiful yacht, "Lackawanna" last Thursday night. Bixley with his wife are residents of the Columbia Yacht Club during their stay on the Hudson.

The Kellinos (a). Musical Acrobatic. 14 Miss.; Full Stage (Special Setting). Fifth Avenue.
There have been some pretty good "Kellino" acts around New York in the past, but not one touches The Kellinos. That act lives up to all the glowing advance reports about it. They do what other acts have done, and they do what others have never done—at least in New York. A Venetian setting, with a bridge effect at the rear, surrounds the acrobatics. Four men, two boys and two girls composed the Kellinos. The opening scene was the arrival of the woman singing "Love's Roundelay" from "The Waltz Dream," accompanied by the remainder upon string instruments. Following is a quartet dance, then the "Kellino" exercises start in, never ceasing until the finale, swift sure work being gone through continually. The "bridge" conceals a bounding net, made use of in the finale for a series of difficult feats, the most striking appearing to be a forward somersault from the net, quickly made, the turner alighting with his feet upon the returned feet in the understanding, no matter how the one in the brace is called. Another feat and showy trick was a two-high on the feet-to-feet balance, the top- mounter being swung into position while the first man was balanced. The act is "circused" throughout, and perhaps a "circle drop" would set off to better advantage than the Venetian background and costumes. The two women all in, and are probably used because they are carried. The entire opening up to and inclusive of the dance could be easily dispensed with, although very well in its place, taking up the fourteen minutes, an unusually extended time for a number of this character. The Kellinos is an act which can stand any kind of billing, and it is an act which should be heavily billed.

Princess Rajah. Dance. 10 Miss.; Full Stage. R. H. S., 12th Avenue.
Princess Rajah wears finery, and of course that lets her out of the Grand Barkec Order of Salome Dancers. She does use the head of Poor John though, but in a different manner to different end. The Rajah has the head pasted onto the seat of a chair, and when tired of wiggling around it, she picks up the chair, head and all, in her teeth and gives John's upper extremity a merry-go-round. The trick itself isn't at all bad, in fact, the dancing throughout is very good, but why drag the head in all? If she were doing a burlesque, fine, but there is no attempt at that and the idea becomes ridiculous. The Princess was well liked at Henderson's, and was evidently a drawing card, for many left as soon as she had finished.

(Continued on page 18.)

E. C. Lilly, manager of "The Australian Tree-fellers," at the Lincoln Square, has issued a challenge, with a reward of $200 to any person who may defeat either Har- ry Clancy or Millme. Two wise choppers. The winner will also be entered, with transportation prepaid, in the national competition to be held at Mel- bourne in November.
WATSON'S BURLESQUERS.

"Make them laugh," is the slogan of Billy Watson. It doesn't matter how, do it. In carrying out the idea Billy is more than successful. The laughs follow each other through those acts with untiring regularity. At times the dialogue attains a purple hue, but the stuff goes double, letting the talker out. It is seldom offensively.

The show in the main is the same as last season. "Kroussmeyer's Alley" is given in three acts. The first and second are separated by what the program places to call "an olio." It consists of two singing acts in one.

Between the second and third acts the time is used up by Billy Watson and Billy Speer or in a conversational arrangement.

It may do to say right here it is doubtful if anything funnier than this talk will be heard in burlesque this season. Some of it would never do at a benefit of the Mothers' Club, but it is so funny and well handled that it can be overlooked.

Let's get to the big part of the show. The chorus is just inexcusable. There are about forty of them, yet they don't seem to care if they look like a thousand from the front. If there were one more on the stage it would be breaking the fire regulations.

As for the Bernstein & Fokker Vaudeville the orchestra is a bit well-organized. What they have to show is that they are good at making a noise, but as to what it is, that is a question whether Annie was picked because of the chorus or the chorus because of Annie. Anyway Annie looks almost petitle with that massive background.

Vera Spence follows, and while she may not amount to much, although there are one or two well worth while. A mixed sextet for the finale of the second act was easily the best and made a cordoning fast finish.

The girls are all called upon to do a little something or other alone at some time during the show. The opening of the second scene takes on the aspect of a chorus girls' contest. A couple of Watson's did very well, Harriet Dalley carrying off the honors with a nicely turned bit of "coon" shouting.

The only costumery of the show is rather below par. There are few changes and these, with possibly one exception, have hardly even the appearance of newness to recommend them.

Billy Watson follows the hot pace set by Watson without getting lost in the comedy race. The two are on the stage almost continuously, not even leaving it during the numbers in which they do not participate. They are never tiresome.

They work up the feud between the "Dutchman" and the "Irishman" so skillfully that every time they come together there is a laugh. They are the only other man involved to any extent. He does well as a "Dutch Cop."

Miss Bernstein is the lone woman principle. She is in the act, but unless she gets into the chorus. Annie's caliope voice is heard to advantage in the pieces, and also in the allegro olio. A very attractive brown dress has about her, while the only wardrobe Anna displayed. Her dress doesn't really require any more, but at least another "kid" dress might be worn for the closing.

The Bijou Owne Trio are the rest of the olio. They make a good singing trio of the usual type. The singing went very well.

RICE & BARTON'S BIG GAIETY.

Charles Barton has applied the polite farce idea with a nearer approach to success this season than for a good many years. Barton has been addicted to this form of burlesque offering for a long time. It has serious drawbacks, chief among which is the restrictive influence upon operation of the chorus. Even in this year's opening piece, the best Barton has had for a long time, the choristers remain in inactive for twenty minutes or more, doing the orphan act, an "oliot" which brings them on the stage at the opening and finale.

Barton is in his old-time rôle of the sporting man and makes it genuinely through a series of farcical complications.

The principal comedian is admirably assisted by an uncommonly impromptu array of funnakers, prominent among whom are Jack Magee (Murphy & Magee), Fred Eckhoff (Eckhoff and Gordon) and Jeff Healy (Jeff and Lavern). This second piece is saddled with an impossible rôle in the first part, but shows up to better advantage in the burlesque, where also Healy and Eckhoff have some capital comedy.

The opening of the burlesque gave the audience its first glimpse of tricks, in the gliterring display being Alice Maisel, in quite the nattiest "principal boy" costume that has been seen this season. Miss Maisel is perfectly proportioned for apparel of this sort and the audience voted its approval of her with enthusiasm and frankness. Murphy and Eckhoff here have the grotesque roles of two tramps masquerading as noblemen, but their comedy was a good deal newer and fresher than that familiar idea, while Barton did not attempt to carry the ball. The second piece is saddled with an impossible rôle in the first part, but shows up to better advantage in the burlesque, where also Healy and Eckhoff have some capital comedy.

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Camille Farlardaux opened with her singing spot, and two other pieces in the act, one a comic song and the other a very clever dance. The dressing is satisfactory at all times, but the numbers could be stage-managed to much better advantage.

HARRY BRYANT'S EXTRAVAGANZA.

It will have to be said sometime, and just as well now as any. The selection of female principals for burlesque has changed, but not in the way the doing that now, and will in the future, if probably the worst fault of a burlesque organization isn't corrected. This goes for the Harry Bryant show especially, since Mr. Bryant has a good piece of chorus in "Whis, or the Mayor of Tank Town" written by Fred Wyckoff, and he has six women principals, Edith Bryant, Elizabeth Magee, Bertha Hambman, Clara Berg, Florence Hughes and Lillian Sieger.

Of the half-dozen there is but one helping Mr. Bryant's show. That is Elizabeth Mayne, the soubrette. Miss Mayne can not dance, neither does she have a good singing voice, but the girl looks well, dresses nicely and has plenty of ginger, so much so she should be on the stage much more.

Clara Berg had the most to do among the women, mixing up in nearly everything, wearing tights, singing, etc., finally putting a period to her wild stage riot of acts.

Since Miss Sieger can play the cornet sufficiently to win applause in the olio from an untouched audience, why should she sing at all?

Ten women are the Clapper Trio, who sing well in the pieces holding up the vocal end, and in a light-constructed act in the olio. Harry Bryant, Fred Wyckoff, Mr. Parent, Billy Cook and Geo. Johnson are the comedians, Messrs. Bryant and Wyckoff handling the larger part of the comedy, Bryant rather subdued in comparison to former days, and Wyckoff as a comic can still be classed among the comedians.

The chorus, which numbers about twenty, is a German, oftentimes wavers over into a Hebrew dialect. Parent makes a fair "kid," poorly made up, and Johnson is a constable, not at all bad.

There are eighteen girls in the chorus. Their work shows a lack of discipline, the dancing and alignment being very irregular. One tall good-looking blonde in the second row near the right end (from orchestra) might fall asleep standing up any moment from her bearing. Two brunettes in the front line on the other side appeared to be at ease, and of the chorus seem lively. Some of the girls are fairly good-lookers, good enough to be made principals under the circumstances.

Five or six changes are made in the front during the show, and two three in the act. The act, when it opens, is abufant, but the numbers could be stage-managed to much better advantage.

A Tangled Tale of Theatrical Troupe's Troubles in a Temperance Town, the program description of the piece, is a good account of the plot. Some "imagin-" a theatrical scene, and two-count a scene of love intrigue, Wyckoff inflicts what is almost a monologue during the action, but the dialogue and story are well written. Were the comic material not so bad, with the plots, the show would help.

Darmody, the club jumper, opens the olio, which besides the two previous acts mentioned, has The Goy Trio, a man and two dogs, giving a rather interesting hand- some second piece. Also Miss Maisel sings a song on the "beath" gown girl with a bit of incendiary petter and wears a startling sample of that mode.

Mr. Bryant has assuredly striven to present a show which would rank with the best. He has everything up to the mark except along exploiting f for the mistakes—a fatal one in this instance as well as in others.

GAY MASQUERADERS.

To call the Bob Manchester show a riot of color would be totally inadequate. It is rather a carnival of disorderly confusion, and one cannot number all the constituents. The women principals are the worst offenders. They all go the limit of color combinations, but perhaps the creation which Sue Fisher wore in the second act led the others a little.

The chorus also has some weird dress combinations. One was an opera cloak of blue and yellow that fairly shrieked. It all very well to make burlesque with such color, but Manchester let his costume do neck falls and somersaults.

In other respects the two-act piece, "A Night on Broadway," gives promise of working out into a capital burlesque show. The second act can stand as it is, but the first needs strengthening in the comedy. It is the book at fault rather than the principal comedian, Harry A. Emerson. Emerson strumpf through the straight dialogue in the first part, and in the second part,Emerson is the wild clowning in his desperate effort to gain laughs. He doesn't have to do this, for in the second act, where the book gives him half an opportunity, he is genuinely funny.

Miss Fisher is at her best when singing. She has a splendid contralto voice, and it was the subject of wonder that she was not given more to do. Her only real opportunity came in the olio when she sang "You've Got to Sing an Irish Song," and here she scored the musical hit of the show. For the rest she delivered a string of "stanzas" in such polite language the audience couldn't understand them half the time. They saddled the same sort of dialogue on Eva Bryan. Eva couldn't sing, and she didn't dance. Her contribution to the gaiety of the performance was rather less than nothing. Fio Zeller had the burden of the singing. Here is an extremely sweet, although light, soprano voice, of rather unusual excellence for burlesque, and the numbers in which she was principal were altogether enjoyable. Not the least impression left is that Zeller was a chorus girl, and that the chorus seem lively. Some of the girls are fairly good-lookers, good enough to be made principals under the circumstances.

Five or six changes are made in the first, and two in the second number, the dancing being very irregular. One tall good-looking blonde in the second row near the right end (from orchestra) might fall asleep standing up any moment from her bearing. Two brunettes in the front line on the other side appeared to be at ease, and of the chorus seem lively. Some of the girls are fairly good-lookers, good enough to be made principals under the circumstances.

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MERRY MAKERS.

The combined efforts of Sam Rice and Dan Dody have resulted in a fast, lively burlesque entertainment for Butler, Jacob, Goodrich & Co.’s "Merry Makers." The action is in the opening of the club, where Lewis and Thompson offer a very rough comedy act. They go extreme lengths of buffoonery for their laughs which is all but forgotten in proportion to the strenuous labor.

In the first part, "At the Cafe Boulevard" Sam Rice carries the comedy almost unaided. He was up to the task, too. As the German waiter he had half a dozen first rate "bits" that supported the comedy of the piece adequately. Rice is a capital "Dutchman," much better in that role than as a Hebrew burlesque. His song, "Don’t Take Me Home," in the first part built up incidentally with incisive business by a squad of weighty chorus girls in "sheath" gowns took half a dozen encore.

The numbers were unusually well received, particularly "Rainbow" in which Patti Carney figured as principal and "Rush." The latter was a real delight.

Charles Tyson failed to get a great deal out of a "drunk." In fact, all the men principals are overshadowed by Rice. The women did much better, although they contributed nothing to the comedy, confining their efforts to leading numbers. Rice and the chorus have the first part all to themselves.

"At Cosy Island" furnished a rather hackneyed subject for the burlesque. The comedians had more of an opportunity here but a good deal of roughness and familiar material went into the "bits." The piece reminded one somewhat of the second act of "The Two Islands," although it was made up of matter that is not in the least bit new. The main comedy "bit" was a burlesque "Salome" dance in which Rice got a lot of fun by a trick device of making the head drink whiskey, while Ada Brown, fully clothed, went through the dance. The "production" is pretty and bright, all the costumes and settings being new, with the possible exception of a Spanish dress in the first part. There are half a dozen of the show girls who must total half a ton in weight. Their appearance in "sheath" gowns verged upon the ridiculous, but when they blossomed forth in bathing suits, went thoroughly through their appearance the audience to wild mirth.

Miss Carney offered a neat singing turn in "straight." Her appearance did as much for her as singing. Tyson and Brown closed the olio in first rate dancing, with many changes of costume and the gliterring "diamond furniture" of Brown's, which furnished the subject for a song, "The Graphophone Minstrela" (New Acts). Rush.

COSY CORNER GIRLS.

It is an all-around good burlesque show that Charles Johnson has put together for W. B. Watson's "Cosy Corner Girls." The show opens with Mr. Watson programmed as a travesty on "Pinafore." The piece doesn't amount to any more than the usual run, but it affords a very pretty setting as a backdrop for several well-staged numbers.

SingHer is given full sway in the opening, and a very good vocal organization which has been well adapted for this show. The first act was a perfect plot running through the act with several familiar complications. The numbers were put on by Harry Ferguson, and he does as good a job as usual. The only fault that may be uttered is that there are not enough of them. "It Looks Like a Big Time To-Night" and "Americans Forever" were particularly good in the first part. The later is the finale.

"In Gay Morocco," the opening of the second act, "Seven Ages," taken from "Three Twins," and the "Swing" were well handled. The chorus girls are in the chorus, working very nicely. The color is of the more quiet sort, which in itself is an attraction. Tights are not strongly emphasized, but the song, "The Good Old Days," is a re-running of preference, also a relieving departure.

Wilbur Dobbs is the comedy chief and most of the laughing matter is in his charge. Dobbs' character is one of those things that makes him a man of extensive means and also requires that he dress like a rummy. Dobbs is one of that class of comedians (there are not many) who "can do" in dialogue just a shade off color, and it makes it seem perfectly harmless.

Charles Baker and Charles Chick added to the comedy department. Both work in the tramp character. Baker's make-up being comical in itself. They have two or three funny bits. Their entrance song and the sort of dance that accompanies standing out strongly. James Francis in the "straight." A fine appearance and good singing voice made him popular. Frank Grace figures in the pieces in a small way.

Maud Ferguson's voice hardly be called a soubrette, but she more than makes up for her lack of sobrettish qualities with her excellent voice and very fetching figure. She is long since been the voice of Miss Fiske's calibre is heard in burlesque, or for that matter on the variety stage. Her dressing is also in good taste. Several pretty and tasty gowns are worn by this sweet-voiced female. Maud Emerald and Nina Vernon are designated as "Military Maidas" through leading the drum chorus.

Francis opens the olio with two English songs, "When the Breeze Blows," scoring its lyrics. The Musketeer Quartet are short a couple of good songs, but win out with a new finishing number, and the Three Judges, program-named "original," have an acrobatic and "Riley" act, including a clown, giving a good number of its kind, with the Three Judges, and a new trick or two in taking dangerous falls.

There is no conventional Hebrew, "Dutch" or "Ted" impersonator in the pieces, but Ritchie and McCullister can supply the usual quota of things they can, and on other points, "Vanity Fair" is a good show.

VARIETY FAIR.

"Vanity Fair," at Pastor's this week, is a Gus Hal show, with Billie Ritchie and Dick McCullister featured. Mr. Ritchie, like McCullister and Charles Emerald supply the comedy, both in the first part and burlesque. Since the burlesque is the "Night" act, in which the first two appeared last season in Hill's "Around the Clock." The best known of the two will be disposed of by stating that he accomplished his laugh-making object completely.

The opener, "A Night in Bohemia" is a strong single act comedy burlesque show. Without the three comedians, it would have met a sorry fate. In the adaptation, some illogical situations have developed, even the foundation of the farce, 

The looseness may be imagined from the entrance of Ann Hill, who, without an excuse for her appearance then upon the stage, although playing a principal role, walks in on tights, sings a number, exits, throws a cloak over her flashe and returns to assume her character.

The next number is "drunk" through the first part: McCullister is a bell-boy, while Emerlad is both an English lord and a "drunk," exceedingly good at all times. The three have several good comedy scenes and a number of very weakly jokes very well worked up for time and again. Ritchie and Mc-

Allister are continuously drawing laughs. They are different from usual burlesque types.

The first part runs eighty minutes. The padding is in the early portion, as toward the finish one forgets what was endured before. William W. Frick nicely brings out "Swing," the "International" song, with eight of the prettiest choristers for assistants, did not do the least to create the favorable impres-

sion.

The fourteen chorus girls have been much costumed, but not expensively. Spangles are frequent. In "Jingletown" the dresses and tights are far from tasteful in design, but the other changes average quite well. The young women in the ranks do not work as they could, particularly in the "drum" number from "The Folies of 1907." They are a very good looking lot, though, seemingly adapted from the Ger-

man moity.

Sadie Duff, with a pompadour large enough to distinguish her as principal woman, is in a burlesque "Sally Brown," and soubrette in a cheap looking frock, and Miss Hill, a pretty woman with pretty dresses, who does an aerial trapeze act in the olio, leave small chances for preference among the female chorus. Maud Emerald and Nina Vernon are designated as "Military Maidas" through leading the drum chorus.

Francis opens the olio with two English songs, "When the Breeze Blows," scoring its lyrics. The Musketeer Quartet are short a couple of good songs, but win out with a new finishing number, and the Three Judges, program-named "original," have an acrobatic and "Riley" act, including a clown, giving a good number of its kind, with the Three Judges, and a new trick or two in taking dangerous falls.

There is no conventional Hebrew, "Dutch" or "Ted" impersonator in the pieces, but Ritchie and McCullister can supply the usual quota of things they can, and on other points, "Vanity Fair" is a good show.

[Signature] Sima.
MORNING GLORIES.

"In Zululand" is a musical comedy arrangement in three acts and four scenes by E. H. Sothern, and is a little more to the plot than to the general run of burlesque pieces. Intermissions between the first and second and the second and third acts are filled by singing and talking acts that "went" through the immemorial verses of Mr. Niner's. Some of the talk is funny; the singing of a fair sort, but the act is dropped out beyond reason.

ROSE SYDELL'S LONDON BELLES.

It is a big show, the "Rose Sydell's London Belles." There is almost material to make two burlesque shows, the back up show being either number eleven or twelve. A cut will bring it around into a first-rate entertainment. Sixteen girls are employed, in the bolder class prin- cipals and talking and talking, and having some desire to work, but it will need some more rehearsing to put it right.

Numbers have been supplied generously and the accompanying costumes are for the most part very pretty. An orange and black used early was particularly striking.

The pieces, "The Affinity Beaux" and "Satan's Wedding Night," do not differ from those that have been of the hundreds of opportunities for comedy. Many familiar tricks are utilised for laughter, and this, with the quantity of new material introduced, keeps the comedy well up.

An operetta called "Pokea," given as a finish to the first act. The music is a trifle dead and the introduction of something like "Rainbow" would have been welcome.

A very pretty stage set is employed and the chorus looks extremely well in the Indian costume, quite elaborate. It runs fifteen minutes.

Rose Sydell is the show's big feature and Miss Sydell never looked better. She has numberless startling costumes, and diamonds enough to make the Elmore Sisters green with envy. Several pretty numbers were especially headlined by Miss Sydell. Louise Kennedy is the only other woman principal in the organization. Her work is principality of playing to the comedians, which she does very well. Johnnie Weber is chief in the fun. Weber is using the "Dutch" character only for a few minutes in the olio. In the pieces he has taken a chance as a "Dairyman" and up to a certain point is highly successful.

He plays the part without making it offensive at all and in the opening it is screamingly funny. It is a character almost always certain to become tiresome and Weber is no exception. In the burlesque it falls badly. Weber's Dutchman would be a gain for the after piece. Miss Kennedy is the best. Miss Sydell is the worst. Many of the acts are comedians of the grotesque type, working as a team almost entirely and with good results. W. S. Campbell is the wisest and cleverest in the two-three style of capital style. There are several other men in the cast but they come and go so quickly it is hard to get a line on them.

An olio of five acts of more or less merit prolongs the entertainment. Campbell and Weber have a short conversational number which serves to introduce a group of living pictures very well liked. Kennedy and short and Kennedy put some of a talk and a quip of slap stick comedy that went fairly well. Freeman Bros, show a next singing and dancing specialty. The world stands a couple of "clowns" and passed through them. Lovett closes the olio with some fair acrobatics. The women do the acrobating while the men comedi. Bedini and Short and Kennedy put some up of his comedy arrangement.

The program says, "Katie is the world's greatest lady acabot, $1,000 to produce her." Katie is a nice little acabot and all that. Grace and Shefer who perform that short time if they ever catch that announcement—provided it goes. Dush.

LINCOLN SQUARE.

Last Saturday afternoon the William Morris Vaudeville Circuit favorably opened for business and closed out within well until the next day. Being a bill at the Lincoln Theatre; also a premiere in vaudeville for the house. The matinee amounted to little more than a dress rehearsal for the real opening, which was to take place on Monday, having been sent out for the night show.

The program played in the afternoon better than it read on paper, the two un- knowns being, rather poorly, "Salome," and "The Australian Trestlers (New Acts), each developing into substantial hits, Miss. Froelich particularly. The bill as a whole is a very good one.

Some slight delays and lack of knowl- edge, apparently, back of the stage regarding the running of vaudeville caused waits, of short and long duration, but this could easily have been remedied for the next performance.

For applause, Emma Carus in the next to last position, captured the house, al- though Miss Carus sang six songs, two too many, the first, something about "Springtime," with lots of thrills, callans and good applause. We do not know what Comic Carus in vaudeville, was as appropriate for her act as "None of Them's Got Any- thing On Me," with which Miss Carus scored big, would have been suitable for "Lohengrin," at Oscar Hammerstein's big opera house.

After singing it, Miss Carus re- marked, "I'm glad that's over." If that is the way she feels about it, the opinion of the audience requires no comment.

Otherwise Miss Carus just waddied right in, concluding with a speech. She sang under the Matson Tree" with a Hebrew dialect, and could be forgiven had she sung but one voice. Miss Carus "plugged," "I want Someone to Call Me Dearie," though not going far, and she could have omitted the final song easily.

Frank Bush had some new stories.

Every one brought a laugh, although the "Staten Island Ferry" story is very well old. Miss Kennedy, for instance, could be traced to any of the new stories. Bush, and Canfield and Careillon provided the comedy for the first half, the team playing the "Hoodoo," which is mose- magine, was a hit for them, far, other things not to enthruse over.

The Marco Twins caused laughter by their disarray in size and rough knock- at-kin opening after introducing, introducing a burlesque on "Salome" for an en- core in "one." The taller Marco's make- up was funny; also the large head cover the dwarf, but, aside from that, as a team they were a howl.

Smirl and Kessner started the show well in their usual lively way, acrobating and dancing, with Miss Kessner's fun, while Alex. Carini and Co. (New Acts) operating the program's choices position, received considerable applause.

Moving pictures closed the bill at al- most 6:30, a very good series being thrown over by the rest of the show. The "Salome" was the hit of the evening, the extra consists of fourteen players under ordinary conditions. The "Salome" dance increased that number somewhat.

Sam Rice's act, "The Lulu Beeson Trio," makes its initial New York appearance at the Alhambra next week, placed by Pat Casey.

COLONIAL.

Anybody visiting the Colonial this week witnessed the most expensive entertain- ment that has ever held the stage of that house.

The program reads like one of those promises headed "Coming Soon," in which managers are accustomed to set before their patrons the imposing list of performances scattered over the next two months to come. Manager Dave Robinson is au- thority for the statement that the sal- ary of the star and the $6,000, certainly the three features of the bill represent half that amount with six other standard numbers still unaccounted for. The show is designed to draw people to the house, and Wednesday night's audience was any standard that is having that result.

The capacity was taxed for that performance, upstage and down and the prom- nade held a big overflow.

Eva Tanguy and "The Naked Truth" share headlines honors with the billling perhaps shading a little in favor of the Careless Ones. Picking them on a basis of applause Miss Tanguy drew the long straw. The fact that the daring little comedetta was in the spot preceding in- termission may have cost it a good deal of its value. Tom Ahlman's burlesque, in the same system of selection the Empire City Quartet belonged in next place, although they came along late in the show, with the Musical Cutsey a close contestant. And this is fast comedy company.

The Cutsey by count took seven bows, all hands acknowledged three and the last four were taken by the girls. Miss Tanguy has a whole new repertoire of costumes, beginning with a thin silk gown that clings to her like a wet veil and ending with a rather unwhole- some looking flock of red. After the "Salome" dance she bowed her thanks times out of count and finally, still dis- arranged in the "Salome" besids, etc. (not much of the latter), made a little curtain speech, telling how she had "read in a 14th Century manuscript" a tradition that the original "Salome" had met her death by accidentally losing her head.

Not to be overlooked in the comedy div- ision, are the Ellmore Sisters with their new sketch, "It Was a Good Play, But,—," in Brooklyn last week for the first time. The Sisters have the talk and clowing of the old thing, but have added something up to their appearance were the laughing hit. Arturo Bernardi gave a touch of oddity to the first half with his quick change act and the subsequent ex- pose. In an enclosed house the straight change sketch at the opening went in- finitely better than it did when it subjected to the headaches on Hammerstein's Roof, where the audience were forced to the expos chased an extraordinarily good impression. The impersonations of musical composers were omitted. Mar- sires, contortionist, opened the show with his extremely well dressed and attractive specialty, followed by Sam Williams (under ordinary circumstances deemed worthy of a much heavier post- age) with the following. The show the extra consisted of fourteen players under ordinary conditions. The "Salome" dance increased that number somewhat.

Sam Rice's act, "The Lulu Beeson Trio," makes its initial New York appearance at the Alhambra next week, placed by Pat Casey.

Dash.
This week's show at 125th Street runs as few vaudeville entertainments do. Not an act received less than three curtain calls, and the average must have been about five. This is an indication of the dramatic sketch and the presence in the bill of an "outsider" in the person of John J. Hayes, winner of the Olympic Marathon in London (New Act). Ordinarily two acts of this sort would do all sorts of things to the smooth running of a bill, but for some reason the Harlem audience found it a perfect arrangement. The show had enough enthusiasm in reserve to give "The Hazardous Globe," a first-rate "thriller," emphatic applause.

The show started as well as it finished. Les Frenes, Celliere, singers and musicians, did extraordinarily well for a quiet act in that position. The three young men in evening clothes make a very presentable appearance. The excellence of the singing and instrumental music does the rest.

Charles Leonard Fletcher had the No. 2 place, rather a poor spot for his character, and he further handicapped by being forced to close in "one," doing "At the Telephone" in front of a drop very inappropriately showing a portfolio. It is about the best opening number noticed at this house in a long time.

Stuart Barnes exchanged places with Miss Lena, Mr. Baringston appearing No. 3 in a brand new routine which Mr. Fletcher and the latter including rather well modified material upon "Turkish Bath" and "Bachelorhood," concluding with a song about "Beware," the best of Mr. Barnes' vocal numbers. A recitation placed second might be dropped. "A Colored Man's Dream" and "What the Parrot Said" are neither very weighty, the former being one of the latter established last season though Mr. Barnes had no complaint over his reception. It was quite enthusiastic.

Miss Lena is another who has at present a majority of poor singing numbers for her. "Won't You Be My Husband?" is probably the worst, or it may have been the black dress worn. Neither becomes Miss Lena at all. The other gowns are up to the standard set last season by her, but the changes seem to require a trifles longer time now than then. "Down By the Riverside," "Have You Any Letters Like Mary?" (sung in medley), and "Swing Me Higher, Obediah" were the others. Miss Lena is very popular. She was sufficiently encoraged to appease the appetite of anyone, but they should be more spice to her lyrics. If Miss Lena has been deferring her possibilities for her critics, she is a very foolish young woman. It's her box office, not the newspapers, which can tell the best story. "The Girl Who Dared" is Florence Gay in a sketch of that title. Everyone in the house was delighted that Florence did dare, for she displayed herself in a handsome army officer's uniform. It is a comedy sketch bringing many laughs, well handled by the principal who is a charming young woman in appearance, and admirably calculated to make itself known to students, particularly for this in vaudeville. Miss Gay in No. 3 for the show's convenience won much mirth and applause. She had the position she deserved and should have it. Had "The Girl Who Dared" been "on No. 6" no one would have left the theatre.

Pat Rooney and Marion Bent caused a sensation in No. 6. They have been "hanging out a week" lines. (Marlon really didn't, but that may make her feel good.)

VARIETY.
NEW ACTS
(Continued from page 13.)
"The Graphophone Minstrel" (a).
Minstrel.
Full Stage (Interior).
"Merry Maids" (a).
The minstrels are really a male quartet. They occupy the stage minstrel-fashion, devoting their efforts mostly to singing. The few excursions into talk went rather well, but it was the quartet number that served to best advantage. Nick Voeg has a freak tenor running into some high falsetto notes, while John Billings' powerful bass gave the combination some real flourish. The other two members are Ed and Fred De Forest, both doing moan with solo. The number was liked immensely and called for three encore. The minstrel all the way through the burlesque show Voeg's voice letting him in for a disarming "Clancy" character.

Russell Brothers.
"Our Servant-Girls" (Comedy).
15 Miss; Three (Bedroom: 14); One (4).
Fifth Avenue.
Did Jimmy Russell always take his "fall" as "Sarah Bernhardt" on the right side of the stage, and didn't he formerly wear a black velveteen?, and did he always say "I thought I saw all" while giving that imitation? Didn't Jimmy formerly let loose a yell, and when John said "What's the matter?" then Jimmy would pull out the famous "two" remark? It's so difficult to remember everything in the old acts. But other than these minor items, and a new expression with many "Sw", there's no change in the Russell Brothers. Even as of to-day John telling Jimmy (in "one") in song about "Where the River Shannon Flows." If John ever requires an understanding, Jimmy, ought to be able to qualify for that song; also he should be entitled to sit in a chair now while John sings. It's not like the old days, we're all growing older. List in evidence to the appearance of Flora, Bonafante Russell, a young girl and probably the daughter of one of the brothers, who is very pretty in looks, a pink ballet dress and execution of a toe dance, employing the more simple of the ballet steps. Miss Russell has great promise as a ballerina and made a decided hit. She was surely entitled to it. A sweeter appearing miss has seldom been seen upon the stage. There's a new generation waiting the Russell Brothers, willing to laugh at Jimmy just as heartily as ever. There's no doubt there will always be. It's one of the many old acts which went out, came in, went out and comes in, and could stay in as long as it wanted to. Acts like the Russell Brothers leaving back the "variety days" cause reflection upon these very much mixed days of "vaudeville."

OUT OF TOWN
"La Petite Revue." (7).
Musical.
17 Miss; Two (Special act).
Empire, Hoboken, N. J.
The act is billed as "An old idea, Twentieth Centuryized by Charles Loveenberg." It is an elaboration of the old puppet with human face as used at present by Fannie Rice. Old idea enough, certainly, but as presented here it is novel. The opening shows a miniature stage with six figures representing "Stag Celebrities of To-day": Anna Held, Elva Calve, Eva Tanguay, Andrew Mack and Montgomery and Stone. Each sings a verse and chorus made familiar by the original. Eva Tanguay's "I Don't Care" appeared to be the favorite. The second part is divided into two tableaux, each introducing six of the principal characters of a comic opera. "The Chimes of Normandy" and "Pinafore" are the operas chosen, and several solos and concerted numbers are sung effectively. The third part is "A Slumberers' Serenade," and is the inevitable "cat" concert. Mr. Loveenberg would do well to drop this number among a number of numbers from "Pinafore," much stronger. Introductory verses are sung by the seventh member of the company while changes are made. The voices are not strong individually, but the choruses are very good, and the act should prove popular. It was very well received here. John Kay.

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The Chagrons. Mimicry and Comedy.
15 mins.; Full Stage.

People's, Ottawa, Can.

Harry Cook has joined with Joe Ver.
open, a new song, followed by
waltz clog by both, closed with
some of the fastest dance work yet seen here.
Both are neatly outfitted in tennis attire and promise to be one of the coming teams.

Ogio O'Regan.

"Gibson Girls" (15). 20 mins.; Full Stage (Exterior).

Shea's, Buffalo, N. Y.

Taken from "The house of Mayfair" the
act is very pretty in setting, an exterior.
Several tableaux are given in which the
statuesque girls step out of the famous
black-and-white Gibson pictures to good
effect. Especially "Gibson Girls," little
Belle Litte was pleasing as Cupid.
"My Little Girl Is a Shy Little Girl" and
"Why Do They Call Me a Gibson Girl"
were the singing numbers. Violet Holmes
and Daisy Smyth introduced some excel-
lent dancing, and the polishing by
"The Gibson Girls," especially Margaret
Rutledge, assisted by Harry Husk, were
well carried out and entitled to first
place in the list, a big hit on an ex-
cellent program.

Dicken.

Mabel Russell and Johnny Stanley.
18 mins.; One.

Young's Pier, Atlantic City.

Mabel Russell, last seen here in a single
singing act, and Johnny Stanley, late of
Gus Edwards's "Blonde Typhoons," offer
a mixed act of singing and talking. On
Monday it was rough and needed toughen-
down. Stanley, who can dance, is lacking in
this respect, although he has a good chance to score. They offer a very funny hookey act. Their "Scotch Widow" dance is an excellent finish. Both are capable and should do better in an act written especially for them. This looks as though they had put it together themselves.

Sieg.

Bert Kahlman and Jessie Brown, the
two latest leading figures of the recent
"The Pollees of Vaucluse," have prepared
an act by themselves. They will appear for
Sept. 21 at Camden, by Ed. S. Keller.

Fred Ward, formerly of Fields and Ward,
will be in the week for Denver where he will
permanently reside. Al Fields is re-
ported to have a sketch in hand in which
he will appear with a company of four
people.

James J. Butler, president, and John H.
Whallen, treasurer of the Empire Cir-
cuit Company, are in New York this week.
General business brings them, according
to the statement from the Empire Head-
quarters.

Curtis & Blossom, 21 Newall, Greenpoint, N. Y.
Dale & Anderson, 262 S. 26th, St. Louis.
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Jan.

CLASSIC
2—
MILITARY
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PAULINETTI & PIQUO
In a New Eccentric Comedy Act.

THE HIATTS
ONE BIG SUCCESS; BOOKED SOLID UNTIL 1913.

EDDIE FOY
IN BURLERSKE
WITH
“PADS AND POLIES” IMPersonated BY
IRVIN R. WALTON

“THE BOYS WITH THE SINGLE AND THE CHATTER.”
FRANK TOMMY
TIERNAN AND ODELL ROSS AND
ALWAYS SOMETHING OF INTEREST TO OFFER “VAUDEVILLE”

HARRY PILCER
OPEN FOR OFFERS FOR COMING SEASON.

HILARION and ROSALIA CEBALLOS
AND THE “PHANTASTIC PHANTOM.”
STAGED BY NED WAYBURN.

FRANK STAFFORD
PRESENTING
BOOKED SOLID
SUPPORTED BY MISS MARIE STONE
LEVY & LYKENS, Sole Agents

DALE WILSON
THE FASCINATING PHEONI DEONE
IN A CAPTIVATING PECANOE, WITH CHAS. J. MURDOCK IN “THE TRAVELERS.”

“THE ADDED ATTRACTION”
BY EDWARD NOVAK.
Special Beauty. ALF. T. WILTON, Exclusive Promoter.

THE
Bellclaire Brothers
AWTHORNE and BURT
AFTER THEIR PROMINENT SUCCESS IN ENGLAND,
WILL RETURN TO FULFILL AMERICAN CONTRACTS, AFTER WHICH THEY WILL RETURN TO ENGLAND.

LOOK! LOOK! THE BOYS WITH THE EDUCATED FEET

CALLAN AND SMITH
NOTICE FROM N. Y. CLIFFER.
Callan and Smith, a dancing act, were second on the bill at Hammond’s last week, scoring a hit with their nimble footwork. Both young men are clever dancers, appearing in neat, tight, colored costumes, and sporting with “Hardy Lines,” which is now very popular with song and dance teams. A little solo dancing follows, and then the team gets down to “hard paws” with some eccentric steps that elicit frequent smiles and hearty applause. Their Smith is spirited and good.
new material sandwiched between numbers. The burlesque "The Actor's Club," also returned, is given an excellent new exterior as an improvement. The singing ensembles are once more the feature, as in the other Fred Irwin shows. It is a "Girl's Own Song," and as such both the music and the songs are excellent. The combination deviates from the usual style in that they look new and not reviviscence. Other revivals are, attractive with a few new designs among them. "Love My Lent," one of the strongest and most admirable ensemble numbers, is held over and rendered in the same effective manner. "Let Me Sing a New Stage Song," was重复 on the program. With one of the exceptions the roster of the show is also the same. Mrs. Longstreet again showed her fine characterization of an Italian. He should cling to the character. An interpretation of Madame Koffman, of Euson, was made. A new character, Cate-
WARREN AND BROCKWAY
(In "THE MUSICAL JANITOR")

"JUST KIDS"

BERT AND LOTTIE WALTON

WEEK SEPT. 7, AUDITORIUM, LYNE, MASS.

GIRARD AND GARDNER

NOTICE.

JAS. P. LEE

"TAKE COMEDIAN."

HARRY ALLISTER

OGING OVER THE ORPHEUM CIRCUIT.

"THE NEW ARTISTS"

THE CHAS. AHEARN TROUPE

HARRY ALLISTER

3-Du Ball Bros.-3

LOVELY LILY LENA

H-K's 5TH AVE., SEPT. 7th: H-K's 125TH ST., SEPT. 14th

SINGING A NEW REPERTOIRE OF HER OWN ORIGINAL SONGS

AMERICA'S UNSTOPPABLE DANCEUR

of CYCLING COMEDIANS

WASHINGTON AND \& CO.

THE COMEDY DUO.

800TH STREET

"THE ITALIAN"

BY CHAS. J. BURKHARDT AND MORT FOX

A ONE ACT PLAYLET

OPEN

September 16th.

Address, Amityville, L. L.

"THE TRAVELERS"

SAM WATSON'S FARMYARD CIRCUS

Acknowledged the

MOST UNIQUE ANIMAL ACT IN VAUDEVILLE

Manager: BURKHART.

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Grand Opera Trio

It isn't the name that makes the act—
It's the act that makes the name.

ALBERT WESTON
"The Drunk"

"A Night In An English Music Hall"

CARROLL and ELLER

GLOIRE

J. LOUIS MINTZ

"NEVADA"

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"The Behman Show"

FONDA, DELL and FONDA

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EDISON KInETOSCOPES
Underwriters' Model (One Pin Movement) reduces the flicker 60 per cent.
$17.50 Approved by the Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity. Includes among other improvements, a new Automatic Brakette, Improved Lamps, Universal and Lower Bracket, New High Twist, New Improved Take-Up Device, Improved Reel and Assorted-covered Cord Connection.

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NEW FEATURE SUBJECT Ready for Shipping, Sept. 9, 1908

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Shipment, Sept. 23rd: "THOMAS." No. 677. ODE VELOUTE, Length, 1,000 ft.

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BRIX.

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THE DEVIL

ALASKA, YUKON,

Majestic (B. L. Martin, mgr.)—Morse, stilt, good; Ray, comedy, well received.

Dennis, Chicago, Ill., mgr.).—Last week of season. Prison

In New York.

GAYETY

Hearst's Central Office.

107 Wall Street.

COLUMBUS (H. M. Slinger, mgr.—Sunday rehearsal 10); entertainers till this week.

Marie, a good.

Bali.

Booth, a good.

B. McGivern, agent.

Blatt's, Chicago, Ill., mg.

DICKINSON.

CINCINNATI By CHARLEY KERN.

BEAUMONT, Tex.

LYRIC (B. R. Cowan, mgr.).—Forest and Loyd, singing, dancing, and
good; Liddell, dancing, good; Mullen, singing, and
good; Fricke, good; Laskie, good; and Collins, good.

BROUGHTON, Tex.

ARMORY (R. H. Hart, mgr.).—Open, good business; Kellner Bros., very good; Kyser, dancing, aviation, and
good; Fricke, good; and Mullen, very good.

BUFFALO, N. Y.

SIEBA (M. Sieba, mgr. Monday rehearsal 10).

*Five bit with lots of ginger. Fred St. Onges Company.

Hill, a good.

Lillian Shaw, a very good; 

B. McGivern, agent.

Laskie, a good.

McGready, a good.

North, a good.

Miles, a good.

Hill, a good.

North, a good.

Miles, a good.

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North, a good.

Miles, a good.
VARIETY

REPRESENTATIVE ARTISTS

WEEK SEPT. 14, GAYETY, BOSTON.

HARDER & HALL'S
Big New 8 Act Musical Melange
The "Morning Glories"

"IN ZULULAND"
One Half Hundred People

CLARE EVANS
Principal Comedian and Producer.
Chauncey Holland
Composer Lyrics and Music of "Zululand."
HARRY FELDMAN
The Dancing Boy.
Mack & Alexander
The Zulu Chief and the Little King.
The Garland Quartette
MELODIES.

BABETTE
Principal Soubrette.
Grace La Velle
Leading Prima Donna.
Niner and Niner
The Dutchman and the Queen.
Walter Kelly
The Bum Legit.
Zula Ellsworth
Eccentric Characters.

WEEK SEPT. 14, DEWEY, MINNEAPOLIS.

THE BIG LAUGHING SHOW
"TIGER LILIES"
WILL H. DREW, Manager.
Joanette Sherwood
The Electric Clark Sisters
"5th Avenue to the Bowery."
Will H. Ward and Co.
"When the Devil Comes to Town."
John C. Hart
and his friend "The Whales."
May Belmont
the Whirlwind Soubrette.
Hughey Bernhard
Memphis "Coon" Shouter.
and
Matt Kennedy
The Comedian.

Kelly and Kent
STUART BARNES
vaudevilleans.

WEEK SEPT. 14, DEWEY, MINNEAPOLIS.

EMPIRE BURLESCUES
AND ROGER IMHOF
GEO. P. LEARNED, Manager.

EMHOF and CORINNE
JOHN A. WEST
and WOLF.

BENNET SISTERS
SINGERS AND DANCERS.

HOMARD and LINDER
EMMA WESTON
THAT'S ALL.

MONTAMBO and BARTELLI
COMEDY ACRABATS.

ARMSTRONG and LEVERING
COMEDY CYCLISTS.

LEW. H. SPOOLER
MUSICAL DIRECTOR.

LEO CARRILLO

Sept. 6, Orpheum, Kansas City
Sept. 14, Orpheum, Omaha
Sept. 21, Orpheum, Des Moines

It's great out here. Help, the papers are after me. They say I'm good. I hate to believe it—but if they say so—. (Is it winter yet in the East?)

Pat CASEY did this booking.
GEORGE COOPER
(Formerly of Cooper and Robinson)

AND

CHRIS SMITH
(Formerly of Smith and Two Johnsons)

have formed a partnership and will be seen in vaudeville shortly doing an act entitled

"MY FRIEND"

P. S.—Our Smith is the composer of the following song hits:

"He’s a Cousin of Mine," "All In, Down and Out," "Stop y’o’ Foolin’ Man," and BERT WILLIAMS' greatest song hit "You’re in the Right Church, but the Wrong Pew"

D an's Alla

NEW YORK BOOKING CO.

Knickerbocker Theatre Building
1402 BROADWAY
New York City

Booking Offices for Vaudeville Theatres
Parks, Fairs, Airdromes

Special attention given to Moving Picture Houses

Managers let us book your houses and save you worry. We want to hear from managers of vaudeville lines and moving picture houses. We can book your houses and send you some of the best acts in vaudeville, increasing your business 50 per cent. Write for particulars. Tariffs furnished for Clubs and Ledges and all serial entertainments. Managers dissatisfaction for their present bookings and write to us, we can arrange same to your entire satisfaction.

WANTED—Vaudeville act; musical experts; illustrated songs; lectures, magicians, etc. Send open time and all particulars.

Jesta Clement is "Too Much Sympathy," clever Martin,Sara and a bit; Linsey Haskell, went big; Gen. Dowey and Willard, good laughers;

JOHN Z. JOYCE

LINCOLN, NEB.

MAJESTIC (I. M. Gorman, mgr.).—Week 3.

Dr. H. T. Converse, musical, acted; Byron Oberg, musical, acted; O'Keeffe, extraordinary Jan act; Herbert B. L. Leimbach, lighting, acting; William B. Oberg, singing, sketch, good; Colliers and Brown, German comedians, featured. See next week.

Note—Colossal Septet jumped from San Francisco here.

LEILEE, IOW.

LOUISVILLE

By W. L. VANDEBUREN.

VARIETY'S Louisville Office,
(both "phsh") 850 Columbia Bidg.

FONTAINE FERRY PARK (Wm. Revick, mgr.).—Labor Day and the closing day of the season was enthusiastically and appropriately celebrated. The special bill of vaudeville was cordially received. The list of entertainers included Col. Emerson and Edward, two of the greatest comic artists; Dr. Walter Furtado, the great "Bache" dancer translated from last week's French, September, and Foster and Bell, circus daubers; Emily M. Smith, the "Hum水面," and her "Charley McClure," who had been hand in farewell concerts.

In the adventure of Isy Cohen by the Travelers Co., the Incas have developed a delightful combination of burlesque and melodrama to offer its patrons. The piece is seasoned with mirth by the combination of adventure of Isy, Italian and German. Charles J. Dabert, who plays the part of Isy, has several good comedians to help enliven the show. During the last act La Bache's characteristic "Bache" dance by a delightful extension of gracefulness and slyness. Cohen takes the audience by storm when she appears in fantastic costume and goes in for a few comic effects. See next week.

PRINCESS (Irris Simmon, mgr.).—M. p. and m. songs; good show.

HOPKINS (Eddie Dusin, mgr.).—M. p. and m. songs; good show.

BROOKLYN (Mojaley, mgr.).—"Missy," popular vaudeville.

BROADWAY.—"101 Ranch," Sept. 7.


MADISON, N. Y.

HATHAWAYS (Seymour & Tuck, mgr.).—Granny Adams, Ina the Orchid; favorit singer for October, Sept. 7.

DARLING (Wm. Bailey, mgr.).—Joe Hale, vaudeville; Joe Hale, vaudeville; Good, well-received; Myra McMillan, good; Herbert T. Converse, musical, acted; Portrait, well-received; Gladus, well-received; Madge Curran, vaudeville; Wright, good; Oct. 11.

BROADWAY.—"101 Ranch," Sept. 7.

WASHBURN, W. A.

THEATRE (Mr. C. J. Stowe, mgr.).—Mr. C. J. Stowe, mgr., has arranged for the opening of the "Majestic," a splendid" act.

THOMAS, W. A.

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BROADWAY.—"101 Ranch," Sept. 7.

MANHATTAN, N. Y.

BUCKINGHAM (Herman M. McCracken, mgr.).—In the advents of Isy Cohen by the Travelers Co., the Incas have developed a delightful combination of burlesque and melodrama to offer its patrons. The piece is seasoned with mirth by the combination of adventure of Isy, Italian and German. Charles J. Dabert, who plays the part of Isy, has several good comedians to help enliven the show. During the last act La Bache's characteristic "Bache" dance by a delightful extension of gracefulness and slyness. Cohen takes the audience by storm when she appears in fantastic costume and goes in for a few comic effects. See next week.

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BROADWAY.—"101 Ranch," Sept. 7.
VARIETY

WEEK SEPT 14, IMPERIAL, PROVIDENCE

PAT WHITE
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PAT WHITE
In his original creation, "CAREY AT THE BAR."

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Society Acrobats.

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Instrumental Harmonists.

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Singers, Talkers and Dancers.

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George T. Davis
California Baritone.

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FAMOUS
"CRACKER JACKS"
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"THE MODEL WIVES"

LILLIE VEEDER
"THE GIRL THAT'S ON THE GO."

LILLY VEDDER
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J. M. LA BELLE
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In sensational features.

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FAMILY
Europe's greatest novelty artists.

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ATLANTIC CITY, N. J.

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Will shortly go upon a stamping tour

All campaign speeches written by AARON HOFFMAN

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A BULKT OF STAGE FASHIONS
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Who can get you the lowest prices and the best accommodations if you are going to EUROPE

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CHAUS, H. BOUTET, Manager. Room 88, 62 8alle St. CHICAGO.

Booking for Vaudeville, Theatres, Parks, Airshows and Tours. Managers writing good acts, write.

WANTED—Big Comedy and Novelty Features Acts to write or wire time.

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Big Comedy Sketches always in demand.

THE LEADING ENGLISH THEATRICAL AND VAUDEVILLE NEWS
Established 1890.

THE STAGE
Foreign Subscription, $1/05 per Quarter.

ARTISTS VISITING ENGLAND are cordially invited to report at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of openings and opening dates should be sent to the Editor. When an artist has registered at "The Stage" offices, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.

London Office: 16 York St., Great Garden, London, W. C.

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To Our Mr. Geo. Brown will he in New York Monday, Sept. 14, and will make his headquarters at the

VAUDEVILLE THEATRICAL EXCHANGE, Knickerbocker Theatre Building (Suite 580).

IF YOU WANT TO PLAY THE real Southern Circuit call on him during this week or write

THE EMPIRE THEATRICAL EXCHANGE, Atlanta, Ga.
NOTICE—We can also use GOOD REP. AND ONE COMPANIES TO GREAT ADVANTAGE

OVER OUR BIG OPERA HOUSE CIRCUIT; GOOD TIME; GOOD TERMS.

BILLY BEARD

"THE PARTY FROM THE SOUTH"
OPENING ON UNLIMITED TIME Sept. 14, at SHEA'S, BUFFALO.

Direction AL SUTHERLAND

SEND IN OPEN TIME FOR NEXT SEASON
WITH ROUTE BOOKED. CAN ARRANGE CONVENIENT JUMPS.
ACTS DESIRING TIME ABROAD, FORWARD PARTICULARS AND PHOTOS IMMEDIATELY.

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LONDON OFFICE: 418 STRAND, W.C.

PAUL MURRAY, Manager

HEWES, PA.

WOODLAND PARK (O. B. Gerber, mgr.)—Chalk Sanders, crier; Bert Weston, musical; gold, Woodruff. New York, 2 weeks. (2, W. Major, res. mgr.)—Riley & Wood's Big Show. Happy and bound to prove. Rochester. (W. J. Thum.)

ST. JOSEPH, Mo.

CRYSTAL (Fred Coamer, mgr.)—Elton, Pola. Alice Trupp, and Match Comedy Four. This company proved one of the best comic acts of the season. The former present one of the best comic acts. The latter one of the best comic singing acts ever seen here. The Ogdens have a good sketch on old lines. The Two Blacks are expert banjolele and better dancer, second in the opening position. CRYSTAL (E. H. Byrnes, mgr.)—Fred T. Jack's Burtsehouse opened 8 days engaged at the Burtsehouse, New York. Henry foothed in the opening. DeBorou, carried the burden of the company. The remaining was excellent.

STRACRE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs.)—Bill this week superior to opening one. Sanborn and stella, in balancing, received deserved applause. Mills and Morris, were favorably received. Emil Holz and Co., have last season in music sketch. "Love's Young Dream," happily welcomed. Edward Morton, with his many well songs "saw," songs a hit. Naturally, the hit of the bill. Alice Crovall Troup has in the opening. As well as excellent band, the company of the Troup is causing considerable excitement. Edith J. and Mrs. Troup's appearance filled entire opposite the singing. Boston Patents, feature.

WATERTOWN, N. Y.

ORPHEUM (Walter C. Black, mgré.)—Moore and Carl, novelty dancers, excellent; Rose and Walls. "A Day on the Farm," a sketch; Victorian, comedy juggler, excellent; La More, "Plomo," mechanical doll, a sensation; Hamlet, the non-arrival of Ellie Carvill, St. Claire and Carlisle, and Comer's dog caused an awkward predicament opening night, as all three acts failed to wire manager, their places were accordingly filled the next day by McCombs and Arnold, and Hamilton and Hock. (2, L. Major, res. mgr.)—Ted Mack and His Polka Band. "Our Boys," comic, 2 weeks. 2, major and Carl, novelty dancers, excellent; Rose and Walls. "A Day on the Farm," an excellent sketch. "The Foursome" under no applause than the singing. Boston Patents, feature.

NOT NEARLY A HIT—OR ALMOST A HIT BUT

A Real Genuine Hit in England

Re-booked for 30 consecutive weeks in London commencing June 28, 1909, at the Tivoli, Oxford and other London Halls.

This week, E. & P. 13th Street.

Next week, Sept. 14, E. & P. 5th Avenue.

Thanks to my many friends for congratulating on my success in England.

London agents, SQUIRES & WARNER.
### The Varieties

**Representative Artists**

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<td>Mrs. Gene Hughes</td>
<td>The NosseS</td>
<td>179 W. 46th St., New York.</td>
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<td>Mme. Nella</td>
<td>Chas. T. Burkhardt</td>
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<td>Matt Kennedy</td>
<td>Comic.</td>
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<td>Sam J. Curtis</td>
<td>Gartelle Bros.</td>
<td>Introducing Singing, Dancing and Skatorialism.</td>
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<tr>
<td>Jack Wilson</td>
<td>Barry Wolford</td>
<td>The Authentic Comic.</td>
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### The Variety Show

**The Fives Juggling Jordans**

Lightning Club Experts, Doing Three-high.

**When answering advertisements kindly mention VARIETY.**

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**Billie Reeves**

NEW YORK ENGAGEMENTS:

**The Original "Drunk."**

**Murray Sisters**

**Harry Wolford**

**Myers and Rosa**

**Western Whirlwinds**

**The Act Comic**

**Jack Wilson and Co.**

**Follies of 1926**

**Representative Artists**

**The Ventriloquist with a Production**

**Reynard**

Mr. and Mrs. Gene Hughes in "Superseding the Press."

**Elise Mora Blampin and Hehr**

England's Premier High-Class Comedy Diversary. The Champion Singers of Vanderbilt.

**Fiddler and Shelton**

"Sufficient with Delight of Nature.

Week Sept. 1, Pully's, Springfield.

Week Sept. 15, Fair's, Bridgeport.

**WILBUR MACE & CO.**

**IN DOD**

**ORPHEUM CIRCUIT.**

**GREATER THAN ALL.**

**Jackson Family**

World's foremost exponents of Scientific Cycling, including Leo J. Jackson, Phenomenal Cyclist of the century, Touring America.

R. E. MARLOWE, Agent.

**MISS WILLARD'S NEW
day Act in One.**

**IN A CLASS BY HIMSELF!**

Harry Le Clair

America's famous Vaudeville, Playing "The Devil." In Vanderbilt.

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**When answering advertisements kindly mention VARIETY.**
THE Biograph Company, pursuant to its policy of studying the public's taste, produced some weeks ago "The Red Man and the Child," a story of Western life among the Indians, and "The Greaser's Gauntlet," a tale of the Mexican border. The unprecedented success of these two subjects induced us to present another, which, in locale, may be said to combine the elements of both these pictures, the resultant being the production of the most thrilling and soul-stirring film ever made. The scenic splendor of the pictures will alone command it to popular favor, besides which there is a rapid succession of the most exciting and novel incidents ever incorporated into a moving picture story. The plot, while powerfully dramatic, is most clearly defined, and an attempt to describe it would prove hold and unconvincing, as compared with the real merits of the subject, which is sure to make as great an impression as did its predecessors.

Length—1014 feet

THE HEART OF O YAMA

Pretty Miss Chrysanthemum has but little to say as to the disposal of her heart—at least, such is the custom in Japan. Her parents attend to that for her. However, pretty little O Yama Sum had a will of her own, and casting tradition to the winds, insisted upon making her own choice, so the Biograph camera here records the outcome. The Grand Daimio has long loved the pretty O Yama, but his

LENGTH --

891 FEET

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Romance in the Land of the Rising Sun

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ENGLISH MANAGERS FIGHTING: MERGER GREATLY WEAKENED


(Special Cable to Variety.)

London, Sept. 16.

It's more than an even-money bet the "merger" of the English variety managers has flopped. The Moss-Stoll Tour, the Payne houses and Walter DeFrece's Circuit are about the only houses of prominence forming the nucleus of the proposed Stoll combination.

The Payne Circuit has "barred" acts playing the Gibbons' houses, and agents have been notified to this effect. It is undoubtedly an open breach between the Payne and Gibbons' houses with the Moss-Stoll chain likely to become involved. The Payne Syndicate is considered affiliated with Moss-Stoll.

It is also intimated in certain quarters that Thos. Barasford with his formidable list of houses may form an opposition to Moss-Stoll. Barasford through this is the artists' hope as against a "trust," although the vaudeville artists over here as a whole do not yet realize his strategic position which might inure to their benefit.

Another complication in the already complex situation comes to-day in the unconfirmed report that the Water Rats has suddenly become a factor to be considered by reason of its recent purchase of a block of stock in the Gibbons properties.

Although there are points of dissimilarity, the Rats' movement resembles in general the action of the White Rats of America in invading in active vaudeville theatres through its "Investment Fund" plan.

FIGHT ON "OFFICE COPY." (Special Cable to Variety.)


The fight is on in earnest against the iniquitous "office copy" contract which binds vaudeville artists for life to the service of agents. The Variety Artists' Federation has made known its determination to do away entirely with the practice, and to-day issued orders to its members that they should pay no commission to agents under this hated instrument until the fight which the association has started for its abolition shall have come to a definite issue.

This clause in the contracts between agent and artist has been the source of easy profit to the agent. He will not easily forgo its benefit. The artist body, on the other hand, is equally determined and a big fight is looked for.

A meeting was lately held between a V. A. F. committee and the agents to arrive at an understanding.

"MIDNIGHT VAUDEVILLE" TAKING.

Chicago, Sept. 17.

Another restaurant here will take on "midnight vaudeville." This time it is the North American, several yards away from the Majestic Theatre.

Six acts weekly will be used, supplied by the Western Vaudeville Association. The other vaudeville restaurant is the "Pirates."

SECURES JACK LORIMER.

(Special Cable to Variety.)


Jack Lorimer, the Scotch eccentric comedian, has been engaged by the William Morris branch here for a reappearance in America over the Morris Circuit. The contract was executed this week.

"SALOME" STILL FEATURED.

Chicago, Sept. 17.

Notwithstanding the severe "roasting" Lotta Faust and her "Salome" dance received last week, both are still featured at the Garrick, where the dance is a part of Lew Fields' "The Girl Behind the Counter."

AMERICAN ON OCTOBER 5.

The American, New York, opens as a vaudeville house on the Morris Circuit Oct. 5.

The first bill will be composed of Four Mortons, Ross and Fenton, Howard and Harrison, Julian Rose, Barnold's Dogs, Mr. and Mrs. Bob Fitzsimmons, 3 Duncans, Smirl and Kessner, "A Surprise," and pictures. Twenty-five cents to a dollar will be the prices.

MORRIS' FULTON, SEPT. 26.

The Fulton in Brooklyn, the new theatre erected over there and on the Morris Circuit, will open one week from to-night (September 20) with the following bill: Four Mortons, Ross and Fenton, Cliff Gordon, Grace Cameron, Yamamoto, Caryl Willard and Co. "The Romanos. Smirl and Kessner and "A Surprise," besides pictures. The admission scale will be from 15 cents to a dollar.

REVOKES VIRGINIA'S LICENSE.

Chicago, Sept. 17.

MayorBUSSE has revoked the license of the Virginia Theatre for violation of ordinance in overcrowding the capacity limited by the authorities. Amateur nights, when a big crowd collected, caused the complaint.

Alterations will be made while the theatre is closed. The management expects to soon reopen.

GRAND OPERA AT HIPPODROME.

Cleveland, Sept. 17.

The Hippodrome is scheduled to open Saturday night upon a ten-weeks' season of grand opera. A ballet of 200 has been in rehearsal for several weeks. The orchestra has sixty pieces. William J. Wilson remains stage manager.

Walter Brandt, formerly presiding in the box-office of Keith's, has been appointed treasurer for the big playhouse.

MARRIES IN AUSTRALIA.

Sydney, Aug. 1.

One of the Kiow Sisters was married in Melbourne last week to Harold Bond.

The bride was Maggie Sutherland, a brawny Scotch lassie. Leonard Nelson, the well-known Australian comedian, acted as best man.

ST. LOUIS' FUNNY SITUATION.

St. Louis, Sept. 17.

Despite reports to the contrary, it is not believed all is peace and harmony between the Oppenheimer Brothers, who manage the American Theatre, and Midleton & Tate, with the Western Vaudeville Association of Chicago, managers of the Columbia.

Following the "settlement" last season between Blau & Erlanger and the United Offices, the then building American, which was under contract to be booked by William Morris, of New York, was placed in the W. V. A.'s office, the Columbia discontinued vaudeville upon the American opening.

This was said to have been a condition of the agreement then made by the Oppenheimers, and the report spread or was spread that the two theatres were "pooled."

On Monday next (Sept. 21), after a large amount of money has been spent in improving the Columbia, that house reopens with vaudeville, having McIntyre and Heath as the headline feature. At the American Geo. Frimrose will lead the bill.

The common report is the Oppenheimers are now trying to figure how it happened, and where they come in, not exactly seeing how two houses in "friendly opposition" will benefit them any more than two in active competition. With both the St. Louis vaudeville houses booking through the Western Vaudeville Association, and several members of that combine financially interested in the Columbia, the American has no future stature.

KELLY'S PRICE FAR UP.

London, Sept. 10.

When Walter C. Kelly plays Glasgow, the manager will head "The Virginia Judge" $625 for Mr. Kelly's presence each week and while in Scotland.

Kelly has a stout bundle of contracts for English time. Each one reads for $500 weekly, with extra cash for all madmen played. This week Mr. Kelly is vacationing in London, the Birkenhead house on the Harrasford Tour where he should have appeared being uncompleted.
LAUDER HERE FOR 50 WEEKS.

At the William Morris office this week it was announced that the American engagement of Harry Lauder over the Morris Circuit had been extended to twenty weeks, running consecutively from the date of his opening at the Lincoln Square Theatre in October. William Morris would not give the exact date of Lauder's reappearance, since Lauder quitted London, on Labor Day for a run of a few weeks.

When asked what the several weeks were about he said the court proceedings would be taken to restrain Lauder from appearing under his management, Mr. Morris replied that he did not know of any.

These reports have said the Circle Production Co., which operates the Circle Theatre, and is now practically composed of Larry Mulligan alone, had made the contract with Lauder, or had obtained a release from him by advancing a sum of money upon the signing of the agreement.

In refutation of these reports, Mr. Morris requested a Vantage representative to read Mr. Lauder's contract with him. It calls for the Scotch comedian to play over here for William Morris.

"It is only talk," said Mr. Morris. "As you are, I, and no one else, not even William Morris, Inc. has any right to Mr. Lauder's services in America. He will play according to that agreement. Anything else to the contrary which is stated publicly or privately only serves to further advertise the engagement, and I do not at all object to it." -- London, Sept. 10.

Harry Lauder is appearing in London at present. He was asked yesterday regarding the reports from New York that he would not be allowed to appear for William Morris, the rumor alleging the Circle Production Co. would restrain him.

In answer, Mr. Lauder responded: "I don't know anyone in connection with my American engagement except William Morris. My contract is with him, and I shall play it as agreed. I have no business with the Circle Production Co., and for Felix Isman, about whom I was asked in connection, I never knew such a man existed until the other day."

Lauder is in receipt of a letter from Michael Abrams, Sons & Co., solicitors, making a pointed inquiry as to whom he was going to play for in America. It is understood here the comedian did not answer it. Just who the representation in the matter is not quite clear.

Geo. M. Leveritt, the attorney for William Morris, Inc., while in London recently, it is said, secured postponements of Mr. Lauder's English time for about twelve weeks longer than originally contracted for. The terms of the Morris-Lauder contract are that Lauder will play all consecutive time America May have postponed for him in England.

This week Lauder has been summoned to appear before the King.

MORE SALARY FOR SMALL ACTS.

Chicago, Sept. 17.

A strike of the actors playing the "Eve- cent" vaudeville theaters in the middle West was averted this week when the managers agreed to a raise in salaries. "Muggles" hereafter will receive $25 weekly; "doubles" (two people) $35. About 300 houses have consented to the raise. Over 500 artists and picture operators are affected.

The concession in salary was procured through the Actor's Alliance of Chicago. In the city at some downtown "Nickel" places, the increase was voluntarily made before the agitation.

BLATT, GREENPOINTE'S MANAGER.

The manager for Percy G. Williams' new Greenpointe vaudeville theatre will be Benedict Blatt, in charge of the Novel- tly for the past season.

Mr. Blatt has been on Mr. William's staff long enough to know the players, having been steadily advanced. "The Greenpoint," as the theatre will be called, may open October 9. It will have a seating capacity of about 1,800, and popular music will be given.

The theatre will draw from Green- pointe, Williamsburg, and the Long Is- land City section, the latter covering a wide territory with adequate transports and facilities. Thus Lubeek's opposition of any kind in the vicinity.

Mr. Blatt will continue in charge of the Novelty where the policy is now "pictures" until the Greenpoint opens. Eva Tanguay may be the feature of the first program.

GENERAL MEETING IN CHICAGO.

Chicago, Sept. 17.

The more prominent managers of the Western Vaudeville Association will hold a meeting next Monday, when general business conditions will be talked over.

Martin Beck arrived here early in the week. Morris Meyerfeld, Jr., will come in on his way from San Francisco, stopping off two days at the Grand Canon, Colorado.

MOZART OBJECTS TO PRIZE FIGHTS.


There it trouble brewing over Edward Mozart's tenancy of the Bijou, which opened last Monday as a part of the Mor- zart Circuit, and in opposition to Weber & Armsby Theater.

It now appears that after Mozart had signed the lease, it became known that a previous agreement, either made verbally or in writing, was in existence, giving M. Mozart the privilege of occupying the theatre once monthly for the purpose of holding pugilistic exhibitions.

Mozart set up a strenuous objection, and the point has not been decided. It may be settled in court.

KEYEEN STARTS SEASON.

The season opens at Frank Keeyean's Fulton Street Theatre on Saturday, Sept. 21. It is located nearest of the other Brooklyn vaudeville houses to The Fulton, the Morris stand over the bridge.

Mr. Keeyean has prepared his contract with Miss Selbin. Some of the agreements with Edna May Spooner and Company, Virginia Earl, John T. Kelly and Company, DeWitt, Burns and Torrence, "Rainy Days," Emil Nmeier, Pearl and Joro and Two Harlins.

ALICE LLOYD BACK.

On the "Mauroiand" yesterday (Fri- day) Alice Lloyd returned to start re- harsals in "The Bonhills of Scot- land," the Klaw & Erlanger production in which Miss Lloyd will be starred this season, which is now opening shortly after Election Day.

On the same boat were Tom and Fred McNaughton, who will be featured in the same show.

Dray, Maude and Sydney Wood, with their mother, reached New York earlier in the week. Delay opens at the Lincoln Square Monday. Maude and Sydney are also engaged for the Morris time. There are the remaining members of the Lloyd family, visiting America for the first time.

MISS WHITFORD'S TRIPLE PART.

"The Nell, Brinkley Girl" of "The Fol- lies of 1908" is also too busily eng- aged in the production at the New York Theatre to be able to appear in "To Be or Not to Be." The fact is, Anna Bell, Whitford assembles and originated in the piece.

Miss Whitford, however, is about to have the Jack Gold Company, with the help of Nell Brinkley's sketches. With the departure of Grace La Rue, Miss Whit- ford smilingly accepted the part then left open.

The smile was still there on Monday last when the beautiful blonde was called upon to take up Lucy Westen's former duties in the piece, but the smile by this time has a dropping appearance at the corners. Miss Whitford is playing three parts at present, pleasing the manage- ment mightily, both artistically and in the bank-book, but the specialists in all the various types of the city have scouted around the New York awaiting calls from the triple-part star.

UNITED BOOKING "SUNDAYS."

The William Morris office booted the Sunshine theatre to show in the new Dave Kraus burlesque theatre (Eastman) in East 14th Street, but on Monday morning of this week it became known through the theatrical district that that house had suddenly shifted over to the United Company. Joe Weber is directing the shows.

The Dewey last season played inde- pendent attractions at its Sunday night show for a while, but soon came over to the United. The new arrangement took effect immediately and tomorrow night's show will be supplied by the United.

ATTACHED LALLA SELBINS.

Paris, Sept. 9.

While Lalla Selbin, "The Bathing Girl," played in Vienna last month, a police- man, detective and agent entered her hotel room while she was abed, and levied upon all Miss Selbin's jewelry, money and valuables they could find.

The property is being held until Miss Selbin makes her first court appearance. The agent made the agent before she first appeared in America. The contracts call for a low salary. She contracted to play the Hansa, Hamburg, during January at $1000. She is now in the United States.

MISS SELBIN'S ENGAGEMENT.

Miss Selbin has engaged to play with the Orpheum Road Show in America this season, but has been obliged to cancel that time until she is through here.

PANTAGES MAY BUY IN.

San Francisco, Sept. 17.

Sam Harris and E. Ed. Ackerman each day that Pantages will withdraw from the Western States Managers' Associa- tion.

Mr. Pantages is due to arrive in San Francisco next Sunday when it is rum- ored he may purchase an interest in Harris' Empire.

Mr. Harris has bought the Lyons, adding it to the Western States Circuit.

Reports still ahead that unless the affairs of the Western States are ad- justed to Mr. Pantages liking, he will enter California independently, adding a chain here to the Western houses.

There is a story about that Pantages recently declined a partner in his the- atrical enterprises. The man seeking an opening is rated at $600,000. This has given grounds to the rumors that Pan- tages is capable of proceeding alone, hav- ing or commanding all necessary funds.

LUBELSKY'S "SNARK" UP.

San Francisco, Sept. 17.

Tony Lubelski's musical stock scheme did not pan out very well. Both the "J. A. Brandt" and Jack Golden Com- panies brought here from the east by Lubelski have disbanded, without receiv- ing salaries due in full. No complaint has been heard, however.

Lubelski's novelty, Oakland, is now playing five and ten-cent vaudeville.

NEXT WEEK'S BILLS.

The opposition bills next week (Sept. 21) are: At the Lincoln Square, Howard and Barrison, Felix and Calve, Dady Wood (new), Edna Hall Macy and Co., Cliff Gordon (held over), McShan's "The Watermelon Giants." "A Battle of Too Soon" (Halliday and Corley), and Mr. and Mrs. Nello, beside pictures.

At the Colonial Eva Tanguay (held over), Karmo's Comedy Company, "The Van Dyke" (new), Work and Ower, Ray Cox, Hyman Meyer (new), Charles and Fanny Van, Milt Wood and Merian's Dogs.

MORRIS' "SURPRISES."

In the announcement made by the Morris to the effect that the opening bills for the next two weeks there is mentioned for the programs at the American and Fulton, "A Surprise." William Morris became mysterious when asked what the "Surprises" were. He said each would be an act by itself, but no information concerning the nature of it was proffered.

FRED NIBLO SUES.

Denis F. O'Brien, attorney for Fred Niblo, served a summons and complaint this week at the United Booking Offices on a man named Globo who claims $768.80, salary and transportation, still due him under the Klaw & Erlanger contract entered into last season. The United has assumed all the liabilities of this nature outstanding.

The action has been brought in the Supreme Court of New York County.

MISS RITCHIE IN NEW ACT.

A brand new act with many costumes, is Adele Ritchie's vaudeville idea now. E. M. Markum is out for time, and Miss Ritchie, who has returned from Mon- treal will await the start near here.
Bessie Valdare, of the bicycle troupe of that name, was quietly married in the West last week.


The Aerial Smiths will play London at nearly double the salary they originally booked Europe for.

J. K. Burk has given up vaudeville at Geneva, N. Y., because Geneva doesn’t give up for vaudeville.

Jos. Gaites has placed Snyder and Buckley under contract to play in his "Follies of 1907" production.

Charlene and Charlene have been booked for a return tour over the Orpheum Circuit beginning Sept. 27, 1909.

Macari’s Monkeys will play Berlin, from Nov. 1-4, and Dec. 23-26, receiving for the engagement 10,000 marks.

Sadie Sherman, a niece of James S. Sherman, the Republican Vice-Presidential nominee, is on the Orpheum Circuit.

Castellane and Brother open Oct. 4 on the Orpheum Circuit, booked by Pat Casey. It is a sensational bicycle number.

Carl Mehtens, of Des Programmes will take up his new duties in Berlin on Oct. 1, severing his connection then with the paper.

Mrs. Meyer Cohen has gone to Paris, where she will spend the winter. Vivian Cohen, the daughter, will join her mother shortly.

"At the Sound of the Gong" with "Fighting" Geo. Wilson in the boxing scene (now introduced) opened at Camden last Monday.

Cook and Clinton, female sharpshooters, commence their United season this week at Bennett’s, Montreal, placed by Jenie Jacobs.

Edgar Bixley with Hilda Hawthorne and Geo. X. Wilson will open in a comedy sketch at Fall River Oct. 6 for the Morris Circuit season.

The Avenue, Wilmington, Del., the announced opposition to the W. L Dockstader’s Garrick in that city, is due to open Oct. 12.

Peer Gyn, the youthful singer and "discovery" of the William Morris London office, will open at Forspaugh’s, Philadelphia, Sept. 28.

A new monologue has been written for John W. Ransome, who will again appear in "one" with it under the direction of Lykens & Levy.

"The Follies of 1906" will play in Philadelphia for three weeks following the New York Theatre engagement, which terminates Sept. 26.

John Wiggins is an uncle. A son was born to Mr. and Mrs. William J. Wiggins. The father is managing Cook’s Opera House, Rochester.

Robert D. Girard, the New York representative of the Orpheum Circuit a few years ago, is mining at Table Rock, Sierra County, California.

The Zancigs appeared before the Royal family of Germany at Berlin on Sept. 3. They leave the other side for America on the "Lusitania" Oct. 2.

The Olympia, Paris, which passed to the management of H. B. Marinelli on Sept. 1 is reported to have had a successful opening and season since.

Gene Pollard has returned to his former camping ground, the stage door of the Orpheum. Mr. Pollard has been at the Orpheum, Brooklyn, for some time.

"A Bad Boy and His Teddy Bears" closes this week. It has been playing Stair & Havlin time since the opening of the season. Chas. E. Blaney owns it.

Sevillo, the jaeger, who lost two fingers through the premature explosion of a cannon in his act, at the Family, Lancaster, on Labor Day, is slowly recovering.

Margaret Arnold, a young singer from the West, will appear in vaudeville around New York Sept. 28. Able Hammerstein says he will manage the act.

Ce-Dora, "The Girl in the Golden Globe," has been engaged as a special attraction for the Western Burlesque Wheel for twenty weeks, opening Sept. 21 in Chicago.


John T. and Eva Fay, the "thought transmitters," commence eight weeks for Pantages in the northwest at Spokane Sept. 27, booked by Louis Fincus through the Casey Agency.

"The Three Dames," an aerial cycle whirl, booked to open at the Hippodrome last Saturday, could not place their rigging, and the management is "farming" the act out to fairs.

Eva Tanguay will open at the Orpheum, Brooklyn, Sept. 28, remaining at the Colony until then. At the conclusion of the Brooklyn engagement Miss Tanguay will discard the "Salome" dance.

Have you seen Mike Bentham in the bat he borrowed from an Alpine mountaineer? Mr. Bentham only wears it at night. Up in New Rochelle where the agent lives, the townpeople call it "rakish."

Lucy Weston sails for England on Sept 30. The announcement will return in a month or so. Her future plans over here are not definite. A marriage may prevent her return to the stage.

"Sandwich" men carrying advertisements in front and rear for the Lincoln Square Theatre stood reading the billboards at the Colony last Monday evening as the house was filling up.

Princess Raha, the dancer, was married in Cony Island last Saturday during her engagement at Henderson’s there. She was a part of the Raisell show in "Dreamland" during the summer.

Among the recent Orpheum bookings are Corn Beach Turner, Rosalee and DeRetteo, Feb. 7; "College Girls," Oct. 5; Charles Wayne, Sept. 14; White and Simon, Oct. 23; Three Donalds, Oct. 25.

Hardeen, the handcuff expert, starts a return engagement in the Pantages houses tomorrow, Sept. 20. Hardeen will introduce in that section for the first time his brother’s (Houdini) "milk-can escape."

The Morris Circuit has secured billing stands at the Hotel Astor corner, 60th Street and Broadway, and on the Hotel Saranac. "Circus" paper will be used, the features having large sheets to themselves.

Thirty-four Japs of Fred Brandt’s Kitahsanu Troops were in a railroad wreck on the Erie, traveling from Youngstown, O., to Scranton, Pa. Nearly everyone aboard the train was injured except the foreigners.

Anna Marble is the pleasant and present capable press representative for the Percy G. Williams Theatres. Miss Marble has not been active in vaudeville since resigning as publicity promoter for Hammerstein’s.

Lillian Coleman, the first soprano in "The Prince of Pilsen" to sing "The Tale of the Sea Shell," intends to enter vaudeville with a single number. The finale will be a change to the dress and songs of "The Girl of Other Days."

The Orpheum, Boston, a Morris Circuit theatre, opens with vaudeville Oct. 8. Williams and Walker are reported to have played to $10,000 at the house last week. William T. Grover came to New York Wednesday loaded down with the house share of the receipts.

The more attention given by music publishers to the orchestrations turned out, the greater effect will their songs have. The orchestrations are becoming very important in vaudeville and burlesque these days. A good one will promote a number more quickly than the singing of it.

Next week will be the final one for Gertrude Hoffmann and "Salome" at Hammerstein’s. "Bismuth" and "The Jew" will be features of the show. The Ains-Nelson-Ford Pictures will also be shown, and McNamee, an "artistic clay-modeller," will open the program.

By an inadvertent mistake it was stated that the father of Dick Lynch of the Lynch-Walsh Company, with Fred Irwin’s Big Show, died in Detroit. The Dick Lynch will be features of the show. The show should have referred was the melodist. He is now in New York, living at the White Rat’s headquarters.

James Moran, the Scotch comedian, billed to open at the Colonial this week, will not appear there until Oct. 5, illness delaying his arrival in New York, it is said. Mr. Moran is billed to be a striking resemblance to Harry Lauder in style of work. Lauder has been announced to open at the Orpheum Oct. 12.
EASTERNERS’ WESTERN JUNKET.

The members of the Columbia Amusement Company Executive Committee will start on a tour of the Eastern Burlesque Week next Monday, taking in the Western territory. They visited Washington and Baltimore this week. The party which, it is declared, is in the nature of an inspection committee, is composed of J. Herbert Mack, L. Lawrence Weber and General Manager Sam A. Scribner. The belief among burlesque men is that the tour is intended as a method of inspecting all the new shows previous to their reaching New York. Business in some cases in the West has not been up to expectations and the heads of the circuits believe that more successful shows are responsible, in the face of the immensely improved Western World organisation with which they come into opposition.

During the tour it is probable that several companies of whom adverse reports have been received in the New York headquarters will be ordered to improve. The trio will be away for three weeks or more.

The first stop of the party was at Philadelphia, where, it is rumored, a change will be made in the management of the Casino, now presided over by Elias & Koenig. The firm holds the lease for the Casino, as well as the Walnut in Philadelphia, but the Columbia Amusement Company, it is understood, is desirous of having some one at the Casino’s helm with a thorough knowledge of burlesque.

HARRY BRYANT REORGANIZING.

The Harry Bryant Show (Eastern Burlesque Week) is reorganizing in Newark this week. The company which played at the Murray Hill two weeks ago is giving the regular performances, while rehearsals are going on by a partly new cast every morning.

The reorganized show will have a new production.

COMPLAINT AGAINST "ROSE HILL.

A protest has been lodged with the Eastern Burlesque officials against the condition of the "Rose Hill Folly" Company, George Rice’s show. When the company reached the Gayet, Columbus, last week, it had but 10 chorus girls. The local manager investigated and although members of the company declared that many choristers had remained in Pittsburgh owing to illness, the local manager stated that he could find wardrobe equipment for ten only.

The matter was discussed at a meeting of the Columbia Amusement Company heads in the New York headquarters Monday night.

EMPIRE, HOBOKEN, OPENS.

The Empire Theatre, Hoboken, opened Monday night as a regular stand in the Eastern Burlesque Wheel, with "The Behman Show" as the attraction. The house was crowded. Members of the Columbia Amusement Company Executive Committee attended the opening in a body. The mayor of Hoboken was the principal speaker.

The Empire has a seating capacity of 1,500 and the shows will play it following Newark, coming from the Hoboken week into Hurtig & Seaman’s Harlem Music Hall.

"Doc" Steinier needed a shave so badly on last Monday you could notice it.

EXECUTIVE COMMITTEE MEETS.

The Columbia Amusement Company Executive Committee was in session Monday night in the headquarters of that concern in New York. Only routine matters were gone over, it was said.

Rudolph Hynicka, Sam A. Scribner, L. Lawrence Weber, J. Herbert Mack, Charles Barton, Julius Hurtig and Charles Waldron were present.

JESS BURNS’ BIG SHOW.

Chicago, Sept. 17.

Jess Burns, while in the city last week with his "Casino Girls" signed contracts for the production next year in the Eastern Burlesque Wheel houses (Columbia Amusement Co.) of a big musical production entitled "The Fantastic World." It is a "revue," but there will be no representations of stage favorites. The show, it is stated, will have a plot built upon original ideas, with nine changes in scenes. The program will show eighteen principal parts; there will be twenty-five girls in the chorus. The name "Casino Girls" will probably be dropped and the show known as "The Fantastic World." The show will be equipped, organized and rehearsed in Chicago next summer.

EMPIRE CO. VS. SULLIVAN-KRAUS.

The Empire Circuit Company’s attorneys have made known their plans for carrying on the fight against the deserting firm of Sullivan-Kraus. Some time before the middle of October they will apply to the United States Courts for the appointment of a commission to take testimony.

This commission will examine witnesses and otherwise inquire into the case and will then submit its report, including the testimony to Judge Lacombe. This report will contain no recommendations by the examiners as in hearings before a referee, but upon the evidence the court will make its ruling as to whether an injunction shall issue to prevent the playing of anything but Western Burlesque in the Dewey and Gotham Theatres in New York.

Lawyers declare that there is small prospect that a decision will be arrived at before the close of the current season. The Empire people declare that they hold a contract with Kraus to book the two theatres until 1916.

The Empire Circuit Company must make application for a commission or secure an extension of time before the middle of October or the entire case lapses.

WORK AND OWER.

Hardly an introduction is now required for WORK and OWER, who are known from one end of the United States to another, having traveled with the ORPHAN ROAD SHOW last season and engaged for ’06-’07, an unusual distinction with this standard organization of MARTIN BICK. WORK and OWER are foreigners, having a most laughable and skillful acrobatic number. Its initial appearance in America would have discouraged a great many. The act, however, having confidence in its ability, persevered until now they are recognized as an established vaudeville laugh-making unit.

The engagements on this side made by WORK and OWER are directed and arranged through the booking agency of ALBERT NETHERCUTT. Next week (Sept. 21) WORK and OWER play at the COLONIAL, where the Road Show opens its season.

"Daughters of America" met the Countess Von Hatzfeldt featured, met an early and untimely season’s end at Marcon, Ga., last Saturday when a benefit for the company was given. It is the third "combination" show to close of record in the brief season thus far.

"The Gibson Girl Review," with six young women and two principals, under the management of Bissell & Solman, opened the season on Oct. 5. Special settings and elaborate lighting effects will be two of the features. The Casey Agency will book the act.

ATTACHED SHOW.

Harry R. Pierce, who was generally understood to have been interested in "Uncle Sam’s Belles," a new Western Burlesque show, is no longer with that organization.

It became known this week that Isaac Bock, a Baltimore merchant, who is the owner of the "Belles" franchise from the Empire Circuit Company and who employed Pierce as manager for the show, has been taken ill very soon after the opening of the season.

The sequel happened in Jersey City last Saturday night, when Pierce brought the attachment suit and tried to hold up the scenery and costumes of the "Belles." It is declared that Pierce instructed the sheriff not to serve his attachment warrant until the scenery had been loaded upon trucks and started toward the railroad depot, apparently hoping by this means to force an immediate settlement for a claim of $600.

Thomas W. Dinkins, manager of the Bon Ton Theatre in Jersey City, has many friends among the local officials, and in a roundabout way he learned of the proposed attachment proceedings Saturday afternoon. When they did come around to serve his warrants Mr. Dinkins was on hand to offer a bond. Through this the show left Jersey City on time and in playing this week its regular engagement in Wilkes-Barre.

The Empire Circuit Company received an application from Pierce, who had managed various shows last summer, for a Western Wheel franchise. The Executive Committee agreed that Pierce might take out a show if he could show the Company sufficient resources to pay the weekly royalties. Pierce then secured backing from Bock, but when the franchise was to be made out the latter insisted that inasmuch as his money was invested the agreements and contracts should be made out in his name. Pierce was then made manager of the show.

Bock declares that Pierce has no claims against him, which he (Bock) have. A Pierce notice of dismissal he says he paid the latter two weeks' salary according to the terms of the contract in operation between owner and manager of the show. Following Pierce’s dismissal Bock himself was made manager and now holds that position.

NEW TRIAL OF SPARROW CASE.

Justice Ward in the United States Court has rendered his decision on the application of the Sparrow Company, of Montreal, to have its suit against various members of the old Traveling Managers’ Association reopened. In his decision he sets aside the judgment of six cents awarded to the plaintiffs by a jury some months ago.

This means that the whole matter will be re-opened and the half-dozen or more defendants named in the original action will be called upon to defend a new damage suit for $100,000. The case, according to custom, will receive a preferred position on the United States Court calendar and will in all probability come up for trial during October or November of this year.

The application of the Sparrow people was made on the ground that the damages awarded in the first decision were inadequate.
POLITICAL LEAGUE'S MASS MEET-
ing. The White Rata Political League held its first mass meeting at the American Theatre last Sunday, on a fair and en-
thusiastic attendance. The stage was crowded by representatives of the several professional clubs in the city, also the several political parties.

Statements were delivered by William B. Denbee, Jan. Male, Tim Cronin, Wilton Lackaye, Harry Mountford and Denis F. O'Brien, Mr. O'Brien closing the meeting by urging a vote of thanks to the speak-
ers, and to William Morris who loaned the theatre for the evening.

A resolution embodying the objects of the league was also passed unanimously upon motion. Edward Edmonds was the chairman.

The orators dwelt upon the advantages of organization, and the benefits to be secured from a compact political body of actors. Mesers. Cronin, Lackaye and Mountford touched more responsive chords in the audience through having a more intimate knowledge of the reme-
dies being sought for.

Mr. Lackaye was brightly forceful in his remarks, opening his argument by mentioning that the road the League is seeking for is already in the hands of Legitimate is to follow a monologist in "one," referring to Mr. Cronin, who had pre-
ceded him with a witty argument.

The short talk by Mr. Mountford was unexpected and uneventful, but became ne-
cessary to fully set forth the aims of the League. In reciting what might be ac-
complished by concerted action in band-
ing together for the polls, Mr. Mount-
ford brought out sharply that an extra com-
mission of five per cent., when charged in collusion with an agency di-
rectly booking an act, could be made a penal offense through legislation and the amendment of the present laws in New York State.

Mr. Mountford also applied himself to the case of a park and fair agent in New York City, mentioning Felix Reich by name, who had recently gone into the bankruptcy courts to avoid liability in charges of fraud upon contractors, by him to artists for speculative purposes.

The artist had no protection against this kind of gambling, said Mr. Mountford, and the League would seek to prevent it, especially where several summer park and fair agents.

Mr. Mountford, the secretary of the League (Mr. Cronin, president) also touched upon the attachment proceedings possible in New England and the West, where a person may be mulcted upon an alleged claim if circumstances prevent the binding of the attachment. These attachments, said Mr. Mountford, are often levied at the last moment as an artist is about to leave town.

The next mass meeting of the League will be held on October 4 (Sunday), the day before registration. It is estimated that between 6,000 and 8,000 actors will be enrolled. All branches of the profes-
sion are eligible.

GIRL JOCKEY ADVERTISEMENT. "The New Century Girls" are playing at Miner's 8th Avenue this week. To advertise Broadway of this city, a young woman highly amusingly dressed as a jockey rode up and down the Big Alley this week, astride a horse gaily capi-
sioned, with blankets on either side of the animal mentioning the show and theatre.

THE YONKERS WAR ON. Vaudeville opposition in Yonkers is funny. Still it is a fact. Very few of the New York Central trains stop at this suburban town, and the last place on the map one would select to derive a profit from a style of enter-
tainment which often fails to attract when in a large city.

Harry Leonard has the variety landmark in the Doric, opened by Henry Myers, and later managed by Jesse L. Blaney, is a better theatre of the two in house and location, but the Doric has a big advan-
tage through being established.

At the Monady matinee, the Doric was very well filled, while there were not over thirty people before Blaney's. At the night show, Blaney's seemed to have the advantage in attendance.

The prices are about the same. Wil-
liam Morris placed here and Mr. Leonard has secured his material through the United Offices. It is expected that either one of the theatres will soon give vaudeville here, or suffer a continual loss. It is absurd to believe that both can return a net earning.

Leonard is personally very popular, and during the month the Doric has sev-
eral large theatre parties booked.

Yesterday (Wednesday) at Blaney's the prices for matinee were reduced to ten and twenty cents.

ONE-PERSON SKETCH. The Producing Department of the Orpheum Circuit will present Eva Wes-
cott in a sketch as a feature on its cir-
cuit. Miss Wescott will open at the Orpheum, Memphis, Sept. 27.

The piece, written by Langdon Mitchell, is named "A Dancer at Home." It is similar in construction to the last number previously played by Miss Wescott in vaudeville when her "company" consisted of a lone man who played a quiet part with his head resting upon a table during the piece.

In the present vehicle, Miss Wescott will be accompanied by a "dummy" in lieu of the live one of yore. She will be the whole thing in the act otherwise.

RIEGO MORRIS' PRODUCER. Frank Riego, stage director of the Met-
ropolitan Opera House, who staged "Sa-
lome" for William Morris, is the official producer for the Morris Circuit.

Riego is at present working on several singing numbers to be presented on the Morris time.


A very attractive bill at the popular prices charged is this week's entertain-
ment. With the same ratio of excellence continuing, the general opinion is that Forepaugh's will do business.

First Opposition. The first clash of the opposition vaude-
ville forces has occurred over the services of Howard and Barrison.

Percy G. Williams, through Arthur Klein, the agent who holds about the act under which it has appeared in Mr. Williams' houses, exercised the option given by the agreement, notifying Howard and Barrison their services would be re-
quired for ten more weeks from 19 mo-
(nawa), when the present specified time expires. The act is at Hammerstein's this week, the last of the four originally agreed for by Mr. Williams through Klein.

Howard and Barrison signed with Wil-
liam Morris to play for three weeks com-
coming Monday, Sept. 27. The Morris contract was executed after the one with Klein was signed.

Thursday Mr. Morris said he expected the act to appear as agreed. Last week Joe. E. Howard made an announcement to the affect they would play for Morris.

At the Williams office this week Arthur Klein, who is now associated in the book-
ing department of the William's Circuit, stated Howard and Barrison would not play under any other contract than his own.

It was reported that Mr. Morris received a wire on Thursday afternoon from Mr. Howard notifying him the engagement for the beginning of the Lincoln Square next week would not be played.

Under the reported agreement entered into by the United managers as regards "barring," an act playing for any oppo-
sition cannot thereafter be played in a United House. This, if carried out, would debar Howard and Barrison from future en-
genagments for the Uniteds were they to carry out the Morris contract. This is also thought to have been the argument used to prevent the keeping of the Morris contract by the act. Lawyers say that Howard and Barrison could not be suc-
scessfully enjoined in the courts from ap-
pearing for Morris.

Further developments are looked for.

"LAYS OFF" TO SAVE VOICE. The contract entered into between Grace Hazard, "Five Feet of Comic Opera," and the Morris Circuit, calls for Miss Hazard's services but four weeks out of each five during the season. This condition was made obligatory by Miss Hazard, who returned on the "Min-
nebaha," from England last Monday. The young woman stated the week's vacation regularly was necessary to rest her voice. She opens at the American on Oct. 12. Miss Hazard is reported to have brought back from the other side a novel idea which will be first seen at the opening engagement.

PEORIA'S GAIN, CHICAGO'S LOSS. Chicago, Sept. 17.

Nat Fields, who with his crew of bar-
keeps from the summer stock engage-
ment at the Trocadero, was announced as the coming attraction at the Vitrine, has left Chicago, locating at Vaesta's Theatre, Peoria, a place of languishing reputation in the past.

Consoulo Bailey will play in vaudeville "A Game for Two," by James Bailey, sup-
ported by a company of three. Miss Bailey was late of the Frawley Stock in Minne-
apolis.

VAUDEVILLE "APACHE." While the scramble is on in the legiti-
mate to present the "Apache" dance, im-
ported from Paris, vaudeville will duly have one of its own, danced by William Gould and Valanka Suratt.

As a matter of record it is a close race between Mr. Gould and William Rock as the first to launch the "Apache" in New York. Since then, however, Anna Held has been proclaimed the coming "Apache" dancer, and Laura Guerri at Charlesto presented the "Apache" Wednesday.

The "Apache" thing in the legitimate once again raises Lee Shubert against F. Ziegfeld, Jr., with the Casino first in the field.

Mr. Gould watched the "Apache" during the fifteen performances while in Paris. He says in his estimate Miss Held will do the dance properly, having undoubt-
dedly studied it similarly. The "Apache" can not be given understandingly, adds Mr. Gould, without thorough familiar-
ity with it.

It is a sort of pantomime drama told while dancing, the brutality of the Paris-
ian street lout towards his "girl" be-
ing the expressive and main point.

Mr. Gould and Miss Suratt have the dance rehashed. They may present it for the first time when playing Hammerstein's in November, or may place it upon the stage before that engagement.

DONNA SEYMOUR IN CUSTODY. Donna Seymour, the spectacular thea-
trical financier, was committed to jail in Bayonne, N. J., late last week, there to await the action of the Grand Jury on charges of larceny. She is a member of the "Boo-
ning Room Boys," a musical show which she was piloting about, disbanded at the same time, all its scenery and equipment being held up by attachments.

The show was due to play the Bay-
onne Opera House Wednesday and Thurs-
day. They arrived on the latter day and gave one performance. Then it began to go up in attachments. During the show Miss Seymour was taken into custody on the complaint of several of her treasurers. It was declared before a local magis-
trate that she had made it a practice to advertise in various cities for treas-
urers. When they applied she demanded that they deposit $250 or $500 cash bonds. It is said that she made a col-
collection of treasurers in this way and at one time there were half a dozen travel-
ning with the organization.

Donna recently left Asbury Park, N. J., suddenly, jumping a bail bond of $5000 under which she had been held for a Grand Jury inquest.

CANCELED THRO' "RACE RIOTS." B. A. Rolfe's "Ten Dark Knights" will not play Cincinnati or Indi-
ana this month, through the racial agitation in those cities between whites and blacks.

The open time has been filled elsewhere.

It was at first reported the act had been broken up from internal trouble among the ten colored members. At Mr. Rolfe's offers the report was denied with the above reason of the cancellations given.

It was said the act, which, the leader of the act, is a true diapason, and the number would hold together solidly by reason of its forcible manner of maintenance.
PAT ROONEY IN SINGLE ACT.

On December 7 at Hammerstein's, Pat Rooney (Mrs. Rooney) temp triumphed from act and stage, which may be for the remainder of the season, Pat will at once follow the solo specialty, the solid time booked for the team being rearranged to permit of this.

Next season Mr. Rooney may forsake vaudeville for production work, having opened headquarters in the St. James Building. He is interested with B. A. Rolfe in two vaudeville numbers. Rooney's first on his own account, "At the Union Station," with book by Leo Culey, will shortly be presented.

SINGER DIES SUDDENLY.

Maurice Lovenberg, who was known on the stage as Charles M. Harris, dropped dead on the street in New York Sept. 1. He was a member of the Goldine Comedy Four and last season played with Hastings' "Bachelor Club" burlesque company.

FELIX AND CAIRE.

Felix and Caire, whose portraits appear upon this week's edition of Variety, need no introduction. Ad. Newberger's young protégés have leaped in a short time into headline estate in vaudeville. They have now joined the Morris Fies, and will make their first appearance under the independent manager at the Lincoln Square, Sept. 21.

It is but a year since Mr. Newberger launched this clever pair of pupils in vaudeville with a sparkling skit. Their success was instantaneous and in a few weeks they were the talk of the town. Since then they have made rapid strides, playing all the large houses as Chicago, where they were exceptionally popular.

They have just closed a phenomenally successful engagement in the Broadway production, "The Mime World."

The return to vaudeville of Felix and Caire has been widely heralded and the pair are assured of a hearty welcome.

TAKES OVER ENGLISH CIRCUIT.

London, Sept. 10.

Alfred Moul now has the direction of the half-dozen halls formerly operated by Rosen & Bliss in Great Britain. It was announced some time ago Moul had purchased the circuit.

AMERICAN BILL IN DUBLIN.

London, Sept. 10.

Paul Murray of the Morris office has arranged for an American vaudeville show to play at the Theatre Royal, Dublin, in the future.

The bill has been partially gotten up. From some of the names on it, Mr. Murray will not give his entertainment before the Spring. Most of the acts are now playing in America.

It will be the first all-American vaudeville show to play in Ireland.

"TALKING BIRDS" MAKE TALK.

Nibo's "Talking Birds" appeared at the Empire, Hoboken, last Monday. Since then Hoboken has been arguing. The "talking" birds, answering questions by auditors, are the feathered speakers picks Taft to be the next President. Many claim Nibo is a ventriloquist, but there are no grounds for this suspicion.

The act plays Paterson next week, entering New York at 125th Street Sept. 28.

MARK & DELMAR UNDER WAY.

Cleveland, Sept. 17.

The new firm of Mark Mitchell & Julie Delmar has had its premiere last Monday when the Mimic World, the renamed Coliseum, opened with 10-cent vaudeville. The two begin operation Sept. 21 under the same management, and the Globe and Grand a week later. The Grand is the old Lyric on East 9th Street. The Globe is on Woodlawn Avenue, near 56th Street. It cost $80,000 to build.

The attractions are booked under agreement with the United Booking Offices by Julie Delmar, who has charge of the Cleveland office of the firm.

SCENIC OPERATIC PRODUCTION.

"Cavalleria Rusticana," with three people and an expensive scenic setting, will shortly appear in vaudeville, having Louise Montague as the feature of the number. Lykens & Levy are the agents.

POLITICAL CLUB IN CHICAGO.

Chicago, Sept. 17.

Three hundred actors have joined themselves into a political organization here and have declared for the democratic ticket. This is the first partisan political club to be formed by stage people.

John H. Wyse was the prime mover in the association. He has been elected president.

DOROTHY MORTON'S SPECIAL SONGS.

Special songs have been written for Dorothy Morton by authors. One Kummer for Miss Morton's return to vaudeville. The operatic singer will reappear under the direction of Pat Casey.

It is some time since vaudeville has seen Miss Morton, who has played in several musical productions since, and for the past few months has been gold mining in the far West.

HARRIS LEAVES AM. MUSIC CO.

The American Music Stores Co., formed originally by five music publishers, has now on its directory Witmark & Sons and Leo Feist only, F. A. Mills and F. H. Haviland, the incorporators withdrawing some time ago.

The latest resignation was that of Charles K. Harris, leaving the two mentioned firms in full control.

While ostensibly the cause of Mr. Harris' retirement from the American Co. was for the purpose of devoting his entire attention to his wholesale publishing business, it is understood in the trade the actual reason is the competition against jobbers and customers of the publishers in the concern, which the American caused.

To relieve themselves of the embarrassment this unlooked-for development brought about the trio retired, it is said. For a second cause, it is rumored that the united concern inquired the individual business of the publishers. It is stated as a matter of record that in some districts New York Medley Co. is on sale in branch stores of the American Co. at a lesser price than the jobbers in the immediate vicinity were being charged for the same goods at wholesale.

WEEKLY FEE; NO COMMISSIONS.

Maurice Boom was in Hazelton this week at a meeting of the managers in Pennsylvania for whom he books attractions. Mr. Boom placed before them his new scheme by which he proposes to book under a stipulated weekly fee and without commission to artists.

The Hazelton and Pottstown houses opened Monday. Chester, Carbondale and Mahanoy City open next week, all booked through the Boom Agency.

WANTS PAT ACTORS; THE IDEA!

"I want ten very fat actors," wrote Geo. F. Hayes from Atlantic Highlands to Pat Casey this week. "They must weigh from 150 to 300 pounds, and the weight must be in fat. "A year's engagement in the show business at twenty-five per week, and they don't have to open their yap," added Hayes.

Well, when Pat Casey read this letter he was furious. Blowing a chunk out of his roll top desk, Mr. Casey broke a hole in the wall with his fist to quickly grab the telephone. Calling up Atlantic Highlands, Casey got Hayes on the wire and demanded to know what he meant by offering ten people commissions of $20 a week. Why (Casey) could fill the entire bill alone, cropping the whole $200.

Mr. Harris inquired if Casey would charge him commission, and if he could work for a year steadily away from Broadway. Mr. Casey told Hayes some of the things he has done in his time for less than $250. Before finishing, Hayes assured Casey sheet music was on him.

Then Casey with his grief assuaged handed the job back to Hayes, and started on a hunt for fat actors who weighed one-tenth as much as the agent does. Mr. Casey learned of a certain bird, who weighed one pound. Before he left his home town, Springfield, they widened the streets, but Pat wouldn't stay.
London, Sept. 10.

Hodie Furrman will remain in the Province for a few months yet.

Geo. Mozart goes over in February next to play for Percy G. Williams.

Horace Goldin has been re-engaged for an indefinite length at the Coliseum.

Somer & Warner claim the bookings for Willard Simms and Co., at the Palace.

Johnson and Dean leave Oct. 3 for America, where they will play the Morris time.

The Belclaire Brothers' first showing was at the Grand, Birmingham, last Monday.


A rumor is about that Modell Allen is engaged to be married to one of England's most noted peers.

Marguerite Broadfoot has received an offer through Ernest Edelein for America, made by the Pat Casey Agency.

Cliffe Bascardeclined contracts tendered for some of the German houses placed under boycott by the I. A. L.

Jordan and Harvey are at the Empire, Brixton, this week, pulling down the applause before large audiences.

Sears, the illusionist, is showing some likable tricks at the Hippodrome. He does a great deal with the "thumb-tie."

Daly and O'Brien have accepted eight weeks on the Gibbons Tour, opening Sept. 14 at the Palace, Stoke Newington.

Ritter and Foster closed their tour of the provinces on the 12th. Max Ritter came into town yesterday to attend the V. A. F. meeting.

The William Morris office has booked Velanch's for two years ahead. It is the animal act which scored at the Empire a few weeks ago.

Herbert Lloyd has disposed of his interest in "Happy Hooligan" to Walter Pimm. Mr. Lloyd will bring his vaudeville act over here shortly.

Mile. Kyakshai has replaced Gnee in the "Coppelia" ballet at the Empire. Kyakshai was formerly the premiere at the Imperial, St. Petersburg.

The Dunedin Troupe of cyclists have been a big success on the Moss-Stoll Tour, where the act is appearing. They return to New York early next March with a larger troupe and new tricks.

Eddie Clark denies he is booked over home. On October 10, Clark and his "Widow" sail for South Africa, returning to fulfill bookings here commencing the latter part of next January.

Terry and Lambert concluded an extremely successful engagement at the London Pavilion Sept. 5. They opened on the Moss-Stoll Tour (at the Hackney Empire) Labor Day (American time).

The Sydney Hyman office claims that Chris Richards will not play in America for at least two years to come. Hyman's office has Richards under contract until late in 1911. Chris would like to go over, however.

A number of artists over here have received letters of late from the Pat Casey Agency with postage one cent short. They have wondered whether Casey started to deduct commissions immediately.

Willie Barks's Company was at the Canterbury last week. Mr. Barks put this company out to do his numbers without him. He evidently underestimated his own worth. The act just lacks one thing—Mr. Barks.

The Bogannys, acrobats, are the hit of the bill at the Empire, Croyden, this week. This is the act Kiaw & Erlanger booked last season, but an inferior and substitute number was foisted upon New York under the same name.

Moran and Weiser open at the Palace during November, placed there by Frederic Melville. They are the American boys with the straw hats, imported direct to Europe by the Marlinell agency from an American burlesque show, olio.

Business at the halls has picked up greatly since the cold spell arrived. Last Saturday at the Tivoli the matinee ended at 5:30. At 5:30 there were several hundred people in line waiting for the doors at the evening show to open. The night show starts at 7:45.

At the Canterbury, Malda Scott sang "Everybody Works But Father," with a sequel about the old gent having gone back on the job again. The idea is not new, but Miss Scott's version convinces that with proper numbers she could trot along with the best of them.

At the Palace, Stoke Newington, this week, Williams and Wagner, an eccentric musical act, are creating quite a stir. The pair are doing an original bit on the Reed bells or pipes (Bamboo Chimney), striking the tops with tinkle rackets instead of shaking them. It's going to be a go wherever they play.

"The Master Mystery," a single illusion which has been presented in England, has started comment. It is quite mysterious. American managers are after the act, according to latest report. Geo. M. Levitan, from the Morris office, New York, and Frank Jones, of the Percy G. Williams staff, each saw the number while in London.

Mose Gumule hit London on Labor Day. The first thing he said was "Have you heard 'Rainbow' over here yet?" Then he hummed it, after which he wanted to know whether he was in London or England. Mose Gumule visited the home of his forefathers in Scotland and Ireland, accompanied by his brother. Vanclo Morris may take the trip with them.

Helen TRIX deputized for Wilkie Bard at the Tivoli last Saturday matinee. Even in temporarily taking the place of this most popular comedian, Miss TRIX left the stage with flying colors. It is no soft berth, this substitution for a star the crowds have looked forward to. It stamped Miss TRIX's quality immediately for the English. Victoria Monks also deputized for Mayie Lloyd, likewise doing herself credit. Miss Monks has a knack for grasping and holding her audience. The house is with her every minute.

Much newspaper talk is going round over Harry Lauder's American salary. The mention of large sums in connection with artists has caused the income tax authorities to closely scrutinize the vaudeville business. Any number of artists have been called upon to make statements. Joe Hart has been requested to show the profit of his "Futurity Winner" for the purpose of being taxed. If Lauder receives in America what the newspaper in London credit him with, when he returns the Bank of England will have to hustle to remain in the race.

Bill Dillon opened Sept. 7 at the Tivoli, sandwiched on the bill between Marie Lloyd and Harry Lauder. Truly a pleasant spot for a visitor making his English debut. It was a Lauder audience by nine-tenths per cent. All returns suffered in consequence, but Bill is going to become a favorite over here before his engagement ends. He did remarkably well at the Tivoli considering the handicap, rendered doubly hard in this instance by the fact of Lauder's return to the Strand where he has not been for months. Lauder was one grand "riot." They almost tore out the sides of the theatre. He is at the Tivoli for four more weeks.

LONDON COLOSSEUM.

London, Sept. 7.

Last week at the Colosseum the bill struck the average 8.400 there with Gene Stratton and Odette Valerie the two top-liners. Stratton is quite popular at the Colosseum. His reception upon appearing of Wednesdays evening clinched that. Gene does a "coon" character all his own, and the London folk are just crazy about him. The melodies to his songs are catchy, and Stratton's act always goes well.

Miss Valerie, a fixture at this house for some months now, manages to take away a large share of the applause, regardless of who else is on the program. She is doing a "Cleopatra" dance, having for an assistant a live snake. Miss Valerie reveals in twining the snake about her neck while responding to the curtain calls. It isn't the most pleasant sight ever seen, nor is it becoming to Odette, but when it must be "art," and they do say that's letting any number of people out these days for pulling funny stuff on the boards.

The program had two week sketches. They were very weak, in fact. It needed a contract to hold them up, probably. W. E. Ellwanger and Co. played one. It is called "Bri's Barren." The plot is two arguments on the same subject. So within ten minutes there is a repetition of dialogue, etc.

The other sketch was "Just We Two," a comedy affair, enacted by Tom Terris and Simeta Maren. The scene is laid in a kitchen. Over here Terris has a reputation for being a real comedian. In "Just We Two," however, Mr. Terris secures his comedy through being smeared with flour. The "real comedians" in America don't do that any more, but they did perhaps years ago when they had to do it or not work. As a side comment, the talk over here at present concerns the large numbers of English investors in the Pillory Flour Company, which has been pulled into the hands of a receiver fairly in America. The report says the English thought it a good investment because the home talent on the stage over here alone could make the largest profit possible.

Dara, a bit of a conjurer and imitator, gets away well. His impersonations are on the style of Willy Zimmermann's, Nita Johnstone, and is a pretty little French boy with an excellent voice. Her songs sound very well. The Pichonians pleased as usual with their acrobatics, while the Kelly and Gillette Trio did a bounding bally table act with good results.

Joe Hart's "Futurity Winner" closed the show, the racing finish bringing down the house, an occurrence at every performance. There is a new girl in the piece. She does as well as any of the others who have played the part.

Edith Courtney, a vocalist with lots of voice, and Maggie Rimmer, a comedienne, were also there.

HOLBORN EMPIRE.

London, Sept. 9.

The Devine Amylia is the feature of the Holborn Theatre this week (Sept. 7) in another "Salome" offering (New Act). The same bill is Eddie Clark, now settled into substantial popularity on this side. The Clark offering is cut down to two numbers for this engagement and the race track recreation is eliminated entirely. The "kissing song" was vastly liked and a quantity of local papper scored 100 per cent.

A bit of comedy was introduced into the specialty of an Indian violinist, whether intentionally or not, which made the laughing bit of the bill. The Orient speaks in English apparently and the announcements of his musical imitations are made by the setting out of printed cards. One of these read "A Dog Fight," upon which the player did an imitation of a Scotch lassie. The audience is probably laughing yet.

The Souffloes, a pair of whirly wind dancers, gained special attention. The girl is a particularly fast and graceful dancer in a suit of Indian costume, doing an amusing comedy in announcing the dance.
ARTISTS' FORUM

New York City, Sept. 12.

Editor Variety:

In review of "Vanity Fair" (to-day's issue) you slate wrongly in saying Miss Ann Bill leads a number in twigs. She appears in the very same costume worn by the late Beesie Bonehill, jeweled knick-erbockers.

I agree that she enters to sing a num-
ber before being introduced, but we are young yet, only a few days old, and that has now been eliminated as we have since seen the fault.

The review did not do us justice, but if our show should be reviewed again you will find the details mentioned all fixed up.

The review badly for a big com-
pany which is really "The Around the Clock" show, one of the best farce comedi-
es ever put on. (Harry Hill,
Manager "Vanity Fair.")

Birmingham, Ala.

Editor Variety:

I note in Variety a letter from Dr. Cotret and Hego accusing us of stealing their act. I wish to contradict that.

Being an No. 1 musician, I am thor-
oughly capable of writing my own med-
leys, which I have always done, and can prove that the one we are using is totally different to theirs. Nor have we ever used their medleys.

I would ask the profession not to heed this team. This is their cheap way of advertising.

We are responsible and work absolutely our own original matter. When we steal other people's material we cordially invite criticism and would never have the nerve to contradict doing so.

To protect our rights I have answered this letter, but shall not bother further.

E. Cutting.

(“The Cuttings.”)

Scranton, Pa., Sept. 13.

Editor Variety:

Regarding review of Miser's "Ameri-
cana" would like to make a correction in
justice to Mr. Chas. Baker, stage manager.

The notice states that Harry Ferguson staged, or put on, the numbers with the show.

Mr. Ferguson composed the music; Mr. Baker put the numbers on, also staged the production.

Toddy Simmons, Mgr.

New York, Sept. 12.

Editor Variety:

In reference to "The Stampede," re-
ferred to as produced in the Fire Show Theatre Building, where general admission price is 25 cents, would state that house is in no known as a moving picture 5 and 10-cent place.

The play was written by C. L. Hagen and produced under his personal direc-
tion, who is satisfied to let the impression prevail that the effects are produced by moving pictures until he demonstrates otherwise.

To remove any impression that "The Stampede" is a moving picture or a story told by means of moving pictures, will say that there are sixty-two people em-
ployed in the giving of this performance, among them many well-known actors.

Claude L. Hagen.

Editor Variety:

More trouble for Johnnie Relfy. Mr. William Wiggins, manager of Cook's Opera House, Rochester, has purchased a "Folding Go-Cart." Will be use it? Well, you should have seen the smile on Will's face when telling about it. The only act on the bill he could see was "The Kid Act."

Privy. (To-day's) night at the New York Hippodrome, a monster benefit for the Metropolitan Turf Benevolent Asso-
ciation will be given. The program has
been gotten together by Paul Durand, of H. H. Felber's office.


SING FONG LEE, THE CHINESE VIOLIN VIRTUOSO, GAVE A TRIAL PERFORMANCE AT THE FIFTH AVENUE LAST SUNDAY. HE IS BEING BOOKED FOR THE UNITED TIME THROUGH ALF T. WILTON.

MUSICIAN BECOMES MANAGER.

Erie, Pa., Sept. 17.

A. H. Knoll, the cornet player and band leader, has completed plans for the estab-
lishment of a vaudeville theatre here. The Vulcan Construction Company of St. Louis will probably receive the building contract.

Mr. Knoll promises that the theatre will be ready for opening in September, 1900. The site is on 18th Street, between State and Beach. Capacity will be 1,500, with popular prices. The building will contain business offices and a lodge room beside the auditorium. The estimated cost is between $60,000 and $60,000.

Application has been made for a United Booking Office franchise.

BRIGHT BENEFIT AT HOP.

To-morrow (Sunday) night at the New York Hippodrome, a monster benefit for the Metropolitan Turf Benevolent Asso-
ciation will be given. The program has
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Jack Norworth's Mask.

Up in Franklin, New York State, there is a young woman just clean bug over Jack Norworth and his "laughing smile." The other day Mr. Norworth received a four-page missive from the girl, who had so much to say when she commenced, and wrote so closely together, the entire back page was wasted.

Starting by asking Mr. Norworth to pardon the liberty of writing him, she ingenously asks for information about placing a few letters, asks in general, is not very mushy, and, as a sample of her lyrical endeavors, inserted the following:

"Now you're the 'Honey Boy' so sweet That I'll give all I own to meet. And if you'll only say you'll stay Up this Valley some fine day, I'll take you out to my wigwam, Brown, And show you what's on a side of a Western town; And I'll be your 'Arrah Wanna' If you will be true. I'll give you hearty speed up on the Lackawanna. And out on the plaza of dear Arizona, I'll put you in my sweat. We'll be happy forever in that Western clime. With Jack, my 'Honey Boy' near me, sweetest smile."

The poet induced "Mr. Nor-
worth not to think she is crazy, but Jack did not have much time to think. On his own statement as he was about to grab a "Phoebe Snow Special" for Franklin, Mr. Norworth (Norah Haynes) stuck a pin through Franklin on the map.

WANTS $6,500 RENT.

The Davis-Churchill Circuit, operating vaudeville theatres is being sued by R. G. Chappell, manager of the vaudeville house in Galena, Il., for $6,500, said to be back rent due the owners of the property. Mr. Chappell claims he secured a long lease of the theatre for the vaudeville managers and had to advance $5,000 to secure the desired term.

After the negotiations were completed, it is stated, the Davis-Churchill people did not care to take up the long lease. The theatre is now under the management of Mr. Chappell.

LITIGANTS COMPROMISE.

No legal action was taken in the matter at issue between Aaron Hoffman and Alex. Carr in the matter of the use of "The End of the World" in vaudeville the sketch played at the Lincoln Square last week.

Aaron Hoffman and Carr were in con-
ference in the former's office this week, and it was stated that within a few days the controversy would be patched up.

ROBINSON, THE BUSY MAN.

Besides taking care of the booking de-
partment formerly entrusted to Jule Del-
mar, M. E. Robinson, the former manager of the Fifty-eighth Street Theatre, will continue to handle all the fair bookings of the United Booking Offices. About the first of the year he will have issued a big catalogue and unless a successor is ap-
pointed will handle both the fair and the old Delmar bookings alone.

NEW GARDEN, PRODUCING HOUSE.

Chicago, Sept. 17.

The new Garden Theatre, formerly Brooke's Casino, Wabash Avenue and Howard Court, will open Oct. 1 with a musical comedy stock company. The building has been entirely remodeled, about $25,000 having been expended.

Thomas J. Nolan, the lessee, intends making the Garden a producing house. The first piece to be launched is the work of two Chicago writers, Peters and At-
tridge.

TOM GILLEN.

The shore floral piece, a harp, 5 feet 6 inches in height, was presented to J. G. GILLEN (FINNI-
IAN FRIEND), at his opening performance at the grand theatre, Sacramento, Cal., Sunday, August 25, by BILLY HANLON and JOE RYAN, of that city. GILLEN's success in the west has been marvelous considering that this is his second tour over the SULLIVAN-CONSIDINE CIRCUIT within a year.
MOVING PICTURE NEWS

SETTLEMENT TALK GOING ON.

"Settlement" talk of the two factions in the moving-picture industry planning to get together is in the air, and the presence in the city of M. Gaumont, the foreign manufacturer, has not tended to stop it.

What the probabilities are for an immediate juncture can not be ascertained. About a month ago it was rumored the eventful coalition would occur shortly, but the present impression is that terms are still being talked over.

Rumour strongly hints at an early unseizable adjustment of the fight, but no one will stand forth in aswal. As a matter of fact, there seems to be but a very few in the possession of any information on the contest.

SAVAGE HAS PICTURE FANTOMIST.

Henry W. Savage has engaged for one of the road companies to play "The Devil," this season, the pantomist who portrayed that character in the moving pictures reel just made by the Edison Manufacturing Company.

Colonel Savage saw the moving picture of the Hungarian play, and immediately communicated with the Edison studio. The pantomist had caught his attention in the reen and he wanted him for a road show now organizing.

MELLIES INCORPORATES.

George and Gaston Melli's, the foreign film manufacturers, have formed with Lincoln J. Carter and several others a corporation with a stock issue of $750,000 to carry on the business of film manufacture in Chicago. Carter is the owner and manager of the Criterion Theatre, Chicago, and that house will be turned into a plant for the production of moving picture films. The corporation is known as The George Melli Company.

The officers of the concern are Gaston Melli, president; Lincoln J. Carter, secretary and treasurer; J. J. Lodge, vice-president; and George Melli and John R. Hogan, directors.

The move is understood in the trade to have been brought about by the desire of Carter to enter the cinematographic production field. This impression is further established by the public statement that while one of the Melli brothers will have charge of the mechanical department, Mr. Carter will be in control of the studios, and the production end of the enterprise.

A certain proportion, said to be a small percentage of the total stock issue, will be offered for restricted sale among the rental bureaus.

Melli, who holds an Edison license to manufacture negatives and positives in this country under the Edison patents, has transferred his license for both forms of picture rolls to the new company, and this concern it is promised will equip a plant by which it will be able to turn out three 1,000-foot reels per week after it is in perfect working order.

J. J. Lodge, mentioned in the formal announcement, is an old time stage manager.

PICTURES DEMANDED BY LEGITIMATE.

The season's opening in the legitimate has shown no slackening in the demand for moving picture entertainment in theatres devoted to combination attractions.

The kinetograph Co. reported a call for its prints from the Lynmouth Opera House, Williamsport, Pa., for four days of this week, the theatre's open time. At Paterson, N. J., the Opera House there played the Kinetograph subjects for five days last week.

There seems to be a feeling of uneasiness in the "combination" houses, buoyed up only by the picture salvation side, while the film men have a feeling of security in the prospect of a flood of applicants for reels in regular theatres if the theatrical business of the popular price comes a cropper again this season.

TALKING PICTURES IN TEXAS.

This week the exclusive rights for the cameraphone and humanova offices in the state of Texas were taken over by the Greenawalt & Weis Circuit through Abe Thalheimer, its New York representative.

Eight of the circuit's theatres in various cities will install the entertainment. San Antonio had a "talking" picture show last Sunday night.

GILMOUR HOME.

William Eugene Gilmour, formerly president of the Edison Manufacturing Company, returned last Saturday from his European trip with his family. It is declared that Mr. Gilmour had no intention of remaining away a year, as was originally announced.

TWO MORE BRANCHES.

Announcement is made per Bulletin No. 24 of the Film Service Association that the applications filed with the Executive Committee last month for the admittance of two more branch exchanges have been acted upon favorably.

An office of the Western Film Exchange will be in operation in Joplin, Mo., and of the Edison Display Company in Portland, Ore., by Oct. 1.

The Edison Co. is turning out two pictures this week. Commencing next week the American Vitagraph will produce three pictures.

Del S. Smith, manager of the Star, Elgin, Ill., will open and new moving-picture theatre in that town next month, known as "Bi-Ju Dream."

The Vanity Fair, a moving picture house operated by William Fox, will add three vaudeville acts to its shows weekly, commencing Monday.

The proprietors of a moving picture house in Windber, a mining town near Johnstown, Pa., made a lot of capital this week, the advertising that a local Yankee would appear at the shows in a "sheath" gown. Curiosity was a tilt-top, and although the woman's identity was not disclosed a good deal of her person was.

The box office profited accordingly.

CAMPAIGN AFFECTS CIRCUS BUSINESS.

As the presidential campaign gets under way the traveling circuses are said to be feeling the strains in their seat, a result of the Night parades and mass meetings of political organizations contribute to this result.

There is no sign, nevertheless, of any of the tented organizations curtailing their tours. Cole Brothers this week registered railroad contracts totally nearly $7,000, and bringing their season up to Oct. 20. They have in Southern territory. The Norris & Rose outfit will be in the Southwest until early October.

INDEPENDENT CLOSES OCT. 18.

It is reported that the Wallace-Hagenbeck Circus, the most important of the independent tented organizations, will close its season in Chicago on Oct. 18, going from there to winter quarters. The circus plays Chicago for two weeks in conjunction with a local firemen's benefit beginning Oct. 5.

BERGER MAKES DENIAL.

John J. Berger, who was concerned in the placing of the acts for the Police men's Circus at Atlantic City Aug. 26 to 29, enters a denial of any participation in the disastrous finish to the show, when the artists engaged were left with but insufficient money to go to their homes.

Berger claims he turned over all his interest in the project, which consisted of booking the acts to the Police Department, notifying the performers (all accredited) they would have to look to the local people for salaries.

Berger claims new agreements were then entered into by the artists and the Police Department. In this his statement is borne out by Tony Castellane, of Castellane and Brother.

Berger denies he received any monies in advance for himself, and alleges that $2,000 placed in an Atlantic City bank was released by him when he left the town after the first two days, storms having prevented performances being given up to that time.

From Atlantic City came a further statement this week that three of the acts engaged secured a guarantee of their salary in writing from Chairman Cramer of the Police Committee. Lawyer Cale, of Atlantic City, secured a court order restraining the committee from paying over any monies. This tied up the $2,000 on deposit, and a judicial decision will be necessary to release it.

The Ledgette and Four Rigois are other acts mentioned by Mr. Berger as among those which can confirm his statements.

Buffalo Bill's Wild West reaches its furthest point West Sept. 25 when it plays Portland, Ore.

Woman Trainer Attacked.

Fort Plain, N. Y., Sept. 17.

Beatrice Woods, a woman animal trainer, was terribly torn by one of her bears, which was being handled in an exhibition here early this week. The brute became unmanageable, and when the woman tried to force it through its tricks suddenly attacked her.

"Miss Woods' shrieks of pain started a panic among the audience. Several women fainted, and it was with difficulty that a stampede was prevented. Keepers finally caught the bear back and the trainer was dragged from the arena unconscious. Doctors say she will recover.

Hugh Coyle Dies.

Chicago, Sept. 17.

Cancer killed Hugh Coyle at the age of 65. He died last Saturday at the County Hospital.

Hugh Coyle was a walking encyclopedia on the circus, and was generally credited with having been the first "advance." About a year or so ago Coyle ran a tent out of his house.

During the Civil War he deeded served as a drummer boy and telegraph operator, drifting into the ring life at the conclusion of hostilities, remaining there ever since.

Will Ringlings Winter East?

Circus folk are awaiting with a good deal of interest an announcement of the Ringlings winter quarters for 1908-09. The shipping of the discarded "No. 3" car of the Buffalo Bill advance to Baraboo has started it talks that the Barnum & Bailey and Cody outfits will be stored in Baraboo while the Ringling Brothers' Show will lay up in Bridgeport.

If the Ringlings follow this schedule it will mean that the Ringling Circus will open the spring season in New York instead of the Barnum Show, thus breaking a long-established custom.

The Ringlings have not yet spoken, although they have signed a railroad contract for transporting the Ringling Show to its old winter quarters in Baraboo.

The Gollmar Brothers' Circus closes its season Nov. 15, and will then go into winter quarters in Nebraska.

Geo. Atkinson, "A Corker in Cork," and John Slater, the clown, will open in vaudeville after this circus season lapsed.

George Deagon, secretary to Col. Louis E. Cooke, general agent for the Buffalo Bill Wild West, has left Chicago and is working ahead of the show as an excussion agent. Deagon makes his headquarters in the Francis Valentine Printing Company, San Francisco, and covers his territory from that central point.

The Hagenbeck-Wallace "Stake and Chain News" prints the following, commenting upon the effects of "local option" or the prohibition subject:

"Last year there were 28,000 paid admissions at the Prinston, Ind., fair on the big day. This year there were 3,168. Princeton 'went dry' several months ago. Any business man there is now willing to vote for a 'wet town.'"
NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or New Appearance in or Around New York City.

"The Van Dyk," Colonial.

Hyman Mayer, Colonial.

Daisy Wood, Lincoln Square.

Seima Bratys, Fifth Avenue.

"The Subway," 45th Avenue.

Geo. B. McManus, Alhambra.


Ganna-Nelson Fights (Moving Picture), Manhattan's.

De Dio, Orpheum, Brooklyn.

Pearl and Josco, Kenney's, Brooklyn.

Gertrude Beach, Wynn's, Yonkers.

Dan Levy and His "Happy Youngsters," Bijou, Bayonne, N. J.

"Christmas Eve Romance," Bijou, Bayonne, N. J.

Evan and Ten Brook, Bijou, Bayonne.

Majorette Collier and Co., Bijou, Bayonne, N. J.

Claxton and Anderson, Bijou, Perth Amboy.


Flavia Arcaro, Bijou, New Brunswick.


Isabelle Aramond, Hudson, Union Hill.

Having a Dip.

Musical Comedy.

Cathbury, London. (Week Aug. 31.)

"Having a Dip" may be termed a vaudeville production of a musical comedy. It was built for a music hall, and is of the species which carries its own musical director. Nearly everything in the making of a production over here has something of the "seaside" in it. "Having a Dip" has its scene laid there. There are a number of comedians and voices almost as bad. In the chorus of ten there is one good-looking. But the average over here must be larger than that. Two Bagatelles and two Americans after viewing the act the other evening, and also after due allowance to recovery, formed themselves into a committee to name the worst act in vaudeville. The committee could not decide, but agreed that "Having a Dip" was entitled to mention. Colin Coop produced the piece. If it had opened in New York City, what the papers would have done to that title!

The Devine Amylia.

Classical Dancer.

Holborn Empire, London (Week Sept. 7).

Still another joins the "Salome" procession. The Devine does what the programists lumberingly term a "fantastical mythodee" entitled "Phydra," which is calculated to hold 'em for a while. The affair has a good many of the familiar "Salome" points, including the costume worn by the dancer, although the extreme undress has performed some what modified through the fact that it is done under the bright light. In the course of the act a more or less understandable "shoe" in pantomime, My. Myola playing a boyish lover of Phydra. London stands by its fads longer than "step lively" New York. So it happens that Amylia gets the benefit of a craze that in America would not have endured this long. The dance is rather a tame performance, and the audience gave it only perfunctory applause.

New Acts of the Week

Hippodrome, London. (Week Aug. 31.)

"Sands O' Dee"

Melodrama.

"Sands O' Dee" is a melodrama playlet, adapted from a widely noticed poem. The story has to do with a villain, a hero, a foreclosed mortgage, the daughter of a fisherman and a wealthy banker. America loves a villain boy who carves six dollars weekly as per information furnished by the villain, who also loves the girl. The villain, insistent on seeing the finish commands the attention. It is doubtful if there have been more realistic thrills compassed into an act or a play. The villain ties the daughter to a stake set in the sand, leaving her to the mercy of the incoming tide. Following comes the tide of actual water, and the big thrill. Thousands of gallons are released, rushing between those nearest the tank to sit up in alarm. Four times water is released until the girl is neck deep, when the villain boy has grown upon a plunging horse in time to foil the villain. The tide or water effect is simply marvellous. Frank Parker, of the Hippodrome, who staged the production, recommends it for something the public can talk about for years to come. Fred Macre (Fred Wallace on the program) played the Yankee part nicely, while the remainder of the cast did well, but the great water effect can carry it alone.

The Luis Beseen Trio.

"A Night in El Paso" (Singing and Dancing).

20 Min.; Full Stage (15); One (5).

Alhambra.

"A Night in El Paso" is the name of a pretty full stage setting, which makes a fitting background to the light singing and dainty dancing of Luis Beseen and Ward and Weber. The scene shows a village along the Rio Grande. The boys enter in a can, dressed in the picturesque Mexican costumes. They sing a serenade under one of the windows at which stands Miss Beseen, joining them later in a series of very smart and well executed dances. Miss Beseen looks very pretty in a costume of black velvet that corresponds to those worn by the boys. The three exit in the canoe. The excellent dancing and the pretty surrounding makes the singing of little consequence. To give time for a change, a reproduction of Miss Beseen's canoe is magnified is thrown on the back drop, which carries out the facial expressions to the accompaniment of "I Can't Make My Eyes Behave." The idea is from "My Starlight Maid," at the Hippodrome from America. The lady in "one" consists of hard shoe dancing by the trio. Weber and Ward prove themselves to be one of the best dancing teams in vaudeville. Their dancing is easy and graceful. A pleasing appearance and good drawing creates a better impression than the intricate steps accomplished by an over abundance of hard work would. Miss Beseen sat in a canoe as a dancer of this description. She easily keeps pace with the boys. The Luis Beseen Trio is the best act of its kind yet seen.

Hawaiian Trio.

Singing and Instrumental Music.

19 Min.; One.

Puerto de Avondale.

One of the prettiest novelties that has been seen in a long time is the musical offering of the Hawaiian Trio, who give their first showing at the Fifth Avenue Theatre tonight. The men and a woman constitute the ensemble. All dress in picturesque costumes suggestive of the tropical islands from which they take the name, and in the half-light of the stage give a decided impression that they are natives. The opening is very pretty. The men appear lounging before a bamboo hut in the tropics while the woman, partly hidden, is seen in a hammock among the trees. The setting is remarkably pretty considering it is made up of nothing more than two drops. Both men play guitars, and all three sing most agreeably. One of the players holds his guitar across his knees like a zither, and by some manner of manipulation gets a wierd, plaintive sort of music out of it, utterly fascinating and unlike ordinary guitar playing. For the finish woman, whose voice was prominent in several excellent trio numbers, does a curious native dace, a slow step, vaguely suggesting Oriental dancing. The turn scored one of the hits at the Fifth Avenue, doing an encore and taking a total of six bows. It is bound to be in general demand.

"At the Country Club" (11).

Musical Comedy.

34 Min.; Four (Interior: Special Set).

Colosdial.

Not on a local stage since Lewey, the Cleasner, outfitted a number on the New York Roof a couple of seasons ago as the reward for a free advertisement, anything to reach the advertisement given a New York milliner in Jesse L. Lasky's "At the Country Club," Lasky's latest and not best production. To a song about "hats," the four show girls and some man carry on the background of the piece, manage to spread out the utterly inane song, probably especially written for the advertising purpose, which was written with the milliner's name painted on the outside of large hat boxes, the girls selecting different hats from the boxes held by the men. It is repeated for the second verse, and neither of the two having been accorded what would come within the boundary of a legitimate en- core, the condition of repetition may have been mentioned in the bond. If the milliner supplied the costumes for the "hat" number, by the same process of recomb- pense he should pay the rent of the theatre which permits this. After Broad- way, the majority of the upshill and self-conscious "show girls," it seems as though vaudeville is but commencing to take the brind. "At the Country Club" is a mixed double quartet, placed to music, and well set. It is Lasky's "Piquant Phidias" over again in disguise, without all the pianos. This latest piece has but one, played by Geo. Spink, who among the specialty acts produced almost enough of a siasponog. There are two other principals, Ned Reardon, an Irish steward, the comic and hit of the act, and Maxine Kelsey, the leading female, who is just there. The three have a travesty song towards the end. Either the author, song or players are at fault, probably all three. Each contributed to a useless attempt at comedy in it. The show girls have three changes; the chorus men two. The male choristers sing together as though really a quartet, and there are all styles of songs, from solos to an octet, the act concluding with a "poem" not exactly original. A waltz shows up at the festival who turns out to be the niece of the richest and meanest man in the village. He has been keeping some under the threaten fourteen or fifteen years, in the meantime using her money left in his care for her by his brother. The miner is tamely proven guilty and leave the ball, after which the festivities are continued. The country band is called upon to play, and they drag away six or seven minutes with several selections in ninety different keys. The first time it was for the rehearsals killed the humor. The act really runs for eight or ten minutes after it finishes. There is lit- tle to be said of the principals. Joe. Prosser as the country "beater" Chas. Fisher did anything entitled to notice. Grace Lyle was impossible as the waif. She talked as though music had been written for her lines, and was never sure whether she was singing the right notes or not. "The Strawberry Festival" explained itself under a title mentioning the proper fruit.

Dash.

Wibur Mack, assisted by Nella Walker, closed on the Orpheum Circuit last week and will play United Booking Offices time, beginning at Harrisburg.

"The Strawberry Festival." 25 Min.; Full Stage (Special Set). Hudson, Union Hill.

The program states "a comedy drama of rural life by Chas. W. Doty." It started out like a comedy, switched into a drama, and didn't finish at all. The scene is a Jastown opera house, where a festival for the benefit of the town band is going on. A crowd is on the stage, although there are only four or five principals employed. The scenery could not decide whether it was a pantomime or exactly original. A waltz shows up at the festival who turns out to be the niece of the richest and meanest man in the village. He has been keeping some of the men under the thread fourteen years, in the meantime using her money left in his care for her by his brother. The miner is tamely proven guilty and leave the ball, after which the festivities are continued. The country band is called upon to play, and they drag away six or seven minutes with several selections in ninety different keys. The first time it was for the rehearsals killed the humor. The act really runs for eight or ten minutes after it finishes. There is little to be said of the principals. Joe. Prosser as the country "beater" Chas. Fisher did anything entitled to notice. Grace Lyle was impossible as the waif. She talked as though music had been written for her lines, and was never sure whether she was singing the right notes or not. "The Strawberry Festival" explained itself under the title mentioning the proper fruit.

Dash.

Eight Brazilian Equestrians.

Hippodrome.

A small ring handicapped the work of the Eight Brazilians, who use a large coach throughout. So small was it that the coach hit the center pole opening night and in spite of this men continued the act before it would continue. It is much like others of its sort. The dressing is pretty and that makes a very good "night" act. The work consists of a number of tricks performed by one from seat to seat, and by the horse, which moves on to the backs of the horses. The first nights at the Hip took kindly to it.
Lee Ditrichstein and Co. (3.) "Button, Button, Who's Got the Button?" (Farce.) 14 Mins.; Four (Parlor.) Colonial.

Leo Ditrichstein bows to vaudeville at the Colonial this week as both actor and author. The silly named sketch he has written is a very good farce, the principal surrounding him with a comic song. Howard Hull, Vivian Townsend share in the laughing rewards, while Fola La Follette, daughter of the United States Senator from Wisconsin, is somewhat that same character. Leo Ditrichstein's performance was most noticeable for the resemblance he displayed in speech, bearing and gestures to the late Richard Mansfield. The fact contains a great quantity of action in its brief time, has many logical situations, and is far beyond the usual "legitimate" medium of introduction into the "two-shows-daily." The "button" portion treats of a dentist who, finding a large pink button on the floor of his office (underneath his living apartments) sews it upon his coat sleeve as a reminder of his wife, who is planking gold into the molars of a charming patient. The wife becomes jealous of her sister, who lost the button, and a physician, in love with the sister, seeks the dentist to "remonstrate the sister-in-law" to her started mind towards him. The sister believes the husband is making love direct, the customary incidents of well regulated farces being indulged in until a patient with his face strapped up entered the parlor from the dental office with a mute plea for relief brings the finale, with the atmosphere all cleared. For a comedy sketch, it could have been better planned than opening after intermission.

Sime.

Melville Ellis. Pianoologue. Hammerstein's.

Just one short song recitation removes Melville Ellis, upon his vaudeville return at Hammerstein's this week, from the "musical" class to "pianologues." The single song told of the uselessness of feminine lingerie without a girl inside. It is neatly written, a wee bit spicy, and Mr. Ellis sought to have had at least one more number of this nature. Opening after intermission, Mr. Ellis played "Villia" from "The Merry Widow," allowing the house to quiet down, while he recited, following this with "Yuma" and adding after long applause, a medley of five operas selected by the audience with airs of popular songs, his final selection in this being "When Love Is Young," written by Ellis for "Brown of Harvard." The popularity of the unannounced selection and the identity of the composer were made known immediately by a burst of applause, quite a tribute in a vaudeville theatre. For the last encore Mr. Ellis played "Cuddle Up a Little Closer" from "Three Twins." As a manipulator of ivories in melodies everyone likes to hear, Ellis is Mr. adept, and he scored unmistakably at Hammerstein's. His facial makeup is almost perfect, but overdrives a trifle, a rare fault on the variety stage. A little more carelessness in it would benefit his appearance; also an inclination to beat time with feet and eyebrows should be curbed as far as the eyebrows are concerned. It is a fact, however, that Ellis does sing, that of the girl who had an affection of the eyelid, and a stitch in the neck.

Sime.


Ross and Fenton are playing a short sketch, using their charming comic story sketch, "Just Like a Woman," which has been seen before. The little playlet has lost none of its appeal, and is one of the best bits of skilfully handied humor in vaudeville. Ross's humor is not the sort that lives on "fat lines" or "kind applause" allowances, but rather upon its sympathetic and human por- traiture. Ross has five character relations and the delicate balance between nonsense and pathos is admirably sustained. Despite the long absence from the vaudeville stage, both Mr. Ross and Miss Fenton played with their old spirit and scored an immense success.

Dask.


Richards and Grover in framing up an offering, singing and piano playing, has hit upon nothing new. The act in the main depends upon the woman who sings at the same time supplying the comedy. The woman's voice was rather good. The melody was pretty and a catchy lyric got the laughs. The woman impersonates a "drunk" at the finish which seemed to amuse the house, although it consisted of little more than "mugging" it quite well. The number was also of a good sort. The singer wore a burlesque sheet gown which appeared to be a new idea in Har- monies. As a finish the woman blacked her face, rather too, up in view of the audience. She takes down her hair during the operation, handing over a host of talk of the I-washed-my-hair-to-day-and-can't-do-a-thing-with-it kind. A "coon" song, well rendered, wound up the specialty. The male end does the usual and familiar piano tricks. But the vaudeville historians may record that the act received several legitimate curtains, so what do all matter?

Dask.

Four Poncherrys. Wire. Ridicrmons.

The Four Poncherrys were given the center of the ring for a wire act. One woman and three men show a varied assortment of tricks in a snappy manner. Featured is the running of a second wire from the shoulders of two of the men, whilst on the wire the smaller member of the four performs. This trick is also featured by a Mr. Three Ollivier, placing in the center, the Four Poncherrys came in for more attention than the other acts appearing at the same time.

Dask.

Alber's Polar Bears (10). Hippetдроmе.

Aside from the usual interest displayed in animals unfamiliar to people of these parts, there is little that is of especial interest in the antics gone through by the five. Of all the animals these polar bears are the most docile appearing creatures imaginable. A troupe of dogs would cause more excitement. The animals do nothing more than what is natural and customary in exhibition for them to do. The bears slide down a steep incline at the finish, the trainer coming down on the back of the last one.

Dask.


The act under a different name and with only three people participating directly in the trick is the waxed at Henderson's some time early in the season. The work consists almost entirely of strength tests of the teeth and jaws. The man is the main factor, doing several tricks that is called forth applause. The finish, in which he swings two of the women on a strap which he holds in his teeth is the most noteworthy. The fourth member, a woman, was dressed as an assistant when the act was seen before, swings a small boy, used solely for this purpose, in a similar manner.

Dask.

OUT OF TOWN


The novelty furnished does not refer to the playing. Both are expert banjo- players. After skillfully rendering a repertoire of popular and classical selections, a screen is lowered and on it are projected the words of old-time songs, such as "Wait for the Wagon," "Nellie Gray," "Old Dan Tucker," "Nellie Bly," "Billy the Kid," "Oh, Susannah." On the other they are played over while the audience hums or joins in the lyrics. The idea is prettily novel, and won for the act big rounds of applause.

Frank Wisegrey.


Edmund Day wrote this playlet. The scene is a room, located somewhere in Vermont. A New York soubrette is stranded and unable to leave for the "White Way." The distance is emphasized several times by the playlet. The girl explores her condition and tries to solve the problem how to raise funds. A New York gambler mistakes her for the innkeeper's daughter. In sombre moments she confides to him that her father (the innkeeper) is in need of $25 to raise a mortgage, her intention being to purchase a ticket to New York with the money. He yields up the greenbacks. Then she stealthily tries to leave the house. A New Year epigram causes her to reflect and she confesses to the gambler. The curtain descends as both drain the remains of a bottle of wine he brought with him from New York. There are several bright lines and the idea is good. Miss Campbell is plump and buxom, a clever ingenue. Judy Ruby gave good support as the gambler, although not looking the part. The character is too refined. The act interested and was liked.

Frank Wisegrey.


Featured with the show, the program calls attention that the presentation is not a rehash of an "Oriental" or "Mid- way" dance, but a complete production in itself. The paragraph is not exagger- ated, Miss Irwin has surrounded Miss Rackett with a most effective setting. Miss Rackett is attired modestly in fleshings over which are hung strings of beads, almost hiding her splendid fig- ure. The dance that is said to be "the dance of Mand Allan's," as no doubt all are, and Mr. Irwin also claims the dance to be similar to that given by Griselda in "The Merry Widow" in New York. No one has disputed him. Miss Hoffmann as "Salome" has not been seen in Chicago. There is nothing startling about the dance or even the song. The latter is more modest than the garb of a "cooch" dancer. Miss Rackett is as graceful in the dance as though it were not called "Salome."

Frank Wisegrey.
VARIETY

WASHINGTON SOCIETY GIRLS.

Question: If it takes a musical comedy two weeks to get out of town to whip into shape after a bad opening, how long should burlesque comedians take to regenerate a dull book? Which query is suggested by the condition of the "Washington Society Girls" now in the fourth week up, after a chassis of twenty-two girls, lively variety interludes, eight men and a lavish equipment of scenery and costumes, the show barely escapes being boresome. That it did escape was entirely due to the chorus and the women along with a rapid succession of catchey numbers.

The comedians have almost nothing to offer unless their "bills" in the first part drag lamentably, although things brighten up somewhat in the burlesque, a travesty built along familiar lines and including some very rough material. Some of the dialogue shades close to the suggestive, and a couple of parodies by Harry Marks Stewart could stand censoring.

Stewart in a Hebrew part is the main attraction of the show, and one of the conventional lines and without spotlessness. What the maker of the book has given him, Stewart uses intelligently, and he has apparently added nothing. This is not the work of a competent comic, parts in burlesque are shockingly handled. Incidental business generally does a lot for dialogue. Larry Smith who seconds Stewart works a good deal better, but his efforts are labored and only his rough nonsense won laughs.

William Collins has an insane role, playing the title role. Young Billy Hallman has small opportunity with a "thoroughly" character and made rather heavy going of it in the first part, but worked better in the burlesque.

Mary Howard is the feature of the show, and, what 'd'you think, she appeared only for a few minutes at the opening of the burlesque in tight. For the rest of the show the famous Howard figure was hidden under skirts. This is not as it should be, although Miss Howard must have spent a small fortune in those skintight gowns. Miss Howard has no large opportunity at any time.

The comedy of the men being light, it would seem to have been with an idea of bettering things that they gave Maggy Gracey a part. Much better have had her work as a souberette with Mamie Champion, who now has the souberette thing all to herself. The Mulliner Sisters, who at other times belong to the chorus, open the olio with a fairly creditable musical turn. They use a full stage. This made a gap between the finale of the first part and the opening of the olio. The Mulliner Sisters would have been filled with the illustrated songs, used later. The Sisters are a bit uncertain in their instrumental duets, all brass, and the dressing could be freshered up considerably. Smith and Champion offer a farce in which comedy falls take the place of humor.

Scanlon and Collins do all old fashioned conversation act with some up-to-date patter and a parody or two songs, doing rather well. Frank Ferron with stereotyped illustrated songs drew down the house at the end of the show. The production, a really excellent one, saves the show. It is up to the comedy end to get busy and do its part.

SAM DEVERE SHOW.

Two rather light pieces make the vehicle for this year's organization in addition to quite the most ridiculous "Salmon" that has bobbed up yet. The comedians at the tail end back a long time after their comedy, even to the rubber band and the whole routine of money changing. The men of the cast, nevertheless, do rather well with the familiar matter and the entertainment is a fairly satisfactory one.

The women confine themselves to leading numbers particularly, several singing voices of quite exceptional merit. The dressing for the most part is neat, although there are a few places where the stage picture could be brightened up somewhat, and the chorus is a good looking and well trained organization.

Dick Brown is the principal comedian in the role of an Irish plow-tuner which he handles along conventional burlesque lines. John Bragg, with whom he does a conversational act in the olio, is his support, together with Sam J. Adams. Adams was almost lost in the first act and was saddled with an uncharacteristic role in the burlesque, but his olio number ("Tuition") in which he played a "silly" student splendidly, was the best amusement of the evening. It could easily have had a more important place in the vaudeville section than opening.

The other men (Four Banta Brothers) have rather poor parts, a straight musical act in the olio, and much given to straight parts in the piece. Arthur Banta played a distinctly satisfactory "straight" and did very well with his musical numbers.

In the souberette division were the Bartlettis, French dancers, Gladys St. John, a nice-looking and animated young woman, Max Numa who was singing a good deal to support the vocal average, and Mina Stanley, also having a capital voice.

The Devore show goes over rather enthusiastically for patriotism. A whoop-burrgh finale of red, white and blue closed the opening piece: another rounded out the burlesque and three of the olio numbers explored real patriotic stuff and ran to references to the presidential candidates with a bid for partisan applause.

The "Salome" was "Deborah." She is an out and out burlesque act. Although she keeps her wriggles within bounds, and is not now doing much else but trot about the stage in her baref. Feet. Her face to the floor is laughable in its deliberation, and the head was a platter image such as hairdressers use to display wigs upon. "Salome" was quite the comedy hit of the performance.

Carl Anderson appears twice in the olio, once as a member of Sam J. Adams' sketch and closing that part with a series of character songs. Anderson's act might better have been placed at the opening of the olio. It was rather light to close, where the Four Banta Brothers would have stood out better. The quartet offers a wide variety of vocal and instrumental music, and make a decided hit with music lovers.

Brown and Bragg entertained with a parody or two and a lot of first rate talk, while the Bartlettis kept the audience interested.

The program leaves one in the dark as to the authorship of the pieces, as well it might, for they are patched up out of common property. Yes, and the individual skill of the principals gives the show its merit.

UNCLE SAM'S BELLES.

"Uncle Sam's Belles" is a new show. It requires some string dressing, yet, also some money as well. Costumes consisting of frocks with calico wrappers or gingham aprons over them are not looked for in this season's burlesque shows. Of the changes in the "Belles," not less than one-half are of this cheap order.

George B. Scanlon is given credit for arranging the opening piece, "Americans" in which the most part it affords entertainment. A few very old bits introduced could be replaced. The "money" incident has grown feeble in service. The reference to expectorating is in the same class, because it is not nice.

The action is fairly fast and the numbers helped along well. Jules Van Cook had the winner in "My Drudlry Sylvest." The burlesque costumes were all made and few original burlesque aids material even though they were clad in one of those slip-over changes.

The olio burlesque called "The Disputed Check" is a familiar farce done over to allow a few numbers and secure laughs at any cost. It is fairly amusing at times, but so old it is depressing. In no way does it shape up favorably with the opener. The numbers introduced were all practically ruined by the poor handling of lights. The stage was in utter disharmony. The opening number only stood and this through the quick comedy of Dan Gracey.

George B. Scanlon and Dan Gracey are the principal comedians, although Hallman as a Hebrew in the first part was responsible in a large measure for much of the laughter. Fox has a good idea of timing things if clean-cut and a likable impersonation. Gracey was the busy boy in the burlesque, most of the play falling to him and his work was good.

In the opening he did a "bad man," and other number. Scanlon has been in evidence all the time. He is a quiet, effective fun-maker. The show is short on good women principals. Pearl Stevens got her chance, and although she was nicely, though some of her top notes are a bit trying.

Beatrice Haynes is the souberette and enough to say that Beatrice wears the same costume throughout the two pieces besides in the olio, a record. She is capable of leading numbers, has looks and character, but that dress, badly soiled, as may be expected from such constant usage, simply shows her under. Louise Van Cook has little to do and Ada Burton also figures but slightly.

The olio is not above the general run of the show. Scanlon and Stevens were perhaps the one hit, mainly because of a quantity of blue material. The Van Cooks did well with music and Van Cook showing here quite the needed costume of the evening. The Clipper Comedy Four spend most of the time of their bunch of gross comedy that brought little return. The selections are all of the old quart vintage. One straight song by the tenor brought more than all the horse play. Beatrice Haynes and Berney and Burnett were the other two acts.
THE BRONX THEATRE.

A good deal of curiosity has been expressed for the last two weeks over the nature of the Bronx Theatre, which some time ago was announced for opening Sept. 14 at Waverly Avenue (170th Street east) and Park Avenue. Its premier Monday brought a number of New York theatrical people up to that distant spot on excursion tours.

It is the first theatre making any pretense to playing vaudeville to be opened in the upper Bronx district, and from this week's showing is destined to be a money-maker for its proprietor and manager, Albert D. Jacobs.

The Bronx Theatre holds a license in the second class, having a seating capacity of 250, the limit for a house of its sort. It is all on a single floor in a one-story building. The cold oggled room is neatly decorated, but the stage arrangements are rather crude, and the place looks somewhat bare. The scenic equipment consists of a table, a set and a street drop in one, beside the drop for the moving pictures, which open and close the entertainment.

First act took up the bill. This week Mr. Jacobs did his own booking, and the result is far from satisfactory. Fields and Dupree opened the show in quite the worst jumble of talk and nonsense imaginable. The pair stroll through more than twenty minutes with a wretched average of actual entertainment. From any of the published monologues they could pick out infinitely better material and their current much the magic at this performance is an extremely poor performance. With a song or two, a few minutes of good talk and the clog dancing, they would become an act.

Ross and Adams, who also exploited a German dialect, were much better, although crude enough. Their talk is scattered. That about Washington contains the germ of a good idea, but is not developed. They dress well enough, and a little thought expended upon their offering should bring it up to the mark.

Frank Bush is the only show of varying the German dialect Nat S. Jerome offered a Hebrew sketch, a very unhomelike affair, in which father and son are made to act as rivals for the affections of a girl. A rather good subject for a sketch this! Jerome has a convincing Hebrew dialect, but that's all. The sketch, a sort of reminder of "The End of the World," with all that piece's worst faults and none of its virtues, is utterly worthless as it is now played. Jerome's company, a young man and a girl, both rather nice looking, are very amateurish. A "Salome" dancer, was one of the least objectionable. The same afternoon act, the other acts were Charles Drew and Company and two singers of illustrated songs.

Mr. Jacobs himself is in quite the most popular personage in the Bronx, being present of pretty much all the local organizations, and has an immense personal following, which is being used to make his own show a success, but he needs yet to know a good deal about the management of a theatre. Tuesday evening was amateur night. Those who had come in to watch the first show (there was a night) refused to depart until the amateurs had been exhibited. Meanwhile a new crowd had come in for the second show bearing seat coupons, and there was a good deal of confusion.

THE BROOKLYN THEATRE.

A good show is offered at Bannoy's for its initial week as a vaudeville house. Seven acts of widely different character give it variety. Monday night the show ran through smoothly enough to satisfy the most exacting manager. The eight-sheets scattered plentifully through the theatre also did a big business in all assignable location, display Milton and Dolly Nobles, Barnold's Dogs and Frank Bush in equally large type.

Milton and Dolly Nobles are giving their old stand-by, "Why Walker Reform," and the act never went better. There is much bright material in it. The comedy and serious lines blend so the laughs are almost continuous. Mr. Nobles is a bully "drunk." Miss Nobles adds a pretty appearance and her sincerity brings out the comedy in bold relief. A few of the finer points missed entirely but the house got most of the talk and the act scored strongly.

Barnold's Dogs, Frank Bush and the Romans (New Acts) were in the second act added made a hit. Several years ago it closed. The act was new to most of the audience. It was as big a hit in Yonkers as when first shown in New York, having been perfected to the smallest detail. But the animals, working with an intelligence most surprising. Of course, the "drunk" is still the big card. There have been many "drunked" dogs, good, bad and indifferent, but none has equaled this cur-like looking canine of Barnold's. The monkey policeman who drags the drunk into the patrol wagon was almost equally popular, and it was evidently that he got the George Coban pose for a minute. He announces an imitation of Cliff Gordon which doesn't cover the fact he is using three minutes of Mr. Gordon's choicest bits of talk to his own advantage. It was the talk that scored, not the imitation, although it may have been the idea of Gordon done with a Coban hit. It may be the only way that a "drunk" could have a real hit. It may be barely possible that Westow is accustomed to taking six or seven bows at the conclusion of his specialty and has acquired the habit of being there when there was no call for the bows on Monday. One of his songs could have been omitted.

Mr. and Mrs. Gene Hughes in " Suppressing the Press" were their usual laughing success. It is a nicely constructed comedy piece, excellently played, with Mrs. Hughes never looking better. Rooney and Bent in Yonkers are still near enough to Harlem to derive the benefit of their popularity there. They received a reception on their appearance. Pat pulled a "lucky" on Henry Myers (the oldest of all his 23 wives)." As was the case, he was never, and attested Yonkers was "on.

Caron and Herbert closed the show with first-rate clowning and aumbing. A new "straight" man is in the act. His ground work is good as he is the musician of more than average ability and more music would be welcomed.

Norton and Russell opened the show with rapid changes.
LINCOLN SQUARE.

For its second week of independent vaudeville the Lincoln Square offers a splendidly balanced show, beginning with the lighter comedy numbers and working up interestingly to a capital climax in the novelty contest of the "Australian Tree-fellows," through a program of consistent entertainment.

The last named closed the show, holding the audience as few numbers do. This week the quartet and "supers have been well limninated and the two solo acts, while not immediately down to their dexterous exhibition. The new arrangement is an improvement. The turn goes much more swiftly with no side issues to confuse the focal point. A pair of strings precedes the tree-felling. Then the pair of bushmen attack the big logs in a race to cut through first.

Deyo Gordon was up among the leaders in the contest for applause. The early moments of his talk remain unchallenged, but toward the middle he gets into a new potcntial argument for which no opponent campaign points. The new matter is exceedingly well written and is fairly bristling with up-to-date comment. His was probably the most charming bit of the evening. At the finish he took five legimate curtain calls and finally "accepted the nomination."

Opening the intermission The Three Dumdums scored substantially. There is an oddity about their musical arrangement that gives it attractiveness quite aside from the musical excellence. The tenor of the comedian has a queer sign flavor while the violinist makes the most delightful sort of music. Three men still make up the trio. One man, a fine color singer, has a great deal to do and did not appear in the last two numbers.

D'Alma's Dogs and Monkeys went very well at the opening. The routine could be quickened in places, although the comedian which is introduced prevents the act from dragging at any time and the sentiment automobile in which no monkey rides down a steep incline gives the act a catchy finish. There is perhaps a little too much of the circus flash and tinsethe stage and some of the apparatus could be made to look neater, but it makes an entertaining animal number of the less pretentious sort.

Presto and Downing had the "No. 5" pantomime which was rapport of his handicap by the fact that the audience was seated by the end of the overture. "Walter Jones, assisted by Blanche Deyo," is the way the program has it, a caption that does not credit Miss Deyo with her real importance in the act. Her opening numbers were a bit out of place, "pinning" the numbers in her position as a comedienne when the course was very well liked, particularly the "swing" bit. Jones is back in his tramp clothes and character and doing much that is good in the Irish role. Together the pair give a lively and amusing fifteen minutes.

A rather ponderous introduction and an equally heavy opening number started George Hunter, but the comedy that was expected was sorely missed, particularly the "Salome," however, is becoming an old and oft-told story to regular theatregoers and interest was mild. Ross and Penton (New Acts). Rust.

COLONIAL.

From curtain to curtain, it is a first-rate show at the Colonial this week, with nearly all the laughs in the first half. This is unexpected that director of "Salome," a "sight" piece, and Leo Ditrichstein and Co. in a comedy sketch opening the second part, are under New Acts. Rask.

The latest play, "Salome," as described by the program, and Miss Tanguay is in her third week at the Colonial as "Salome." Is it just to the other "Salomers" to term Miss Tangay the mere? Aren't they all the sensations of several years, if not decades, in "polite, "refined" vaudeville? Miss Tanguay reappears to acknowledge that she might fit any stage in her pseudosculpting stripped costume, and casts the clama for another eight by throwing herself a shawl, which obviously must inform her it is the flesh, not the quality, the crowd is applauding.

About the funniest thing which has happened in vaudeville in a very long time is at the Colonial this week in the form of "Salome's garden" given at 10.45.

In reviewing De Biere at the Orpheum last week following his return from abroad remarked the exactness with which De Bierre suspended the trunk at the dome of the theatre, he had it all short distance above the stage. It is a simple trick at best. If Oswald Williams of England has an act similar to Godin's and De Biere's he might as well remain at home. Who is guilty of copying so boldly should hand in his resignation as a public entertainer. De Bierre is not the smooth or swift worker as is Godin, but the former still retains his "magical clock," admitted to be his own.

"The Six American Dancers" in next to last position following "Salome" did themselves proud. Furttiela and Orben have a very good show. "Bagpipe" is a step into their dutset dancing, and it told.

Like a photograph of a colored art study does Willa Holt Wakefield look in "The Art Sketch," topped by a picture hat, as she "pianologues" her many catchy numbers, easily and charmingly bringing to notice how deftly she has been with the English art form essayed this form of entertainment over here. Miss Wakefield has nearly an entirely new repertoire, a "laughing" recitation becoming the artistic gem of the collection.

"You all know James Thornton," says the bill, which also tells the story, and Chamilo, the shadowgraphist, with an ab

Van Bowers and Burna put over a nice neat comic musical number, the comedian treading on no one's preserves for his De Bierre's act, magic and illusion. Rask to take up a "kid" character. He is adaptable to it. Jessie Burna looks very pretty in the opening, and the music is not the least bit good. The good team work without is the most.

Searle Allen starts his season Oct. 5 with "The Travelling Man." Sime.

ALHAMBRA.

Everything that goes to make up a good variety show may be found in this week's program at the Alhambra. There is a large amount of vaudeville, but each dramatic sketch is essential to a good vaudeville show is a matter of opinion.

Rock and Fulton with their latest create a great hit at the Alhambra. They are "Two Devil Dances" with a topping climax. Up to the Devil box as a final act the remains are as before, of several of the numbers scoring strongly. The two or three, encores place them as leaders at burlesque today. The "Devil Dance" is a piece of the melo-dramatic, but is interesting and diverting.

Karno Pantomime Co. are once more before the audience, fit any season of showing fall, and the way it went Tuesday evening would indicate that it will never lose its popularity. It anything caused more of a commotion than when first presented. There are several new faces in the organization.

Principal among these is Bert Weston as the drunk. Weston is up against the hardest kind of a job in following a man of Billie Reever's calibre in the part, but he manages to secure laughs at every turn. A couple of acrobatic stunts during the wrestling match brought applause. Bobbie Lewis is the new "Bad Boy" of the company. He is hardly less detrimental than Weston's. He is not as active as his predecessors, but handles the role in good shape.

Howard and North have sort of upset precedents with their new act "Back in Wellington." As a general thing, sequels flop. In this case "Back in Wellington" is no different, but "Those Were the Happy Days." Howard is the same "rube" with an abundance of dry humor and farmer philosophy, while North is the "wise" one. Just how popular the old act was is shown by the laugh that comes with the reference to an incident in the former offering. The new one will become just as popular.

Bert Coot and Company closed the intermission with "A Lamb on Wall Street." It is rather difficult to tell at times whether they really mean the sketch or not. If they mean it, it's awful; if they don't, it's no good, but the amusement is not for the opportunity for Mr. Coot in a brainless character.

The lines are of the silliest sort, but handled by Coot and Company become genuinely funny if one is in the summer, reasonable and reasonable. Although overlong, the finish brought plenty of applause.

With parts of "The Flower of the Ranch" and "The Land of Nod," Joe Howard and Mabel Barrison did all they could to break up the act, until Charles B. Middleton in a nicely improvised and interwoven speech managed to let the jokes know where they were going. The Goyt Trio, including the two highly trained dogs, opened and did very well, a result also achieved by the "Six Dixie Sere

HAMILSTEINS.

Gee, but that Jack Norworth is a ver-

tisual cuss. One week he tells vaudeville not to be cowed by imitators and song pluggers. Then the following week (this) he asks the audience to sing the chorus of his wife's (Norah Bayes) composition, "Salome's Garden." That's a fine little song for Jacky Norworth, "The College Boy" with nothing left from college but a cap and "Brophy's" name. Diamond and Smith could understand "The Texas Wooing," but it is one of those songs where you expect the sheet after the first line, and Diamond and Smith are illustrators, really. Their sets of illusions are fit any stage.

But Mr. Norworth didn't run away with the Hammerstein audience. Even the "good-looking girls" wouldn't fall, but in other ways, more strictly in accordance with the duties of an entertainer, Mr. Norworth pleased, and perhaps his position had something to do with his act. Few numbers in "one" ore brag about what they can do.

There is quite a crowd of "single" men at the theatre. R. C. Hers gave his character studies, and won much applause, but he did infect "The Seven Ages." One good feature of Mr. Hers, besides his offers is the excellence of it, however, and perhaps if Middleton and Spellmyer had not been misplaced on the bill with "A Texas Wooing," which is a bit, he would have gone still better. Melville Ellis (New Acts) is the third lone-some fellow on the program.

It Hammerstein's to accept a sketch constructed along the lines of "A Texas Wooing," it can't reach in the "No. 3" spot. Tuesday evening a bunch of "drunks" in the first stage box did all they could to break up the act, until Charles B. Middleton in a nicely improvised and interwoven speech managed to let the jokes know where they were going. The Goyt Trio, including the two highly trained dogs, opened and did very well, a result also achieved by the "Six Dixie Sere-naders" programmed as "Giddy Glimpses of the South." Purely as curiosity, does the "giddy" apply to the big toe, the red necktie, or the red necktie, or are those in use to distinguish the comedians from the straight! It happens, anyway. The act is working better now than it was in the summer, reasonable and reasonable. Although overlong, the finish brought plenty of applause.
DAINTY DUCHESS.

The last few minutes of the burlesque saves "The Dainty Duchess" as a show at the Olympic (Pastor's) this week. The burlesque is called "The Dainty Duchess," either a travesty or a steal on "The Merry Widow." The program says Sol Fields wrote it.

There are three scenes in the burlesque. The final one is the "Maxim Restaurant," prettily set with the choristers handsonely and tastefully dressed. There has been nothing seen in burlesque to equal it.

Not much comedy is placed in the afterpiece. All of it is supplied by Abe Leavitt as the "Dutch" Prince, and a very good one he is; impersonating Bryan also in the opening, "An American Stew," with much credit excepting the facial resemblance.

The first part (both pieces are short) takes an excellent start in its "book," which seems to have been especially written, but since dissected. National characters are introduced. All runs well until the topic comedy coda.

As though the poor superannuated bank scene" from the Weber-Fields days had not done sufficient service there must be added to the "poor old hat." The nearest approach to intended fun is an attempted reproduction of the "fight" from "The Folies of 1906," very poorly worked. One fault with the show is its entirety is the many other shows it tells.

Certain some one with a perverted idea of humor imagined a "clisy" in "sheet" trousers would be comical. The "clisy" in itself is always horrible enough, unless exceptionally well played, which Dick Moore as "Willie Hearst" does not do.

El M. Dawson is the brightest light in the company, in and out of the olie, closely pushed for honors in the piece by Mr. Leavitt. Dawson's "Roosevelt" is capital, and his olio act with Fred Whitehead (Dawson and Whitfield) easily followed a similar turn which could make the vaudeville section (Killian and Moore). That condition could not have been reversed. Mr. Whitehead's "George Washington" is entitled to credit, much more than what ever impersonated "William Tuff," causing the Republican nominee to look like a Chinaman.

There are three principal women, all blondes, which allows of no contrast in identification, is the leader of the trio. Miss Strother was almost too statutorily dignified for the characters she assumed, but for "clothes" she is there. In the first part, Miss Strother made but one change into tights, with the women similarly attired for the finals, but her entrance dress and hat will stand an awful lot of competition on the stage this season.

Miss Strother does not change her gown often, wearing two dresses in the burlesque, and it is not required that she should with the extraordinary expense apparent she has gone to in dress, every gown being a model in the opening costume of the burlesque, although the first dress mentioned is the star; it is really beyond burlesque yet. In the olio Miss Strother gave her usual impersonation of favorite actresses, past and present, with moving-pictures to fill in the changes.

Ida Brayton and Marian Campbell, the two other female leads, wore until the finals the same gowns throughout the first part. Miss Brayton's not over-becoming but she looks ever so much better in the gray dress at the finale of the burlesque. Miss Campbell has a pleasant appearance in whatever she wears, and did nicely in whatever she was concerned in.

Under the program listing of "Sylvia," Miss Strother sings "Cuddle Up a Little Closet" with the aid of a "spot-light" directed at a couple of bald pates in front. This sort of thing when not prohibited is generally left for the souhette.

"It Looks Like a Big Night Tonight," led by Leavitt, was the best number in the show, for in that the chorus worked—once only. There are sixteen girls (few good looking), making two changes in the first part, and one in the burlesque, while some work in the olio around Lilo Leonora, who as a single little figure in "Salome," not worth the time or expense.

Among the young women's names, so many "Bergs" occur, "Berg's Merry Girls" may be the dancers who have a few steps now and then during the action, including, perhaps, the young girl singing an unannounced solo in the final scene, and securing the greatest applause for vocalizing the singing of the olio.

Were it not for the last and noteworthy change, considerable fault might be found with the costuming scheme. The show is not "clear" by any means. Much liberty approaching suggestive is permitted.

"What's Good Enough for Washington" makes the finale of the first part, prettily dressed, with patriotic pictures, which, with the "states" of Washington in evidence during this scene, seemed enough of the Father of Our Country for one evening. But Killian and Moore might have sung with a song about him, just the same. The tenor also sang "Childhood," and can immediately seek a selection with which he might do better.

With so much money expended on dresses, it could have been that the Misses Campbell and Brayton might have worn silk stockings when first coming on the stage.

"The Dainty Duchess" as a show may greatly please on the road for the burlesque will cause forgetfulness. Were it not for that, "The Dainty Duchess" would not quite low. Even so, someone should get to work on the comedy in the opening. There are some very good lines in use in the piece. Perhaps many lines were thrown away, much time it seemed as though the piece would do for a Broadway house; then the cloutburst of state stuff arrived.

Sine.

The Hawaiian Trio, after a preliminary performance following the Monday matinee at the Fifth Avenue, was installed as a number for the week with the same evening's performance. Pat Casey is the agent. July and Papke, a former act, are members.

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Agent, St. James Bldg., New York.

NEW ACTS

(Continued from page 13.)

Alice Lyndon Dell.
SONGS.
15 Mins.; One.
Majestic, Chicago.

Nervousness combined with inexperience is dangerous, especially on Mondays. Alice Lyndon Dell, a good-looking and demure young woman, was seized with a sudden conviction and sewing her face shut the stage abruptly and hiked to the wings. Upon appearing the audience began to “jolly” her. The “kidding” applause continued throughout the song, but she courageously withstood it. Her selections are “especially written.” There isn’t much doubt about that. At a house party they would go. Miss Dell needs experience more than a vaudeville engagement. The first may beget the second.

Frank Wieseby.

Kathryn Roth.
“Trombologues.”
15 Mins.; Full Stage.
Arcade, Newark, N. J.

Miss Roth appears in what is termed a “Trombologue.” It is an interesting little act. She opens with a Wild West character in costume and an appropriate song, changing to a “Gibson Girl” with a trombone solo, followed by bugle calls, closing in a Dutch costume and making dialogue during which the trombone “answers” questions. The act is a go.

Joe O’Bryan.

“The Night of the Wedding” (Dramatic).
10 Mins.; Full Stage.
Keith’s, Philadelphia.

Few sketches of the melodrama type now in vaudeville are as heart-interesting as this work of Richard Duffy, presented by Adeline Dunlap, Frank McCormack and Company, the “company” being Viola Frentham, a child. The story tells of a widow and widower about to marry, being separated forever on the night of the wedding through the cruel treatment of the widower’s child by his prospective bride. The sketch is unlike anything of the “thriller” composition yet seen in vaudeville and built upon a foundation of home life appeals strongly, particularly to women. All three characters are capably handled. Miss Dunlap, who had the principal role in “The Operator,” appears to better advantage in the new character, excepting a rather unconvinced introduction at the very start. At this stage the piece is weakest, as there appears to be no reason why the widow should be in such great hurry to marry the widower, a truckman in modest circumstances. There are spasms of violent love-making on her part during the action of the piece, giv-

ing the only evidence of over-playing. Mr. McCormack does capable work as the rough-handed truckman with unfee-ltering love for his child, and the young girl does very nicely with the little given her. The sketch was received with warm response. It ranks well up among the offerings of this type in vaudeville.

George M. Young.

Klessa Harris.
Operatic Selections.
Arcade, Newark, N. J.

Miss Harris calls her act “20 Minutes of Abbreviated Opera.” She sings airs from popular operas, ranging from light to heavy. The act pleased lovers of high-class music.

Joe O’Bryan.

Marimba Band (5).
Musical.
10 Mins.; One.
Lyric, New Orleans.

Making its first American appearance upon a theatre stage, the Marimba Band of five young Central American Indian boys, about eighteen years of age, is playing as the extra attraction with a Blainey melo-drama at the Lyric this week (Sept. 14). The only instrument used is the “marimba,” large and flat, resembling an xylophone, and also played with sticks. The three selections rendered are weird and enchanting. The costuming is similar to that of Arab acrobats. The act is a distinct novelty.

O. M. Samuel.

Al Rice and Company (6).
The Kinning Kids.
10 Mins.; Full Stage.

Al Rice and six good-looking “brothers” make up the organization. Although Rice looks as though he weighed in the neighborhood of 150 pounds he makes up convincingly as a sixteen-year-old and leads the organization through an entertaining romp. Several pretty tableaux have been devised and good singing and dancing fill the turn out nicely. As an olio item with the burlesque organization “The Kinning Kids” scored an emphatic hit.

Dickson.

(Continued from page 10.)

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BUFFALO, Sept. 19, 20; Chicago, Ill.; 21, 22, St. Paul; 23, Des Moines, Iowa; 24, Kansas City, Mo.; 25, Omaha, Neb.; 26, Denver, Colo.; 27, Salt Lake City, Utah; 28, Reno, Nev.

BOWLING GREEN, Ky., Sept. 23, 24; Lebanon, Ohio; 25, Grafton, W. Va.; 26, Bluefield, W. Va.

BROOKLYN, Sept. 22, 23; Scouts; 24, Eden Park, Cleveland; 25, Columbus, Ohio; 26, Pittsburgh, Pa.; 27, Cleveland, Ohio; 28, Buffalo, N. Y.; 29, Rochester, N. Y.; 30, Saratoga Springs, N. Y.

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VARIETY

KEITH'S, PHILA., SEPT. 21: GRAND OPERA HOUSE, PITTSBURG, SEPT. 28
SINGING A NEW REPertoire OF HER OWN ORIGINAL SONGS

NEW NOVELTY
"THE MYSTERIOUS BIG LADY"

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Sept. 25-October 31, 1911.

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Carroll and Eller

Closed with the "Fay Foster" Co. and open at the Orpheum, Davenport, Iowa, in stock burlesque for Manager JOS. OPPENHEIM, former mgr. of "Fay Foster" Co.

MISS ELLER produced all the Musical Numbers for the "Fay Foster" Co. and they are the big features of the show.

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"A Night In An English Music Hall"

BOOKED FOR THE FALL.

MELVILLE ELLIS

REAPPEARANCE IN VAUDEVILLE.

EVERETT SCOTT

The Famous Quaker City Quartette

The Famous Quaker City Quartette

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HAWTHORNE AND BURT

WILL RETURN TO FULFIL AMERICAN CONTRACTS, AFTER WHICH THEY WILL RETURN TO ENGLAND.

When answering advertisements kindly mention VARIETY.
AUSTRALIAN NOTES

By MARTIN C. KEENAN.

Sydney, Aug. 1.

Once again Sydney is in the midst of an industrial dispute. The tramway employees have gone on strike in a number of towns, and the state government is trying to solve the problem.

The Maitland Mercury reports that the tramway employees are demanding a raise in wages. The government, on the other hand, is refusing to increase the wages of the employees.

The strike has caused a lot of inconvenience for the people of Sydney. The trams are not running as frequently as usual, and many people are having to walk longer distances to get to their destinations.

The strike is expected to last for several weeks, and it remains to be seen if the government will agree to the employees' demands.

THE ATOMIC CITY

YOUNG FIRE THEATRE (Ben Harris, mgr.)—George, the latest addition to the Hits series, opens with the musical "The Atomic City." This is a musical comedy about the atomic bomb, and it is expected to be very successful.

The show features the popular George and his orchestra, and it is being presented in the new Nippon Theatre.

ASHLAND, KY.

MASTERCROWN (B. L. Martin, mgr.)—Geo. Porter, in the new "Master Crown" series, opens with "Crown of Thorns." The show is a musical comedy, and it is expected to be very popular.

The show features the popular George and his orchestra, and it is being presented in the new Nippon Theatre.

ATLANTA, GA.

ORPHERIM (Ben Kapp, mgr.)—Orpheum opens today. This is a musical comedy about the atomic bomb, and it is expected to be very successful.

The show features the popular George and his orchestra, and it is being presented in the new Nippon Theatre.

BUFFALO, N. Y.

PREFACE (M. Shaw, mgr.)—"Prelude" opens today. This is a musical comedy about the atomic bomb, and it is expected to be very successful.

The show features the popular George and his orchestra, and it is being presented in the new Nippon Theatre.

The Billboard Guide to the New York Stage and Screen.
HARRY FOX
AND THE
MILLERSHIP SISTERS

Oh, are we making them take notice? Ask some newboy. Regards to all our friends, wishing them a successful season.

TILLIE MILLERSHIP SAYS: "SOME CLASS"

Le BRUN Grand Opera Trio
Management ALBERT SUTHERLAND.

VARIETY

And
REPRESENTATIVE ARTISTS

Rice & Prevost
"Bumpty Bumps"

Murry Livingston
Reporting last season's character.

W. C. AL.

STEELY N EDWARDS
They talk funny talk and play charming music.
Direction AL SUTHERLAND.

Jessie Keller Troupe
Riding Boydtes, "Gayety," Break-Away and Tandem, and we ride them. Most graceful act in the business. This week (Sept. 14), Majestic, Chicago. Permanent Address—461 S. Wabash Ave., Chicago, Ill.

STANLEY AND SCANLON
In "DID YOU SEE GLADY'S?"

ALBERT WESTON
"THE DRUNK"
With Fred Karno's
"A NIGHT IN AN ENGLISH MUSIC HALL"

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Presents a new Comedy Sketch.
"A DETECTIVE DETECTED." With special scenery and effects.
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Comedy, Singing, Talking and Dancing Act.
Booked by Western Vaudeville Association.

Matt Kennedy
Comic
With "Tiger Lilies."

Violet Black
"IN THE SUBWAY"
SECOND SEASON IRVINE'S "BIG SHOW."
Fourth Consecutive Season with Fred Irvine.

Watson Sisters
"THE TWINKLE BRIDLEY GIRLS."
Have Your Card in VARIETY.

WARNING to SAVAGE, FISKE and the DEVIL
The controversy is at an end. The first playlet with a "Devil" as one of the important figures was produced in New York City, November 18, 1907, by

WILL H. WARD And Co.

AND THE TITLE (COPYRIGHTED) IS
"WHEN THE DEVIL COMES TO TOWN"
Written by WILL H. WARD

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America's Representative Irish Comedienne

GRACIE EMMETT

"Mrs. Murphy's Second Husband"

NOW ON THE ORPHEUM CIRCUIT

MAJESTIC THEATRE

Des Moines, la., Sept. 7th.

What a pleasant relief is the veiled character sketch of Gracie Emmett, the clever Little Actress of the Irish character sketches in Mrs. Murphy's Second Husband. There is a rare talent in that character sketch to make the part with all the steps and stop at the front of the foot. "Gracie's" success is due to her ability to talk to the public who are intelligent and discerning.

WALTER D. HOLCOMB.

INDIANAPOLIS.

The Grand is in its 10th week 1908-09, and doing splendid business. I was talking to Manager Edgar regarding the new press system in Valdosta, and he said: "I think Martin Beck's management is proving to be a system of press that has been over. We have been not only to manage, but also to manage the theatrical world, and to the public who are accurate information accurately and well. We must mean more of the vaudeville business to the stage and the players and their respective places of residence.

JOE B. MILLER.

CLEVELAND, O.

KEITH'S (J. A., mgr.)—Edith Holman, headliner, possesses a great voice range. Sketch by E. Frederick Haverty, Frances Knight and Co. "Mr. Big Shot," heavy dramatic; James notable: cute dog, cleverly handled by the children. W. E. Whitte, vaudeville act, has a new and novel way of doing his act. The banks-Brassette is musical, good; the Three Leghorns, "The Do-Night Girl," makes an excellent act. The Black Baby, "They're Here," star: Emmett, a great act;

EMPIRE THEATRE.

NICHOLLS, 8th St., L. E., Miss. O.

M. HAYDEN (J. E. Robison, mg.)—The season of 1908-09 at the Mary Anderson Theatre. Marion and Victoria, made good with their own presenters. The White Gals, knock-out dance, very good; the Bartlett and Nagle, "Big Shot," star; the Fox and Fox, "What's New," a great act; the Brown and Eaton, Roman travesty artists; Rose and Rose, "The Fox and the Crow," star; and the same tunes for years. THE STAR (J. & C. Campbell, mg.)—Broadway Gallery Theatre, in "A Trip Through Ireland," in two weeks. In the role of the following: Fred Waddell and Miss Irene, comedy act, the Diamond Garter Girls, the International Musical Trio, Busbee Sisters.

LAWRENCE, KAN.


LEXINGTON, KENTUCKY.

EUGENE CLINE.

"The Frightening Girl," without a doubt is the best that has been seen here this season. The chorus girls are pretty, the comedians are effective; the orchestra is well mounted and the sound is very good; the scenery is a first-class performance. The "Big Shot," which are shown, are very clever, and the "Fox and the Crow," are good. The principal factors are Claire Dennison, William Gould and the Atchison Comedy. Four chief clowns are Jim Haines, as Raymond Hines, as Raymond Hines, as Raymond Hines, as Raymond Hines, as Raymond Hines, as Raymond Hines.

PRINCES (Irvin Simon, mgr.)—M. F. and Ill. sketches.

HOPKINS (Edie Snelson, mgs.)—M. F. and Ill. sketches.

STATE FAIR—Full blast. People from vicinity coming by the hundreds. Better this year than ever.

Thrill's, a pretty young woman, renders several operatic selections and radio sine and was well received. Charles DeCamps and his "Quaint Woman," shown, performed some amusing stunts. The rest of the program consisted of the Four Beards' Quartet, Culk and Stylle, dancers and singers, and Edwin Rodd and Company, in "American Humor and Hindo Magic."
LEO CARRILLO

Sept. 6, Orpheum, Kansas City    Sept. 14, Orpheum, Omaha    Sept. 21, Orpheum, Des Moines

It's great out here. Help, the papers are after me. They say I'm good. I hate to believe it—but if they say so—. (Is it winter yet in the East?)

PAT CASEY did this booking.
VARIETY

SEND IN OPEN TIME FOR THIS SEASON
WITH ROUTE BOOKED. CAN ARRANGE CONVENIENT JUMPS.
ACTS DESIRING TIME ABROAD, FORWARD PARTICULARS
AND PHOTOS IMMEDIATELY.

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AN IMPORTANT STATEMENT.
"The costumes made by our negroes are
more than satisfactory. The color scheme
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splendid piece of work, and it's a credit to the
company."

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I'M THE MAN
Who can get you the lowest prices and the best accommodations if
you are going to EUROPE.

References: Four Sisters Amatiss, The Auer, Baker and Lyon, Belleterre Sisters, Basque Quartet, Belvendire, Brookes, Buckner, Calloway, Carter, Carter & Shank, Charles and

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30 R. E. BOOTH, Manager, Room 30, 98 La Salle St., CHICAGO.

Booking for Vaudeville, Stage and Radio. Managers handling good acts, write.

WANTED—Big Comedy and Novelty Feature Acts to write or wire open time.

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FRANK G. DOLL, Manager.

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May be obtained at Samuel Franklin's, 22-24 West 42nd Street, New York.

ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival.

Advance notices of Engagements and dates should be sent to the Editor. When an artist has registered at "The Stage" offices, his permanent address and every subsequent notice will always be in receipt of his time.

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TO WOLFF, FORDING & CO., 61-65 Eili St., BOSTON, MASS.

THE STAGE
Foreign Subscription, $1.00 per Quarter.

TOURS. W. Y.
ORPHISM (Walter C. Mapp, mgr.): Excellent bill, headed by Mr. and Mrs. Robert Flanigan; Birtie Franks, perfect engagement; Cuthbert and Oakey, good; Bryant and Burkea, good; Swift and Fair, well; John and Joe, very well; Kopin and Brown, well; and many others.

COLUMBIA, W. Y.
“The Glad Tidings.”—The Second Avenue productions.

WATERFALL, N. Y.
ORPHISM (Walter C. Mapp, mgr.): Excellent bill, headed by Mr. and Mrs. Robert Flanigan; Birtie Franks, perfect engagement; Cuthbert and Oakey, good; Bryant and Burkea, good; Swift and Fair, well; John and Joe, very well; Kopin and Brown, well; and many others.

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The Big Four

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Stop at the theatrical hotel headquarters

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Musical entertainment while dining in our beautiful restaurants. Service and food the best.

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RELEASED SEPTEMBER 22nd

"WHERE THE BREAKERS ROAR"

When love is young all the world seems gay; hence Tom Riddle and Alton Fairchild were merry and happy as they joined the little party for a day's outing at the beach. Though the young folks found great sport erecting the breakers, Tom and Alton were well content to sit on the sand under a sunshade and gape. This induced their friends to install a bit and, seeing Tom, carry him into the surf and give him a drenching, prompting the same treatment to Alton. He, however, leaves them a merry chase. During the forecast a dangerous imas, who was being covered by keepers from the train to the asylum nearby, overpowers the keepers and escapes. Coming upon an Italian laborer in the road, he annihilates him and seizes his stiletto. Armed with this, he terrifies the neighborhood and comes on to the beach at Alton, playfully pursued by his friends, jumps to a postboat to row out from shore. Before she is aware of it, she is driven to seek by this mechanical wind, who is now carrying the imas in a most terrifying manner. The keepers have now reached the beach and alarm the party by acquainting them with the real character of the girl's companion. A rowboat is procured, and the keeper, with a strenuous effort to contain them, but with poor success, until at length, finding his apprehensions inevitable, leaps to his feet and is about to plunge into the breast of the terrors, when the girl, holding the keeper's gun, shifts him to the motion of the boat. The poor girl is then taken aboard by Tom and revived by her girl companions. The subject is a consistent combination of romance, tragic and comic situations, and is sure to hold the spectator's interest throughout.

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Apply to WILLIAM FOX, Dewey Theatre, 126-130 East 14th St., N. Y. City

"TAFFY," our hit
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VINCENT BRYAN and HARRY VON TILZER'S Most Beautiful Ballad Hit

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HARRY VON TILZER MUSIC PUBLISHING CO. 125 West 43rd Street
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CHICAGO OFFICE, GRAND OPERA HOUSE BUILDING, HARRY NEWMAN, Mgr.
Many seem called but few are chosen—some get called for choosing.

PLAY THE ORIGINAL

PRESTON KENDALL

In the ORIGINAL vaudeville presentation of

"THE DEVIL"

Translated by JOHANN KNITRAY
Adapted by PRESTON KENDALL
Publicly produced in New York City AUG. 20, 1908

BOOKED BY
ALBERT SUTHERLAND
PLAYING UNITED TIME
PERSONAL REPRESENTATIVE:
HOWARD HERRICK

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WANTED

Beautiful Experienced CHORUS WOMEN, Big NOVELTY ACTS, BURLESQUE COMEDIANS,
Property Man, Electrician,
Experienced Business Manager to join Entire

NEW BIG BURLESQUE CO.
To open ON EASTERN WHEEL in New York SEASON ABOUT 34 WEEKS
OPEN AND CLOSE SEASON IN N. Y.
Give Permanent Address for two weeks in answer to this Advertisement

Address
ANDY LEWIS,
care COLUMBIA AMUSEMENT CO.,
46th Street and Broadway New York City
OR CALL MURRAY HILL THEATRE, WEEK SEPT. 26.

HOLCOMBE
Anna Woodward
AND THE
"RUBE BAND"
First time on any stage. Olympic Theatre, Chicago, this week (Sept. 31). Time of act, 30 minutes.
4-4-4 CURTAINS EVERY PERFORMANCE.
Hold stage 15 minutes over Tuesday night. Had to repeat finale.
Heavily arranging Western Vaudeville and Orpheum time. Fifteen people.
Address WESTERN VAUDEVILLE ASSOCIATION, MAJESTIC THEATRE BUILDING, CHICAGO.

When answering advertisements kindly mention VARIETY.
MARTIN BECK, SOLE HEAD OF WESTERN ASSOCIATION

The Orpheum's Circuit General Manager Takes Charge of all Bookings. John J. Murdock Retires.

Chicago, Sept. 24.

The announcement has been made that the deliberations of the prominent Western Vaudeville Association managers, who were in session for the first three days of this week, have resulted in Martin Beck, general manager of the Orpheum Circuit, taking sole charge of all the bookings, giving him command of the largest booking agency in the world.

Thirty-four first-class vaudeville theatres, including the Orpheums, are attached to the W. V. A., all located west of Cincinnati, while the agency supplies an immense number of smaller theatres throughout the West.

The principal headquarters hereafter will be in New York City, all acts for the large time being arranged for there. The accession of Mr. Beck to the supreme control of the W. V. A. was brought about by the retirement of John J. Murdock as its general manager. The unsettled state of vaudeville during the past two years has divided Mr. Murdock's time between New York and Chicago.

With the large theatrical interests in one combination, Mr. Murdock submitted to the W. V. A. managers a request to be relieved. This was granted.

At the meeting here were present M. Meyerfeld, Jr., C. E. Kohl, Geo. Castle, Geo. Middleton, M. C. Anderson, H. M. Ziegler, J. J. Murdock and Martin Beck.

In addition to the Orpheum theatres, Mr. Beck will now direct the bookings for the first-class Majestic and Haymarket, Chicago; American and Columbia, St. Louis; Majestic, Milwaukee; Grand Opera House, Indianapolis; Columbia, Cincinnati; Mary Anderson, Louisville, also houses in Grand Rapids and Des Moines.

MURDOCK TAKES OLYMPIC.

Chicago, Sept. 24.

The Board of Directors in meeting this week voted to accept the proposition of John J. Murdock, one of the board, to take over the Olympic, this city, which did not prosper as a vaudeville theatre last season.

Mr. Murdock will take immediate possession, conducting the Olympic as a success, with smoking permitted, the policy under his management being similar to that pursued by Mr. Murdock in his successful direction of the Masonic Temple.

Mr. Murdock purchased the interests in the property, it is understood, and will remodel it.

While Mr. Murdock has retired from active participation in the bookings for the Western Vaudeville Association, he will still give some attention to the Chicago end, which has been neglected through his many visits to New York of late.

MANAGER MIDDLETON ENGAGED.

Chicago, Sept. 24.

Geo. R. Middleton of Tate & Middleton, the St. Louis managers, is engaged to be married to Miss H. W. Overman. The marriage will occur soon.

WOULD LIKE KYRLE BELLEW.

The New York vaudeville managers would like to see Kyrle Bellew trend their boards, but they can't "see" Mr. Bellew for $5,000 weekly, said to be the variety price of the late star of "The Thief."

The show has gone forth to the wilds. Mr. Bellew remains on the Big Alley, and some agents have had the temerity to suggest the meagre pittance of $1,500, but immediately apologetized when they noticed the sun commence to set.

DAISY LLOYD COMING BACK.

Daisy (Lloyd) Wood returns to England in December, having contracted to appear again on the Morris time next season.

HOODED "SALOME" OFF STAGE.

"Salome" was hoisted off the stage at Yonkers on Tuesday evening. It occurred at Blaney's Theatre there, with Mr. Froelich as the "Salome" of the William Morris production.

Yonkers has never been visited by a naked dancer before, and when the craze hit the village, the boys who assembled in the gallery prepared for a good time.

It culminated Tuesday evening. Froelich could not proceed. She retired from the platform and the bill, also the Morris Circuit probably, as it is understood she cancelled all future engagements.

The Morris office attributed the outbreak to "opposition," and the "opposition" said it was just "natural." Business at Blaney's increased three-fold over the same days last week while the dancer stayed.

"SALOME" SLAPPED AGAIN.

St. Louis, Sept. 24.

Well, the St. Louis papers have handed our "Salome" a hard little slap. "The follies of 1907," the Joe M. Gaites purchased property from Flo Ziegfeld, Jr., stopped at the Century this week with Mr. E. La Millee operating as the girl who doesn't care what she wears or where she wears it.

Dispatches poured in from New York that Mr. Ziegfeld disclaimed all connection with the production, but that did not affect the attendance.

St. Louis seems to like the show, excepting "Salome." That's fallen a mile, and those "notices"! Mr. La Millee is still rubbing the sting out of the spots.

150 HOUSES BAR "SALOME."

Hamilton, O., Sept. 24.

John E. McCarthey, manager of the Grand here and President of the National Vaudeville Managers' Association, has issued an order barring all "Salome" dancers from the circuit. The Association is composed of about 150 small houses in Ohio, Indiana, West Virginia, Pennsylvania and Kentucky. Mr. McCarthey condemns the dance as being against the higher aims of vaudeville. The order seems to meet with the approval of the local patrons of variety, and managers in other cities report that they are satisfied not to play the dance.

BELLECLAIRE BROS.' BIG HIT.

(Special Cable to Variety.)


Belleclaire Brothers, the American "strong" act, opened at the Coliseum on Monday, and scored one of the biggest hits of the season. They are likely to become the fad over here.

GOULD AND SURATT SEPARATE.

Sometimes a press story comes true, and this has happened with William Gould and Valea Suratt. This week Miss Suratt signed with Flo Ziegfeld, Jr., for the Anna Held show, which will probably open in New York at the Broadway, playing a few weeks out of town prior to that engagement.

Miss Suratt will present her "Three Weeks" dance in the Held production, and it is said she and Miss Held will also give the "Apache" dance. These were intended as numbers for the Gould and Suratt new vaudeville act, booked for Hammerstein's during November.

Mr. Gould will proceed with that act, securing another partner if Miss Suratt does not return.

COURTLEIGH FILLS IN.

William Courtleigh and Co. in "Peaches" will fill in vacancies on the Morris bills occasioned by the desertion of Howard and Harrison. Mr. Courtleigh may remain in vaudeville but a short time, having a legitimate engagement under consideration.

"Peaches" will appear at the Lincoln Square Monday.

MOZART TIED UP.

Binghamton, Sept. 24.

Edward Mozart's Bijou in this city is tied up in the courts. An agreement permitting prize fights to be held in the theatre was contested by Monti, who just recently came into possession of the house. He claimed all rights of a lessee, and denied knowledge of any previous provision interfering with him.

The prize fight promoters threw the matter into court where it is at present. Until settled, the Bijou will remain closed. If Mozart recovers the decision, vaudeville will be resumed.
MERGER PROMOTORS CLAIM 80 PER CENT. OF ENGLISH HALLS

Macnaughten's and Broadhead's Now Reported to Be only Circuits Outside Proposed Consolidation.

(Special Cable to VARIETY.)


From all appearances, the merger of the English vaudeville managers is drawing to a close. Oswald Stoll, who promoted it, now claims eighty per cent. of all the halls, and this week's developments indicate a partly new line-up of forces.

The booking plan for the combined forces will be modeled after the United Booking Offices.

Report says that Moss-Stoll, Barassford, De Pree, Payne and Gibbons are in the deal, while Macnaughten's and Broadhead's circuits, with the Empire, Palace and Alhambra, London, will remain independent.

It will not be accepted that the Barassford houses have gone over to Stoll until an official announcement to that effect is given out.

The position of the Tivoli and Oxford is not defined. They are Henry Tozer's halls, and practically the Payne syndicate as far as booking is concerned. Will Collins, formerly of the Moss-Stoll forces, is now with Tozer, having lately severed his former connection.

The Macnaughten-Broadhead houses, with the London halls mentioned as independent, all prominent, could put up a fair fight against the merger. With Barassford, the opposition would be considerably stronger.

Well-informed variety people here say Barassford cannot afford to link himself with Stoll.

The artists-agents' warfare continues as strongly as ever. There will be a good-sized change in the agency situation in England when the merger deal is finally accomplished.

OPPOSITION COMING IN MONTREAL


A very important theatrical deal came to light in this Canadian city during the week, and coincident with its arrival came W. Bennett of the Bennett Circuit. A VARIETY representative has been reliably informed that the Canadian Pacific is negotiating with the Sohmer Park Company for the purchase of the park as a terminal.

Upon this transaction going through, the Park Company will build a new vaudeville house in Montreal, bringing it into competition with the Bennett theatre here, unless some arrangement is made between the Bennett Circuit and the opposition. Just at present, that is not a likely possibility.

VARIETY's informant says that unless the Bennett Circuit is given at least the handling of the bookings for the new house it (Bennetts') will build a large house for the cheaper brand of vaudeville, placing the new building in the east end of the city as a means of protecting its interests in Montreal.

The inclusion of Mr. Bennett in Montreal at this particular time evidences that the manager of the Bennett Circuit is not resting easy over the Montreal prospect.

It is said the Sohmer Park Company has no intention or inclination to combine with the Bennett Circuit, and it is already figuring on placing the bookings elsewhere, presumably with William Morris, of New York, although no negotiations with the independent circuit have been opened.

General Manager Larose of the Park Company will not make any admissions regarding his project. Mr. Bennett, when seen, laughed the questions off with a remark he was in Montreal on private business.

The sale of Sohmer Park to the railroad will give the Park Company plenty of available working capital.

LEFEVRE-ST. JOHN MARRIAGE.

Schenectady, N. Y., Sept. 24.

Johnnie LeFevre and Frankie St. John, who recently formed a comedy dancing and dancing act, were married here Sept. 21, while Miss St. John was playing at a local house in a single act. The ceremony was performed quietly before Justice Fairlee, and was to have remained a secret.

The pair will again essay vaudeville as a team with a new act being written by William N. Famous.

UNKNOWN BACKER FOR OPERA.


On Monday "The Golden Butterfly," with Grace Van Studdiford as the star, opens in this city. The book was written by Harry B. Smith, who also wrote "The Second Fiddler" for Louis Mann. Regional De Koven composed the music.

Everything possible seems to be known about the production excepting who is backing it. That is a profound secret which even Miss Studdiford seems to keep to herself. A St. Louis brewer is given first choice in the guessing.

WILLIAM PENN SOLD AGAIN.


The William Penn Theatre has been sold again. This is the third sale of the unfinished structure by the sheriff. This time it was to satisfy a mortgage, which with accrued interest amounted to $21,647.52.

It was bought without opposition by Frank P. Prichard, counsel for the builder, J. P. Hurley.

The sale, it was explained, was a mere formality, which was gone through for the purpose of perfecting the title to the property conferred on the builder by two previous sheriff's sales.

REFUNDED $2,000.

Itahce, N. Y., Sept. 24.

Manager Max Gutstadt refunded $2,000, the amount taken in at the box office of the Lyceum from Itahcanis who wanted to see Isadora Duncan, the classic dancer.

Cornell College students were particularly anxious to see Miss Duncan, but she failed to appear Wednesday evening as billed. The company's baggage and scenery came to town in due order, but the star was absent.

ST. LOUIS TALKING.

St. Louis, Sept. 24.

There was some disgruntlement here in the camp of the Bros. Oppenheimer when the latest issue of VARIETY setting forth the uncertain future of the Bros. at the new American, came to hand. The fact is just coming out that Middleton & Tate control sixty per cent. of the American booking apparatus, and, it is understood, the present deal with the Bros. Oppenheimer has only twenty more weeks to run.

Middleton & Tate are handling their interest as if the American were a negligible quantity since the new Columbia cut in. John H. Havelin, who is in town, while he will say nothing about the American situation, being more directly interested in the Grand, Imperial, Havelin's and the Columbia, is still putting his hand on the pulse of the situation and giving Frank Tate some sage advice based upon long and intimate experience with the local conditions, which, at present, will bear special watching.

The rumors now are to the effect that the interior of the entire situation laid bare, a slight connection might be discovered between the Oppenheimer Brothers and William Morris of New York for a renewal of their booking relations which were badly bumpy when Louise Cella (John Ryan, 2nd) "blew up" in the grand scheme to book the vaudeville business from St. Louis to the seas, either way, and those connected with him have not yet dried out from the draching.

The rumor further goes on to say that Morris will make a Chicago connection, possibly also in Chicago, when he takes on St. Louis if any sort of a reasonable "jump" can be arranged. Mr. Morris is reported to have said that he would book Chicago or a point further west without any intermediate step as far as that is concerned.

PICTURES IN SAVOY.

Atlantic City, Sept. 24.

Comstock and Hearn's Savoy Theatre, which was reported would fill the winter months with acts from the United Booking Offices, started this week to run a picture show with four vaudeville acts. Two shows a day and, and every time as a policy for the remainder of the season. Business is good this week, but it is not known how long that will last.

HUGO MORGIS COMING BACK.

Upon the "Loaifnians" leaving Liverpool on Oct. 3, it will have as first class passengers or in the first class department, Harry Lauder, Hugo Morris and The Boganyos, all attached to the Morris Circuit.

Hugo has urged upon Paul Murray, the Morris representative in London, the necessity for him (Hugo) once again to see Broadway. Mr. Murray has evidently agreed to defer his American trip, and Hugo is coming home.

MITTENTHALS TO QUIT?

The Mittenthal Brothers, owners of half a dozen or more melodramas, may shortly announce the closing of the last of the artistic shows according to a rumor this week. Depression in the popular priced dramatic business is said to be the cause of the firm's retirement.

WRITING ALICE LLOYD'S MUSIC.

Several musical numbers for the new Alice Lloyd show have been written by Schwartz and Jersews, who are attending to that portion of the production instead of Geo. M. Cohan as at first announced. Mr. John J. McNally is at work on the book. The title first given, "The Bonnie Belles of Scotland," will likely undergo a change to suit itself, and the piece soon sent to rehearsal, being presented after election. Meanwhile Miss Lloyd and the McNaughtons may accept a few intervening weeks in vaudeville around New York City. Pat Cohan as at present.

The Lloyds are comfortably ensconced in a tidy apartment on the Upper West Side during their New York stay.

SINGS CIVIS LOTUS.

The London office of William Morris made a contract with Cleav Lotus this week for the imitator to play the Morris Circuit for twelve weeks each season during the next three years, commencing Sept. 20, 1909. Miss Lotus is now in England. No terms were announced.

ODETTE VALERIE AT OPERA HOUSE.

After a long engagement at the Coliseum, London, and following a tour of the Moss-Stoll Circuit in England, Odette Valerie, who is now famous abroad, will sail from the other side on the Lorraine, Oct. 24, to appear in "Salome" when that production is presented at Oscar Hammerstein's Manhattan Opera House.

Mr. Hammerstein saw Miss Valerie perform in Paris. The Marcellini office closed the engagement.

GEO. ABEL CLAIMS BANKRUPTCY.

In a letter received this week by a creditor of Geo. Abel, of the recently defunct Geo. Abel Transportation Co., Mr. Abel declared he had entered the English bankruptcy courts to escape pressing claims.

Abel deeply regretted the action, according to the letter, and said that someday—perhaps—he would return to America and vaudeville.

HAS AMELIA BINGHAM.

The Morris Circuit announced this week that Amelia Bingham would be a feature in its houses, commencing Oct. 19.

During the past ten days active bidding was going on, it was reported, between Morris and the United for Miss Bingham. The United was rumored to have placed $1,600 weekly as the salary the actress could draw down, while Morris was reported to have sent the price up to $1,750, the amount he is supposed to be paying.

Miss Bingham will appear in four of the big scenes from her legitimate plays.

The Shubert, who held a contract for Miss Bingham's services, claimed the vaudeville engagement was news to them, their agreement still being in effect.

BRIDGPORT STILL IN ABEYANCE.

Negotiations between William Morris, Inc., and Pat Casey with regard to the new theatre being built in Bridgport, Conn., for the use of that house for independent vaudeville are still in abeyance. Work has not yet been resumed on the building.
Col. John D. Hopkins is in New York.

The Lulu Benson Trio opens Monday on United time, playing towards the West.

The Haunans in their latest act "Just-Phur-Phun" open at Auburn, N. Y., Sept. 28th.

Klein, Ott Bros. and Nicholson and Lester and Miller open at Pantages, Spokane, Oct. 4.

The Wintergarten, Berlin, proved too large for the mind-reading act of Zecroga.

"The Six Little Girls and a Teddy-Bear," out of the Blankey show, has signed with William Morris.

The Chadwick Trio open at Memphis, September 28th, the first stop on their route over the Orpheum Circuit.

Jack Norworth's "Six Little Sailors" with the Bell Boy Trio added, reopen at the Hudson, Union Hill, next week.

The Lola Lee Earl Company have a rural comedy called "Aunt Hannah's Visit," in which it will play vaudeville.

Johnny Johns had to cancel his engagement at Poll's, Springfield, this week, through illness, "laying off" in that city.

Tom Terris, an Englishman, arrived on the Baltic. Mr. Terris has a one-act novelty which he may show in vaudeville.

Zoe Glidden, who is to support Caryl Wilson in "61 Prospect Street" on the Morris Circuit, arrived from England this week.

Mr. and Mrs. Gene Hughes open at the Orpheum, Minneapolis, Sept. 28. They will not return to New York until next March.

Edna May Spooner is playing "The Devil," at Keene's, Brooklyn, this week with five more weeks booked around New York.

Clare Romaine opens at the Colonial, Oct. 5. Miss Romaine, known as "London's Pet Boy," came in on the Baltic this week.

Frank Moulan and Maude Lilian Berri open in vaudeville at the Orpheum, Utica, Oct. 5, in a sketch called "The Hair and the Heiress."

Tchernoff's Animals reached Boston yesterday (Friday). The act opens in Chicago Oct. 12. H. B. Marinelli engaged it for this country.

Harry Bonnell, formerly a theatrical newspaper man, will go ahead of "The Runaways," which opens in Chambersburg, Va., next week.

Vardoo, Pugwy and Wilbur will leave "The Hastings Show" at the conclusion of the engagement at Eau Claire, Wisconsin Oct. 3, returning to vaudeville.

Lucy Weston sailed on the Mountreux Wednesday. Miss Weston expects to remain one month in England when she will return to American vaudeville.


George Foster, the London agent, accompanied by Mrs. Foster, will arrive on the Leutnant Oct. 6.

The Gane-Nelson fight pictures hold over at Hammerstein's next week. "The Naked Truth" headlines the show, the first top feature to follow Gertrude Hoffmann.

Following a successful opening at the Folies Bergere, Paris, France, Sept. 7. The Kratons, colored, American hoop rollers, were booked for an additional year on the Continent at an advance of salary.

Ruth Reynolds (Mrs. Thomas Glenmore) has been playing the soubrette role with "McPadden's Flats," having been called from the chorus ranks to take the place of the regular soubrette when the latter was taken ill.

The Family, Chester, Pa. (Boom & D'Este, managers), opened Monday with Mr. and Mrs. Edward Emsode, Dorothy Arville's Troupers, Palm Children, Zeda, Cunningham and Marion, Kretore, and Walter Boothman.

Richard Melchien will be the leading man of the latest sketch written by Edmund Day, which the producing department of the Orpheum Circuit will present Oct. 5 at the Bijou, Orange. Charles Felse, of the producing department, is staging it.

Melville Stewart and Genevie Fladley, English folk, will be in the cast of "The Trusty" when that Orpheum Circuit production appears on Oct. 12 for the first time. The others in the company are John Gorman, Frank Jamieson and Arthur Sprague.

One Mortimer Snow is seeking an opportunity for carrying out an idea for a spectacular vaudeville production founded in biblical incidents somewhat on the "Ben Hur" order, Snow appearing as Christ. The idea is to be presented for the consideration of the vaudeville magnates.

The advertisement of Rawson and Clare on the street "drop" at the Murray Hill Theatre is very prominent. It reads: "See Rawson and Clare in the 'Bon Tone.'" Horrible thought! Supposing the Murray Hill audience couldn't "see" Rawson and Clare.

Capt. Geo. Auger in "Jack, the Giant Killer," now abroad, has canceled the thirty weeks held of Western time which should have commenced Sept. 27 at the Jefferson, St. Paul. Capt. Auger remains in Europe. Harry Tate's "Fishing" will take up the vacated route.

Leo Carroll, Variety's cartoonist, who is keeping the Orpheum Circuit, is turning his talents for sketching to good account in the interests of the local press representatives in the towns where he plays. The local dailies have been printing a series of cartoons touching on the current campaign. The Omaha Bee last week used one by Carroll every day.

Its "Katharine" Quinn, hereafter when you address Lykes & Levy's office manager, "Kitty" used to be good form when she wrote letters at Jack Levy's dictation. But since then Katharine has grown in importance. Now she writes most of the letters herself. Also the gold letters on Miss Katharine's office read "Private Secretary."

Joe H. McShane, of the Ted Snyder Music Publishing Company, is recovering from injuries received last week in an accident at Coney Island. He was singing one of his songs when he fell, breaking his leg. He was carried to Henderson's and put in care of a doctor. Henry Waterston looked after the injured singer.

The Orpheum bill in Brooklyn next week will be mainly composed of the present Colonial program. Both are Percy G. Williams' houses. No increase of the quality of the show there through the opening of The Fulton (Morris) will be made, it is announced at the Williams office.

Lillian Wright, formerly of Brown and Wright, opened last Monday at Corun- bega Park, Boston, in her new act called "Lillian Wright and Boys." Immediately following the first showing, the act was engaged as a special feature with Robbie's "Knickerbockers" for the next two weeks.

Edna M. Purcell, a member of Frank B. Carr's "Thoroughbreds," fell during her solo act at the Empire, Williamsburg, last week and sprained her ankle. She was taken to the hospital for treatment and from there removed to her home. Miss Purcell will be out of the cast for a month.

The speedy "Buick" automobile broken in by Maurice Goodman, attorney for the United, has been sold by Mr. Goodman after he had it running smoothly. To reimburse himself for the loss of the machine, Maurice is growing another mustache. It looks like a real one this time, but Mr. Goodman exalted a promise not to talk about it.

John E. McNamara, manager for "Pil- lories of the Day," Barney Gerard's Western Wheeler, has hit upon a clever billing scheme. Last week, before the show was due to play the Monumental, Balti more, he covered the town with handbills printed in "Yiddish," descriptive of the merits of the attraction.


E. J. Whitehill, formerly of the Cleveland Plaindealer appears at the Bijou, Perth Amboy next week as a Hebrew impersonator.

The Three Joscarys commenced an action this week against the United (as liable under the N. & E. contracts) for about $275.

The Four Kerrets recovered $201.25 through Sue Bicker this week for an engagement at a Berlin (Conn.) fair recently. Harry Mountford, of the White Rats, acted for the artists. Miss McClary booked the engagement.
CONSIDINE COMING NEXT MONTH.

Seattle, Sept. 24.

John W. Considine, chief of the Sullivan-Considine Circuit, will leave for New York City on or about the 25th instant, and it is reported that he will remain there, it is said, there will be developments in the western situation as it is now.

In Seattle, the S-C Patanges' and Orpheum Circuit are operating; also the same condition exists in Spokane and Portland, while in Butte, S-C opposes the Orpheum alone.

In all cities, the Orpheum operates in theatres controlled by the Sullivan-Considine Circuit under an agreement, while the Patanges' houses, in conjunction with the Western States Circuit, supposed to be actively opposing Sullivan-Considine all along the line, are booking their acts from east to west under the patronage at least of the Orpheum people. It is quite a complicated situation.

In Seattle, the variety business just now is at its greatest ebb. There seems to be no antagonism on the surface between the three circuits. The Orpheum is booked upon as much on the other shows. Patanges and Sullivan-Considine are racing very evenly in bills and patronage. There is a feeling, however, that before the season shall have gone very far, there is going to be a spirited fight made in which all three circuits will be concerned.

The Orpheum has the advantage in theatre and capacity, but from acts coming west from the Sullivan-Considine time, the indications are that circuit is actively "going for" every other vaudeville house in the West.

JEROME AND SCHWARTZ'S ONE WEEK.

For just one week for just one thousand dollars have Billy Jerome and Jean Schwartz agreed to play in Hammerstein's vaudeville house during November.

Lykens & Levy, who induced the writer and composer to accept the engagement, offered more time, but Jerome and Schwartz preferred to "try out" for $1,000 before going farther in the variety business.

Mr. Schwartz will manipulate the piano with his compositions while Mr. Jerome makes melody in his own songs. Both announce "song plugging" is barred in the Schwartz and Jerome act. The boys are now in training.

ANNE SUTHERLAND FOR VAUDEVILLE.

Anne Sutherland, the comic opera star, last seen as principal in "The White Horse Tavern," has made known her desire to appear in vaudeville. She has secured a comedy sketch and has placed her future in the hands of M. S. Benthem.

GERTRUDE HOFFMANN'S FINAL DAY.

The long engagement of Gertrude Hoffmann at Hammerstein's comes to a close to-morrow (Sunday) night. On Monday Miss Hoffmann appears at the Great Opera House in a Shubert production, presenting her "Salome" and "Spring Song" dances; also imitations. Miss Hoffmann will be featured with the Circuit under the Shubert management until May next, when she will appear in Europe.

"LIKES IT BETTER EVERY DAY."

When Charles E. Blaney, who is associated with William Morris in the latter's independent vaudeville circuit, was asked this week what his present attitude toward (Mr. Blaney having said before the season opened he would await the outcome) the melodramatic magnate replied, "I like it better every day."

In fact, Mr. Blaney appears to be probably an announcement shortly regarding his future vaudeville plans, but at present he had nothing to give out, adding that several of the Blaney theatres where the contract were under contract just now to play the Stair & Havlin attractions.

IN A NAMELESS SKETCH.

To-night (Saturday) Harry Corson Clarke leaves the cast of "The Mimic World." Mr. Clarke and Margaret Dale Owen will appear in a nameless sketch with Miss Helen Kissell.

The billing will read "A Few Minutes with Harry Corson Clarke, Margaret Dale Owen and Company." Prizes may be offered in each city played for the successful suggestion of a title which is acceptable.

MORRIS "SUNDAYS" AT THIRD AVE.

The William Morris office is placing the Sunday vaudeville shows at Blaney's Third Avenue Theatre, which plays melodramas the remainder of the week.

The shows over on the East Side are brought intact from Blaney's, Youkers, where a Sunday performance is not permitted.

ADA REHAN FIRMLY DECLINES.

All overtures for Ada Rehan's appearance in vaudeville were effectually squelched early this week when Lykens & Levy received a communication from her sister, Mrs. Oliver Doud Bryant, stating that Ada could not consider vaudeville at any terms under any conditions.

The agents had made a last grand spurge to secure the late Augustin Daly star.

MUSICAL ACT ON BRIDGE WHIST.

A. Baldwin Sloane delivered to Dorothy Tennant this week a one-act musical skit on bridge whist. It requires four people. Miss Tennant, who has two John Drew last season, looked upon vaudeville, but she may sign with Charles Frohman, leaving Mr. Sloane's piece to others.

KERNAN'S SECOND IN BALTIMORE.

Baltimore, Sept. 24.

The Auditorium, part of James L. Kernan's new million dollar enterprise in the city, opened on Monday with vaudeville. Nat Wills headlined the show.

Kernan owns also the Maryland, the regular vaudeville house of Baltimore. In the advanced announcements kept out by the Auditorium, Mr. Kernan says just first week is a "try out" to catch the overflow from the Maryland. The two houses are situated just around the corner from each other. Business has been good at both.

Jean Kernan manages the Auditorium. The first program ran off better than expected at the Monday matinee.

Charles Johnson leaves the Watson show this week. Suits Moore replaces him.

BLANCHE WALSH WOODS' STAR.

Blanche Walsh appears to have given up her quest for a vaudeville vehicle. Two weeks ago she was reported as searching for a suitable show in which to enter vaudeville. On Monday of this week Al. H. Woods announced that he had placed the dramatic actress under contract to head a company in a new play by the late Mr. Henry DeLay. Presumably all vaudeville bets are off.

The title of the play is Malish Walsh will star in is "Test," written by Jules Goodeman. It is one of the many pieces recently submitted to Miss Walsh by Jessie Jacob, the agent. Miss Jacob, in this instance, arranged for Miss Walsh's starring tour with Mr. Woods, having completed all preliminaries on both ends.

GOLDEN PERMANENT MURRIS STAR?

George Fuller Golden may become a permanent star on the Morris Circuit, following his appearance this week at the Lincoln square, where he occupies the place made vacant on the program through the absence of Howard and Barrison.

During the week Mr. Morris tried to prevail upon Mr. Golden to accept his indefinite time in the Morris houses, appearing every other week, resting when not playing. Mr. Golden met this proposition with favor, and if his health permits, will likely accept.

SUNDAY VIOLATION ON HIPPODROME.

A police court summons was served on Sol Manheimer, connected with the Shuberts, on Sunday last, on a complaint that the New York Hippodrome, managed by the Shuberts and Max C. Anderson, had allowed a performance to be given there last Sunday in violation of the Sunday law. Manheimer was paroled for further examination, and to secure counsel.

The performance upon which the complaint is based was the benefit for Metropolitan Turf Benevolent Association. A vaudeville program was gotten up by Paul Durand of the Felber & Shea offices. On Thursday Mr. Manheimer was discharged.

MAUDE NUGENT'S RETURN.

On Nov. 50, Maude Nugent (Mrs. Billy Jerome) will return to vaudeville after an absence of about three years. Miss Nugent will be placed through her agents, Lykens & Levy, and will present an elaborate act in "Ones," several songs, each accompanied by a change of costume.

The latter will be an important item in Miss Nugent's act, the singer having ordered a wardrobe costing $3,000 for her reappearance. Maude Nugent's songs will all be especially written for her.

"MIND READING" OPPOSITION.


The Sullivan-Considine and Patanges' Vaudeville Circuit will come together with a bumpy here Sunday, when the S-C firm will have Chester D'Amon, the "thought transmitter" as its feature at the Star Theatre.

In the Patanges house, John T. and Eva Pay will tell the audience what it is thinking about. The competition to be regarded as the best "doper" seems destined to be between them. Both acts have clashed in the East recently.

WEATHER INTERFERING WITH BUSINESS.

Chicago, Sept. 24.

The weather is interfering with theatre patronage in this section. Excluding at the Colonial where "The Yankee Doodle" is planning to play capacity at every performance, all the local houses have been affected. No improvement is looked for until the heat gives way to cooler times or rain arrives.

Business at the burlesque theatres has been extremely slow this week, partly attributed as well to the poor shows in town. The weather is making the theatrical conditions just now all over the Middle West.

CANCELED WHOLE SEASON'S ROUTE.

"The Smart Set," a colored organization under the management of Barton & Wise, has had a whole season's route canceled by the Stair & Havlin office, because of the enemy displayed against it through the South.

The show was to have made an extensive tour below the Mason and Dixon line. It did indifferent business in the early weeks, and at the suggestion of R. D. Stair the southern tour was thrown up.

"The Smart Set" is the largest colored organization that has ever toured that territory. All the Texas delays were combined to throw the route into such confusion that the rest of the season was likewise scratched.

The company leaves Thursday next Thursday and will open in Boston the first week in October. After that a new route will be arranged.

BECK IN MISSOURI.


Martin Beck and Martin Lehman have been journeying through this part of the country. They visited St. Joe Sept. 18, and Toledo the day following. Although a former attempt of the Orpheum Circuit to establish vaudeville here was a costly experiment, it is rumored Mr. Beck might renew the trial. The former Orpheum stand was the Tootle.

NUMBER DAILY SHOWS REDUCED.

Chicago, Sept. 24.

The first annual meeting of the Southern Advanced Vaudeville Association was held this week at the Piedmont Hotel, Atlanta, Ga. General business was discussed.

At the first meeting about ten months ago, when the stockholders joined to draw the plans for the enterprise, the Association had twelve houses, each playing from six to eight shows daily. The circuit claims at present about twenty-five theatres in the South, and shows reduced to three or four a day.

HARRY WOODRUFF IN CHICAGO.

The Majestic, Chicago, will be the scene of Harry Woodruff's return to vaudeville but there in it is a debut, the former star of "Brown of Harvard" having appeared but for two weeks previously in the "twice-daily" division.

Lykens & Levy have placed Mr. Woodruff for three weeks in the West, when engagements at the Hammerstein's and the Williams' houses may follow. He will reappear in a "Bit of Instruction," with Renata Mantine as assistant. It is a comedy skit.
CONTRACT JUMPER REPUDIATED
BY THE ARTISTS' ASSOCIATION

Jos. E. Howard Dropped from White Rats' Membership Rolls. Affair May Precipitate Crisis.

On Tuesday evening last at the regular weekly meeting of the White Rats, Joseph E. Howard was dropped from the rolls as a member-elect by unanimous vote. On Wednesday, reports spread that the same meeting also declared against any White Rat appearing hereafter upon the same bill with Howard or Howard and Barri son, but no confirmation of this could be officially secured.

Howard and Barrison were reported during the week as being routed for Shea's, Buffalo, commencing next Monday. The act is "laying off" at present.

This is a rumour that an agreement for White Rats to "walk out" of the offices of George Fuller, with Mr. Howard and Bar rison might play in created much speculation as to the results. In the absence of any confirmed news on this subject, possibility has been taken as a supposition, the reappearance of Howard and Bar rison being awaited with interest.

The failure of Howard and Bar rison to appear at Shea's in Buffalo, as explained to the audience on Monday afternoon, after having executed a contract with Williams, Morris, Inc., for a three-weeks' engagement from that date, brought about a commotion in various circles of the profession.

All the New York papers on Tuesday carried an account of how Harry Mount ford, Secretary of the White Rats' Board of Directors, had explained to the audience at the Lincoln Square stage the supposed reason for the act's default. Mr. Mount ford spoke at both of the Monday shows, concluding his remarks by introducing George Fuller, who received an ovation at each performance. Mr. Gold in had arrived in the city from Saranac Lake but a short time before going on in his monologue at the Square. Mr. Gold in's contract with Mr. Morris program when the situation was explained to him.

Holding in his hand the contract signed by Howard with Morris, Mr. Mountford made a strong speech against "The Vaudeville Trust," as he termed the managers of the United Booking Offices, explaining to the audience that no blame attached to William Morris for the failure of the heavily billed headliners to present themselves.

While at the folk in the theatre the technical end of the speech may not have been fully understood, the Secretary of the Board of Directors felt perfectly clear that Howard and Barrison had broken a contract, and the White Rats of America repudiated Howard as a member of the organization. Mr. Mountford's speech in full is given below.

The incident, taken up by the papers, gives to Mr. Morris and the Lincoln Square invaluable publicity of a nature attracting the general reader more readily than anything which has happened since the Morris Circuit announced itself as the vaudev illie opposition.

On Tuesday evening what purported to be a statement issued by Howard was sent to the New York papers. In but one or two instances was the statement or any extract from it used. It contained among other things wording to the effect that "I (Howard) am officially informed of the head of this organization (White Rats) admitted to-day that Percy G. Williams is right and William Morris wrong."

The reports also made at the offices of Mr. Williams Tuesday morning by George Fuller, president of the organization, of Mr. Williams, who met him Monday afternoon after the matinee at the Lincoln Square, said he was not an officer of the White Rats. He is the founder of the order and its first "Big Chief." Fred Niblo is the president and the present executive head of the Rats. Much recent correspondence was felt at the attempt at deception practiced in the "Howard" statement.

Mr. Golden called in his private capacity and while at Mr. Williams' residence was shown by the manager all the data in writing in connection with the affair. Golden examined all the papers, but passed no opinion, according to his own statement.

On Tuesday also, in reply to a question by a Variety representative as to the truth of the charge that either he or the United Booking Offices was paying or had paid Mr. Howard and Barrison, the latter said that Mr. Barrison for this week to the act if it would not play at the Lincoln Square, Mr. Williams said: I absolutely deny it, and I will give $1,000 to the Artists' Fund or to the White Rats if it can be proven there is one word of truth in it.

At the same time Mr. Williams produced for inspection the documents in the case. He showed a "slip" dated Aug. 18, put in the contract department of the United for a contract for Howard and Barrison to play his house. This is the usual procedure and always was marked "entered Aug. 20." Now Mr. Williams' contract bears the date of Aug. 19, with the following words typewritten on a blank space, "With an additional option of weeks." Mr. Williams said the option was exercised on the Tuesday evening after Howard and Barrison's first appearance at his Alhambra Theatre, when they were informed the act would be taken for ten more weeks.

The contract, made for three weeks by Howard and Barrison, also in the possession of Mr. Williams, bears the date of Aug. 20. A copy of a letter written by Howard to Mr. Morris, dated Sept. 17, notifying Morris that they would play the contracted engagement, was also displayed, as was a letter under date of Sept. 18, written Howard by Harry Mount ford as Secretary, recruiting the facts up that time, and asking Howard to call on the White Rats to give his version of the affair.

Mr. Williams added: I have taken no action against any one, nor will I, and you can say if you will that I shall be very careful not to take any act before, during or after it has entered into a contract with Morris.

William Howard said during the week that Howard had first entered into negotiations with him, and closed his agreement to play for the Morris Circuit, specifically asking thereafter for permission to play the Williams houses and Hammer stein's. That he (Morris) gave him such permit to play the Williams houses, but objected to Hammertime's owing to the near vicinity of the American, where Howard had just a contract. For Howard agreed not to appear at Hammertime, said Mr. Morris, but he did so. Morris gave out a statement to the papers in which he said:

"Whenever the United Booking Offices believe that its self-constituted license to monopolize the vaudeville field in the East is in the slightest degree threatened, they have to be held to the first and only legal methods. These tactics go to the extent of procuring the execution of antec- ceded contracts, and when that near-criminal action is unwavering, they go by working the alleged blackmail, and that failing, then by spirit of the actor out of the city and agreeing to pay his salary during the period of time that he remains idle in order that he should not perform in a theatre operated by the United Booking Offices."

At the headquarters of the White Rats, Harry Mount ford, speaking in his official capacity, said regarding the Howard and Barrison affair that the Morris company had not been notified of this action and that Mr. Morris said, "Joe Howard called here on Friday when several of the Board of Directors were present. He stated that he was to appear at the Lincoln Square on Monday in the afternoon, and that the White Rats had said they would not do any business with the company."

We do not want you to think that it was be cause of the payment that Mr. Morris would wish to play with the Officier. I am happy to say, however, that Mr. Morris was determined to play in vaudeville and to appear immediately, and he immediately signed the contract call for the White Rats to play at the Lincoln Square on Monday afternoon, and one week in the American Theatre on Tuesday afternoon, in which I have a copy here (showing the paper). This contract in the presence of Mr. Mount ford, showing the appearance of Mr. Howard and Miss Barrison, was accepted by Mr. Morris, in my presence, and I was present to complete the arrangements in the White Rats Offices, and Mr. Morris, in my presence, agreed to appear at the Lincoln Square on Monday. He has made a commitment for these engagements and agrees to appear at the Lincoln Square on Monday afternoon, and one week in the American Theatre on Tuesday afternoon, in which I have a copy here (showing the paper). I know of some business arrangements which I could mention to you, and there is no way to prevent others from opening vaudeville theatres and for them to do this. They can get other people's acts, the persons in their employ, and they cannot get their acts, they cannot. They have tampered, and delighted themselves with the management and the contracts that the White Rats are interested in. I had learned of other sources that a White Rats contract has been signed by Mr. Howard, and Mr. Morris himself, in my presence, and to me and the time on Friday night, it is secured as good as sure they wish to give."

I refer now to the latter part of the first Big Chief's statement, in which he was much more emotional, for he had no intention of returning to vaudeville for at least another year, and some of this difficulty and that the public would not have his services was because of his unsuitability and his having been injured, "but my trust is unfounded, and, for I am not told that vaudeville is making any headway with them, and I know of others trying in every way to prevent others from opening vaudeville theatres and for them to do this. They can get other people's acts, the persons in their employ, and they cannot get their acts, they cannot. They have tampered, and delighted themselves with the management and the contracts that the White Rats are interested in. I had learned of other sources that a White Rats contract has been signed by Mr. Howard, and Mr. Morris himself, in my presence, and to me and the time on Friday night, it is secured as good as sure they wish to give."

THE VARIETY
ANONYMOUS REVIEWERS.

Road managers of the Empire Circuit have been receiving numerous "suggestions" lately, forwarded from the Cincinnati headquarters of the Western Burlesque Wheel. In addition to the reports furnished the executives of the circuit by the house managers, the "inspection" committee have designated certain reviewers, who, they say, they have given directions to traveling managers, the latter will have fourteen days' grace. Then they must submit programs of the new shows to headquarters. These will be compared with the reports received weekly from house managers all along the tour, and as a final checking-up system a special agent will be sent around the circuit to inspect and report on the shows individually.

For the rest of the season this agent, who will remain unknown, will move from stand to stand, inspecting shows and reporting back to headquarters.

While away, Messrs. Scribner, Weber and Mack will close the deals for the new Eastern houses to be operated at Minneapolis and St. Paul next season.

PATTERSON AND SCHEMENDEY SPLIT.

After four weeks' trial of Patterson (N. J.) and Schemendey (N. Y.) as week stars, the Empire Circuit last week sent out a new schedule in which both theatres (Electra in Schemendey and Jacob's in Patterson) are allotted only three days each, splitting a week remaining secret.

One explanation is that opposition was threatened. Another is to the effect that Patterson was shown conclusively to have been unable to support a full seven-day stand. The latter is accepted as being the most likely motive for the change.

PUT ON NEW SHOW.

Jacob's & Jermon's "Greater New York Stars" are playing in New Orleans this week at Greenwall. Theatre an entirely new show. When the "Stars" opened in Cincinnati earlier in the season adverse reports were sent in about its merit. Harry Jacob's "jumped" from New York to Cincinnati. A few weeks later he and his assistants had the company rehashing two new pieces.

The manager remained with the organization coaching and suggesting until Atlanta. A dispatch from New Orleans Monday gave the receipts for the Monday performances as well above $1,000. Pat Reilly is the feature of the show.

IRWIN'S LARGE COMPANY.

Chicago, Sept. 24.

Fred Irwin, who was in the city last week with the "Majestic," says he doesn't know the exact number of people carried with the show. Mr. Irwin says so far fifty-eight fares every week have been paid for, and when salary day comes around he has to call the roll.

The company had difficulty in finding adequate dressing-room space in one or two theatres. Several of the chorus were compelled to dress in the hallways, using their trunks for make-up tables. At a meeting first part of this week prepared by Ernest Rackett for the "Majestic." It will be produced in about two weeks.

OFF ON INSPECTION TOUR.

Sam A. Scribner, J. Herbert Mack and L. Lawrence Weber, after a brief trip to Philadelphia, left New York Tuesday for the Western Burlesque Wheel, of which they are officers. They will inspect the shows, and where they are not up to standard, will order changes and improvements. When they return, the deputies inspect the different shows, forwarding reports unsigned. The recommendations are in turn submitted to the individual managers as suggestions, there being no directions that they must be followed.

This scheme is followed to offset a defect in the inspection system as now applied. It happens, it is claimed, that house managers are biased either in favor or disfavor of companies by personal friendships or enmities and the dislike of making enemies among the producing managers.

The fact that under the "anonymous" system the writer of the report remains unknown to the owner of the show makes him free of the feeling that heads of the circuit have picked men upon whose candor and skill they can depend.

PIERCE'S STATEMENT.

Harrie R. Pierce, former manager for "Uncle Sam's Bellies" (Western Burlesque Wheel), takes exception to the charge made by Mr. Jones that he attempted to hold up that organization when it played Jersey City two weeks ago.

"I secured an attachment against the show in Jersey City at ten o'clock Saturday morning, and specialized on the firm that they could not play a special fee in order that bonds could be filed and the company would have no trouble in making its next stand. It is true that I instructed the sheriff to pay the bond, but after talking it over with Mr. I. H. Herb, the managing director of the company I decided that the matter was in such a state that it is not connected with the present prosecution.

Much difficulty was experienced in selecting the jurors. Many clashes between counsel occurred, and those became setional at times.

The reform leagues furnished the main witnesses against the Burlesque. The importance of any testimony given by them is relative. The outcome is looked upon as favorable to the dancer.

REEVES LEAVES COHAN SHOW.

Boston, Sept. 24.

Al Reeves, one of the stars with Geo.

"American Idea," playing at the Hollis Street Theatre, gave two weeks' notice to the management last Thursday of his intention to leave the show. He will stop playing some time next week, when "Bob" Dailey will take up the part, going into New York with it.

It is commonly supposed that Mr. Reeves, having obtained his own "house," something like 25 years, felt the restraint of a manager over him irksome. He is credited with having scored a hit in his role, a very good one.

At Reeves will return to "Reeves' Beauty Show," now on the Eastern Burlesque Wheel. Andy Lewis, the present feature of that organization, will organize his own company for travel over the same circuit upon Mr. Reeves re-entering the cast.

PREPARING SUIT.

Rankin Jones, general attorney for the Empire Circuit Company (Western Burlesque Wheel), was in the city Monday morning of this week. It was presumed that the purpose of his visit was the preparation of the Empire's suit against any injunction to restrain the latter firm from playing any attractions but Western burlesque shows in the Dewey and Gotham Theatres.

It is desired that Mr. Jones agreed with the opposing counsel that the plaintiffs in the matter should bring no further injunction suits before the United States Court for this district, thus restricting themselves to an application for a commission to take testimony before that tribunal.

"We made no agreement," said an Empire Circuit man this week, "that could in any way be construed as binding us to any course of conduct. If we please we may go before the same court immediately with our original suit."

NO MINER-ADLER DEAL.

The deal between the Miner Estate and Jacob Adler, the Yiddish actor, for control of the Grand Street Theatre is temporarily off. It is said on behalf of the Miner family that they stood ready to carry out the negotiations on their original terms, but Mr. Adler at the last minute interposed terms which were prohibitive.

The matter may be settled up later, but for the present all bets are off.
REUNION "OF BIG CHIEFS."

At the weekly meeting of the White Rats Tuesday evening all the "Big Chiefs" who have held the office in the order were present.

Geo. Fuller Golden, the founder and first "Big Chief," is playing at the Lincoln Square this week. Ezra Kendall is at the Fifth Avenue, Geo. W. Rankin is at the Casino and Fred Niblo, the present incumbent, returned to New York from his foreign trip last Saturday, when he was met by a large delegation of Rats, followed by a celebration at the lodge rooms.

The reunion of the quartet of Big Chiefs brought together an overview gathering and a general "large time."

STOCK BURLESQUE EXTENDED.

The season of the stock burlesque company, placed in for an experimental season at the Grand, Los Angeles, by the Orpheum Circuit Company, has had its season extended until Nov. 10. This will make a season of twenty weeks.

It was the intention of Morris Meyerfeld, Jr., to give the company a ten weeks' engagement in San Francisco, and the plan then outlined contemplated stops in Portland and Seattle. Mr. Meyerfeld, however, decided to close the company early in November. There has been no announcement as to the plans for next season.

-- William Lytell, who has handled the stock productions in Los Angeles, hopes to make some arrangement by which he can hold the company together until spring, when he can play at Seattle during the big exposition there.

ADD POST JERVIS.

J. B. Morris and Joe Shae have added Post Jervis, N. Y., to their vaudeville circuit, giving the firm a trio of houses. Its others are at Gloverville, N. Y., and North Adams, Mass.

The newest house is a reconstructed building, and will open about Oct. 15 with 1,000 capacity. Prices will be 10-15-25.

GERARD'S SHOW ON BROADWAY.

Baltimore, Sept. 24.

It is reported that Barney Gerard's "Follies of the Day," at the Monumental this week, may play a Broadway (New York) house.

It is a Western Burlesque Wheel show, and has attracted unusually favorable mention so far this season.

COPYRIGHT INFRINGEMENT ARREST.

Nance O'Neill and McKee Rankin, her manager, were taken into custody last Monday by United States Marshal Henkel, on a complaint drawn by United States Assistant District Attorney Bird, charging they had produced a presentation infringing on "The Fires of St. John," which is copyrighted in this country. It is a translation from a German play by Hermann Sudermann.

The couple were held in $1,000 bail each and paroled in the cars of their attorney, Robert L. Turk.

Miss O'Neill and Mr. Rankin played the piece in San Francisco for eight weeks without molestation. They expected to open next month at the Majestic, New York, in it. The piece has been played in New York City in several languages.

WAIST CHANGE IN LICENSE LAW.

The Actors' Union has started its long-promised movement for the revision of the license law under which theatrical agents do business in this State. During the meeting last Sunday of the Central Federation of New York, of which the actors' organization is a member, a resolution was passed which will bring the matter up before the annual convention of the Workingmen's Federation of the State in Rochester this week.

The Actors' Union declares that by winning the co-operation of the incoming executive board of the State body it can do a good deal through the union legislative agents to further a campaign for the strengthening of this law position.

The campaign contemplates the entire revision of the present license law, which is claimed to be very loose in some of its provisions. One item which, it is said, demands a change, is the loop hole the law allows for the charging of a 10 per cent. commission to vaudeville acts. When the prevailing law was first drafted it was made to provide that 5 per cent. should be the maximum commission charged by any agent or agents for all engagements of longer duration than six days. The six was later changed to thirty, and this makes it possible for booking concerns to charge 10 per cent. commission all along the line.

The union will draft a new bill in which will be incorporated provisions to offset this condition among other points.

GUMBLES ROBBED AND BURNED OUT.

While the Gumbles (Mose and Clarice Vance) are happily cavorting over Great Britain their personal property and really left at home slowly paves away. Last week thieves broke into the Gumbles' city home, removing everything of value which might be easily carted away. The following day their summer home at St. James, L. I., burned to the ground.

"CURB" TRANSACTIONS.

The theatrical district has its "curb" as well as Wall Street. The street march was located outside Hammerstein's Theatre on the Seventh Avenue side, and on the evenings when the managers and agents congregate there booking transactions are frequently lively.

One evening this week at Hammerstein, Percy G. Williams and Frank Keeney spent half an hour talking over the future of opposition in the baby borough where Keeney comes into competition with The Fulton (William Morris). Mr. Williams and Mr. Hammerstein suggested a number of acts to Mr. Keeney to strengthen his bills, and the latter made memoranda. Keeney booked the Empire City Quartet for Oct. 12 on the spot.

PLEDGE AGAINST BURLESQUE HOUSE.

Toledo, Sept. 24.

The agitation by the churches in this city against the Empire, an Eastern Burlesque Wheel theatre operated by Hurgit & Seaman, is being carried to the extreme.

Written pledges against the Empire have been sent broadcast by the Lucas County Federation of Catholic Societies. Over 1,000 were signed and returned to last Monday. The Toledo Federation has endorsed the movement.

The crusade was inaugurated a few weeks ago when the manager of the Empire replied to the Catholic clergy in response to a request to eliminate certain features of the performances that he would conduct his house to suit himself. Toledo is not large enough to permit of agitation of this sort without affecting a theatre.

TED MARKS' FIRST CONCERT.

The first Sunday concert of the season will be given by "Terence" Marks at the Majestic Theatre to-morrow night. Ted's first stop in this house, having been a pillar at the American for a long time back.

For the premiere, Mr. Marks is showing the denizens of the Columbia Club something right in the variety line. As a headliner Ted has Gertrude Hoffmann, her final vaudeville appearance prior to the legitimate tour under the Shubert management.

Surrounding the star, Mr. Marks has gathered some headliners who are to draw business until the side walls bulge. Among these are Frank Fogerty, The Empire City Quartet, Jeanette Lowrie, Francesca Ronding and Company, William West, Bates Musical Trio, Lucy Clark, Smith and Meakin and others.

AUTO, AMBULANCE AND TWO SETS.

"A Man of the People," the latest sketch in which Melbourne Macbride and Virginia Drew Trevett will appear, will carry a cast of twelve people, an automobile, ambulance and two sets of scenery.

The production will first be presented at the Bijou, Orange, next week. Jessie Jacobs is attending to the bookings.

Jed Fryotte will be the resident manager of the new F. F. Albee theatre at Woonsocket, R. I. It will open after election, and probably play vaudeville at the start.

TIN PAN ALLEY JINGLES.

BY WM. JEROME.

The writer who paddle from place to place gather very little moss.

A good advance on a bad song is better than a bad statement on a good one.

The BEST way to write a good song is to write it.

The sweetest music on earth—your first hit on a hand organ.

The song plugger is a necessary evil.

All song writers are not born that way—it grew on some of them.

Loyalty and royalty are two things almost unknown in song land.

One song in a Broadway show is worth fifty on the Bowery.

Did anyone ever see the right set of books?

Notice:—Song writers will kindly keep out of the shipping department.

The old gag:—"It's a Stage Hit."

Song writing with some writers is a business—with others it's a disease.

New publishers are breaking out all over the city. There are not as many cases in 28th Street as there used to be.

The new song crop of 1008 looks very promising.

If it's a hit; it's a great song; if it's a failure, blame it on the publisher.

If it were not for the junk the music business would be a great game.

Uneasy lies the head depending on slides for success.

TRYING FOR PATERNSON.


It is reported that the Monart Circuit, acting with W. B. Watson, the successful manager, is trying to locate a 10-15-25 cent vaudeville house, which will oppose Bruggeman's Empire, booked by the United Offices.

The location selected is said to be in the business district. If completed, the house will be booked by the Independent Booking Office of New York.

Mr. Watson likes Paterson for some unknown reason. He is playing here this week with his company. Whenever the manager rests in Paterson he concludes to play vaudeville in the town. The report may have emanated from him.

On the Eastern and Western Wheels they say that excepting Sam Desauver, Barney Gerard, Sam H., H. Woodahl, Jack Ninger, Pete Clark, Abe Leavitt, I. H. Berk and Andy Lewis, Watson comes pretty near being the dandy press agent of them all.

The suite occupied by the Percy G. Williams' staff at the St. James Building has been reodeled with new carpets, drapes and a "wel-eome" atmosphere.
London, Sept. 16.

Conway and Leland will return to the States in November, after an absence of many years. Hugo Morris booked the act for the Morris Circuit.

The Stars and Stripes are waving in the breeze over the Hackney Empire this week. Three American acts occupy the prominent places. They are W. C. Fields, Callahan and St. George and Terry and Lambert.

A curious example (to Americans) of the fussiness of English artists comes in the case of an act that refused to go on at a London hall this week, basing the complaint on the ground that the author's name had been omitted from the program billing. The sketch was not seen by the audience, so the question of who profited by the omission is open to question.

Daly and O'Brien open Sept. 21 at the Bedford for their initial appearance on the Gibbons tour.

Bert Levy, the American cartoonist, quietly gave a "trial" show at the Palace last Monday, and opens at the house on Sept. 28. Levy was neither billed nor programmed, but the applause, almost continuous throughout his novelty sketching act, was enough.

The expected visit to America of Joe O'Gorman, chairman of the V. A. F., and a prominent Water Rat, has aroused a good deal of speculation over here. Mr. O'Gorman has booked no vaudeville time on the other side and the purpose of his trip is a deep, dark mystery.

While you Americans are going wild over the baseball struggle, the Americans on this side are doing the same over the British Isles. Max Ritter, of Ritter and Foster, has a scheme to make America happy. Next year, he says, he will establish a baseball league on the British Isles. If necessary, he proclaims that he is game to hire eighteen huskies and pay them out of his own pocket in order that he may save his homecomings with a diamond contest made to order.

R. A. Roberts, who visited you again in 1909, is topping at the Camberwell Palace. He is showing a comedy pro把我 sketch called "Ringing the Changes." The arrangement has eight changes, all screamingly funny, and the introduction of a dummy made up to represent Roberts is good for innumerable laughs.

Sears, the illusionist, has been held over indefinitely at the London Hippodrome.

Albert Whelan wishes to thank President Roosevelt and the people of the United States for returning his visit by sending the fleet to Australia, where Whelan bails from. He will return to the United States if the money question can be settled upon.

The London "Daily Mirror" prints a picture of Alice Lloyd, saying "The girl who goes to America for $2,500 weekly." When Miss Lloyd and Tom McNaughton left Euston for Liverpool, they received a send-off that was right. A big crowd washed the couple bon voyage, and a conservatory could have been stocked from the flowers. It was said here the demonstration of good fellowship was the largest of its kind ever offered to an artist leaving for foreign shores.

The managers are watching the Water Rats very closely just now. The recently announced intention of the artists' association to invest money in music-hall properties has caught their attention and they are rather puzzled. If the truth were known, they are a bit disturbed at the move.

Lawson and Ayman sail for Australia Sept. 19. They return to England next year, playing in South Africa also first.

Hayes and Wyran have eight weeks more on the Moss-Stoll Tour. Then they go with either Barassford or Payne.

Mrs. Harry Baw ("My Fancy") laid the corner stone for the Empire, Emsdon, to-day. "My Fancy" is a dancer of note over here.

Marie Lloyd shifted from the Tivoli to the Oxford this week. Harry Lauder still tops at the Tivoli.

Frank Melville is in town. Melville says his visit here is to locate sites for scenic railways and such summer park amusement devices. He will go about the seaside and summer resorts.

"The Divine Amylia" was held over for another week at the Holborn Empire.

**PAPER "SOAKING" ACTS.**

Two of the best acts on the Columbia's program this week were mentioned by the Times-Star in its review of the show as unworthy of even adverse criticism.

This has been caused by that paper's fight against the theatre of Cincinnati, which do not advertise in it. The Times-Star increased its rate 25 per cent. The local Managers' Association decided to withdraw all advertising from the subscription. Since then the paper has attacked the houses. It is influential, and with the warm weather, has caused a shrinkage in the attendance.

A couple of the theatres placed inserts in the programs informing the audience it did not advertise in the sheet. Following the Times-Star says the attack will be continued by it whether the theatres advertise or no, and until such time as an improvement in Cincinnati's amusement is noted.

Juno Salmo opens at the Tivoli, Bremen, Oct. 16.

**NOTES**

Martin Beck returned to New York on Thursday.

Bert H. Von Klein has returned to "The Mimic World."

Isabelle D'Armond left the programme at the Hudson, Union Hill, after Monday.

James Brockman will "break in" a pianologist at the Bijou, Orange, next week.

Mildred Gilmore left the "City Sports" in Chicago last week. Controversy over billing.

Miriam S. Sauford of "The English Terence" is the soubrette of Phil Sheridan's "City Sports."

Charles Drew and Company did not play the Bronx Theatre last week, although programmed there.

The mother of Fred E. West (late of Seeley and West) died at her home in Brighton, Mass., Sept. 12.

Grace Wilson, the singer, is again in vaudeville. Miss Wilson was featured with "The Show Girl" last season.

Beth Stone will play vaudeville, offering a dancing specialty, having left the Lulu Glaser show last Saturday night.

Fatima Miria, the Italian girl booked for the Morris Circuit, is due to arrive in New York to-day at the Roma.

Tim McMahon's "Sunflower Girls," his latest act, was given a "trial" at the Lincoln Square one morning this week.

Bart Breen, who has been at Saranac Lake, N. Y., for some months, will return to the Morris office in a couple of weeks.

Mrs. May Alvido, wife of Myron Alvido, for many years manager of the Standard Theatre, Houston, Tex., died Sept. 11 in Bridgeport, Del.

The Morris office is booking four acts weekly into the Bijou, Easton, Pa. It is a new house, opposing Wilmer & Vincent's Orpheum.

Herman Desco and Lila Beat will present "The Girl From Haverstraw" at the Fifth Avenue to-morrow (Sunday). It is a comedy sketch in "one."

Thirty-two applications for membership were received by the White Rats at the last meeting. The increased dues go into effect April 1, 1909.

Taki and Ines, at present on the Orpheum Circuit, open at the Hippodrome, London, next season, when they will present an entire new act.

M. A. Shea and C. J. Fitzpatrick removed their offices this week from the Galway Theatre building to the Feiber-Shea suite in the St. James building.

The Camille Trio leave for the other side on the Rotterdam Oct. 20. The act opens in Amsterdam, and has eight months booked abroad through H. B. Marinelli.

Nat Jerome has been dispatched to join M. M. Thiele's "The Rollickers" in Chicago, replacing Lem Welch, who with Will H. Cohan, had the principal comedy roles.

Belle Travers is no longer with the "Hunts-Santley" show, having withdrawn from the organization just before the Milwaukee week. She will join another show.

"The Folies of 1908" close at the New York next Saturday night (Oct. 3), playing Philadelphia until the show returns to the city at the Grand Opera House, Nov. 3.

LONDON OFFICE OF WILLIAM MORRIS, INC.

(415 Strand, W.C.)

The only American Theatrical Agency with a foreign branch.
ARTISTS' FORUM

Send your letters to 16th and words to Variety. We will not accept paper only. Name of writer must be signed and will be held in strict confidence, if desired.

San Francisco, Sept. 12.

Editor Variety:

We enclose a copy of a statement issued by the Western States-Tedinger-Vaudeville Association on the 25th day of June, 1906, by Wm. Westin, their representative at Denver. The terms and conditions of this contract state that we are to have eight-week's work commencing at the Empire Theatre, San Francisco, on July 22.

This contract has been broken, as we have only received three-week's work. I went to Mr. Burns, the San Francisco representative, and he told me he could do nothing for us, gave no reason, and, in fact, said plainly he could do nothing further for the act.

Do you think it just that after artists lay out over $120 a week in traveling, to come thousands of miles on an eight-week contract, they should only receive three weeks? We have the assurances of the managers here that our act made more than enough, and that we have given eminent satisfaction.

I only desire to publish this so that others who may be unfortunate enough to get these contracts will know just where they stand and what treatment to expect.

Piers and Roslyn.

[The copy of contract enclosed between the Western States Vaudeville Association and Piers and Roslyn contains no cancellation clause. In all other respects, the letter speaks for itself.—Ed.]

Watertown, S. D., Sept. 18.

Editor Variety:

You have no doubt heard of "rube" managers, but here is one that has them all beaten.

I am writing this for other artists who may play this time.

This manager (1) has the Orpheum at Watertown, South Dakota. His name is Bacon. Two shows nightly and change act on Thursday.

This is our last week around here, having played eleven weeks before this. We opened here Monday night to 100 people (two shows), small house but very appreciative.

Bacon was on the stage during the two shows. We were talking to him. He told us he played some small houses and the act went over well. I asked him why we were leaving for the hotel.

He called me back and said: "Say, I don't think I can use your act, it ain't strong enough." I said: "What is we closed?" He said: "I ain't said I would shut you; but you come back in the morning. I'm callin' up the booking agent."

He called me back next day, and said: "I'm writing a letter to another agent. I asked him what was wrong with our act; that I thought the audience liked it from the way they encored and laughed. "Audience," says he; "I don't care a damn what they think. The actors that come in here to please me; I am running this show house, and I've had a hull lot of actors here. I don't think your act is funny enough for the front end of the week, so I didn't know if you would be funny at the end and not." I showed him where we had been playing this act for two years, and we were never closed.

He says, "You see in yer letter you write me that it was a comedy, and I ain't seen yer fall once, or I ain't seen your wife doing any funny things. I know what I want."

I told him we had a great deal more regarding this Rube's idea of running a "theater." In conclusion will say if you want to please Manager (1) Bacon put on "Razor Jim" or something like that.

I am staying here this week studying Bacon. I see a chance to get up a good comedy act by impersonating him.

Harry Cliford,

(Clifford and Aimes.)

Boston, Sept. 19.

Editor Variety:

We wish to inform those who donated towards the burial of the late Mrs. Chester Jordan (known to the profession as Irene Shannon) that owing to the relatives of Chester Jordan claiming the body at almost the last moment, the amount raised, $55,15, has been turned over to the Actors' Fund by consent of the majority of contributors.

It was impossible to reach each individual. So we placed the money with the Actor's Fund, where it will do some brother or sister professional good in the future.

F. Francis and Mabel Joyce.

Los Angeles, Sept. 19.

Editor Variety:

In my statement in Variety of recent date I quoted Fonda, Dell and Fonda as presenting a copy of our act. Mr. Delf's reply was that he had used the same in 1901, naming four small Northwestern houses long since out of existence.

I have hunted for over a month, but can locate no one formerly connected with these four houses.

The light effects could not possibly be used in places mentioned. Furthermore, a dark house would not be allowed, nor could these have had the facilities. Our light effects were used from 96 to 90 in the East. A few of those billed with me then are Dan Burak, Armstrong and Nolly, Nelson, Gardner and Stoddard, Morrello Brothers, Tommy Hayes, the Chamberlains, and others.

Also used part of the light effects in Scotland and England in '06 and '07, played with Bobbie Leo (Leo and Tip), Jack Lewis, Lamhardt and Lowe, Minta Johnson and Paul, Joseph his son (Chiamin and Nur), Alf Gill, and others. (All are now in this country). There can be no doubt that Fonda, Dell and Fonda are a copy of this.

The Tennis Trio.

Lawrence, Mass., Sept. 20.

Editor Variety:

Regarding Mrs. Spooner's statements in Variety of current issue, we say the article in Variety Sept. 12 was absolutely correct (aside from instead of August read July).

I have no desire to injure Mrs. Spooner nor anyone else, but when I am wilfully misrepresented I am forced to reply. When I met Mrs. Spooner at the 125th Street Theatre I did not say the sketch was no way resembled mine—I purposely "held myself in," as I thought the matter better discussed by my lawyer than by myself in the foyer of a crowded theater. When I left the MSS. in Brooklyn I was not told it was useless, but that the decision rested largely with a Broadway firm who had just phonied her relative to a tryout by the stock company of a full version of the play. Her use of lines, transitions, stage business, and entire speeches have been verified and I can prove they are not in the Hungarian version, nor in Mr. Fiske's version, nor in Mr. Savage's version, but are original with me and could have been secured nowhere else but from my MSS.

Had the act continued to play an injunction would certainly have issued.

If, as Mr. Wayburn has said I wish to carry the play out, I believe she did not read my MSS., she was woefully imposed upon by the person (whomever he may be) who was adapted her version.

My play is on file at Washington. I have affidavits as to the use of the lines in question and as I am quite busy playing my version of "The Devil," so far as I am concerned, the matter is closed.

Preston Kendall.

ROCK TAKES WAYBURN'S PLACE.

"Mr. Everybody," with Ed Wynn and Company, a C. L. Waterbury vaudeville show, plays at Palace, New Haven, Monday, as scheduled, owing it, is said, to Ned Wayburn's failure to carry out an agreement to handle the staging of the piece.

The last quarter of the act," says an announcement from C. L. Waterbury & Co., "contains of scenic and property effects which had never been rehearsed. Mr. Wayburn, who was said to have had no faith in the act, had worked out these effects but had never properly explained their exact use to the company.

"He called a rehearsal for 11:30 Saturday night, but failed to put in an appearance until 2 o'clock. Rehearsals could not then go on. Mr. Waterbury took the work out of Wayburn's hands and William Rehearsals out in charge. It was found that the act could not be put in place in shape in time for presentation this week. Mr. Rock is now re-staging the piece, and it will be ready for production next Monday."

ANOTHER AGENCY IN CHICAGO.

Chicago, Sept. 24.

Another booking office has started in the city. It is conducted by C. J. Morris, and known as "The American Vaudeville Association."

Morris recently appeared in a Hindoo act called "Rishmore." He is booking production, did not open at Pollo's, New Haven, but in charge. It was found that the act could not be put in shape in time for presentation this week. Mr. Rock is now re-staging the piece, and it will be ready for production next Monday.

SUNDAYS RESUMED IN BOSTON.

Boston, Sept. 24.

Last Sabbath witnessed the general resumption in Boston of Sunday concerts. The authorities, who practically closed the theatres on the seventh day last spring, let it be understood that their attitude is now sufficiently modified to permit the giving of an entertainment within restrictions.

Comedy acts of all sorts are barred, as well as "cigarette girls," and only talking, singing and musical numbers are permitted. All makeup and costume changes are prohibited and the raising or lowering of a curtain forbidden.

Another concession by the authorities is the granting of permission, withdrawn last spring, for holding in the burlesque theatres. The removal of this order was announced last week.

A BIG SHOW IN LONDON.

What $6,000 is to New York, $2,500 is to London. A globe-trotter only can tell if this ratio prevails in all things international, but at least it does in vaudeville.

For the week of Sept. 7 at the Tivoli, London, a new little music hall in the East End, there was a bill which read like a third alarm sensation in shows.

The program was headed by Harry Launder, followed by Misses Mary Ford, Bill Dalling, Willkie Bard, Adrienne Augarde, and Company, John Le Hay and Company, Will Evans, Daisy Dorner, Tormentor, Leonard Barry, Sam Mayo, Shand, Margaret Frascati, and Arnartos.

There may have been a few other small turns on the program, but with this array of talent, and what might have been, the total cost to the management was not over $2,200 for the week, according to "the man who knows."

The Tivoli plays one show nightly, but with a single matinee weekly. Its total gross capacity is about $5,000.

A comparative view in names and rank at Percy G. Williams' Colonial, New York City, say, would give the artists a first lien on the property, the monied capacity being insufficient to settle the conflict in the present American market quotations.

But in England and more especially London, the turn plays two, three or four nights nightly, varying the salary proportionately to each management.

BIG FAIR ATTIRE.

The Brockton Fair, the biggest event of the sort given in the East, opens Tuesday afternoon.

An elaborate show of out-of-door feature acts has been brought together for the annual occasion by J. Harry Allen.

The show is given on two platforms and arena facing the grandstand includes The Seven Grenath Sisters, acrobats; "Three Demons," cyclists; Six Flying Banvards, aerialists; Manuel Herzog's clowns; Eight Voloys, whirling dancers; Kishishuma Troupe (5), Japanese; Rex Comedy Circus, Spud, wire walker; Three Clare, gymnasts; Five Killos, Monkey Frolics at the Zoo; Duffin Redhead, casting act; Omega, wire walker; Four Deke Sisters, equilibrists; Grenada and Fedora, wire artists; Manuel Herzog and Josephine Koubek, high school horses act; Four Nelson Comiques, comedy acrobats; Sisters Hedrici, Eli and Janes, high wire, and Prof. Dewar's Performing Dogs.
HOW ABOUT FILM RETURNS?
The moving picture trade is just now concerning itself with the question, "what will happen when the time comes for the first return of films to the manufacturers at the expiration of seven months from March 17?" Under the terms of the Buf
calo convention renters must give back their films to the manufacturers after they have held them for six months. This agreement went into effect April 1 and the first return shipments are due next
Thursday on the reels delivered by the manufacturers when the trade agreement went into effect at that time.

Needless to say, the rental exchanges are most unwilling to carry out this program. They maintain that such a pro-
cedure will work a serious hardship upon them and the discussion constantly going on among them bears upon the possibility of evading the issue or securing some sort of concession from the manufacturers.

It is scarcely possible at this time to forecast what will be done, but the opin-
on of a prominent Association man is worth quoting: "I believe," said he, "the manufacturers understand that prevailing conditions call for a certain degree of compromise. I am convinced that there is no disposition on their part to force immediate obedience to the letter of the contract. It may be that the term of lease of reels will be extended or some other arrangement made by which the renters may hold the films received April 1 for a longer period. Certainly I am sure there will be no trouble over this detail."

When the 'leasing' arrangement was decided upon in Buffalo, it was not possible to foresee what conditions would be at this time. We could only guess approxi-
ately. Our guesses have not turned out to have been entirely right and there-
fore conditions prevail which rather react against the renter in this matter. The rental price of film is not as high as we hoped it would be, and the exchanges are not realizing as quickly as they might upon their original outlay. It is this as much as anything else that has aroused the discussion over returns."

NEW EXCHANGE MANAGERS.

H. Flechtenberg, proprietor of three mov-
ing picture theatres here, has taken over the management of A. H. Swanson's local branch rental bureau. He will conduct the business for Mr. Swanson.

"PALS IN PICTURES."

Louisville, Sept. 24.
"Pals," Edmund Day's play in which Jim Corbett starred two seasons ago, has been reduced to a vaudeville act and introduced with great success at the Hop-
kins Sunday last. It is now called "Classemates."

The Colonial Four will shortly be seen in a new production, placed in vaudeville by Biasing & Solman, who have taken the singers under their direction. The quartet has been rechristened "Yarm-
ing," a ballad written by Mr. Solman, will be the leading selection, and a novelty lightning change the feature.

CONSIDERATION IMPENDING.

Whatever the detail that causes the hitch may be, the consideration of the warring interests in the film trade is still hinging.

Rumors have been plentiful that the deal had been consummated whereby the Breen Motion Picture Company, George Kleine, together with its other licensees, the Powers Company, the Armat Company and the Edison Company with its licensees, had entered into an ali-
ning or licensing agreement. As a matter of fact there has been no change in the situation since Variety forecasted the coming together of the factions three weeks ago.

In the opinion of prominent renters and manufacturers the consideration is inevi-
table, but there are still certain details, the nature of which remain a mystery, that have to be worked out or before the completion of peace terms.

REPORT ON WESTERN AFFAIRS.

At a meeting in New York on Monday of this week the executive committee of the Film Service Association received re-
ports from its Western field of conditions in the trade. The Western secretary (with headquarters in Pittsburgh) has recently completed a long trip among the rental exchanges west of the mountains and examined into conditions. He reported that the asso-
ciation's members were well in line and that there had been an almost entire dis-
appearance of the subrenters who were formerly a distinct loss to the direct buy-
ers of film from manufacturers.

General conditions in the territory canvassed were reported as being favorable to the association, according to the state-
ment of a member of the committee after the meeting.

"YIDIDISH" FAMILY HOUSE.

"Everybody works but father, He stands around in the wings; Yonkel, he's an usher; Riva acts and sings; Mother takes the newsboy; Becky sells tickets, too; Rosie thumps the keyboard, And Abe is Ballyhoo!"
The first "Yiddish" moving picture theatre opened on the West Side. It is located on Halsted Street, near 14th, in the Ghetto district. The place is conducted by an enterprising family. The father, of course, is the owner. The son-in-law is the ballyhoo; a son is the usher, and a daughter manipulates the piano; she wears a kimona. Another helping daughter is the ticket dispenser, while a son, the "Jewish" theatre in every sense of the word. When the pa-
trons file out the proud father-owner asks them if they are "zufrieden?" (satisfied).

VARIETY MOVING PICTURE REVIEWS

Gane-Nelson Fight.

Hammerstein's.

The reproduction of the Gane-Nelson fight, which occurred Labor Day at Colma, Cal., was presented at Hammerstein's Mon-
day, and has since been drawing large crowds. The fight in the original reels is of the full twenty-one rounds, with views of the training quarters shown previous to the commencement of the battle in the ring. All but twelve rounds have been sold out and Hammerstein's reducing the running time this week to permit the show ending at a reasonable hour, the fight pictures winding up the vaudeville bill, the program being one act short the usual number to allow of this. The pic-
tures are clear showing the immense crowd present. The continual "boring in" by Nelson is easily observable. The "nock-out" in the "twenty-first round when James J. Jeffries, the referee of the encounter, ordered Gane to his corner re-
veals that although unquestionably beaten to the floor that Gane was standing on his feet when counted out. Nelson played for the black man's body altogether, excepting in the final two or three rounds, when he beat him at will wherever he pleased. All pictures will hold the men in the middle of the ring. They hold over for the second week at Hammerstein's, where John P. Dunn, the referee and former match-maker of the Coney Island Club, explains the fight as it progresses.

"William Jennings Bryan and John W. Kern." Finch's premiere.

Topical interest of course gives this subject its value. It begins with a series of scenes in Lincoln, Neb., the presi-
dential candidate's home city. General views on the Bryan farm follow, the can-
didate not appearing in these. Then the camera moves into Bryan's study where he is shown reading a book, leaving the house, trip to a political meeting, accom-
panied by the vice-presidential candidate and finally an enlarged view of both men taken close of each. Each in turn smiles into the camera and slowly raises his hat. Bryan pictures will hold the public interest. All reviews are clear and of good photographic quality.

"Wifey's Strategy."

An old idea is here again exploited, suggesting that the producers are suffer-
ing from a paucity of original plots. The Newyvews are shown at breakfast. The father, of course, is the owner. The son-in-law is the ballyhoo; a son is the usher, and a daughter manipulates the piano; she wears a kimona. Another helping daughter is the ticket dispenser, while a son, the "Jewish" theatre in every sense of the word. When the pa-
trons file out the proud father-owner asks them if they are "zufrieden?" (satisfied).


There is a lapse of 15 years between the first scene and the most important incidents in this sensational subject, by the Selig Company. The first film's two burglars argue over booty, one slashing the other with a knife and leaving him for dead. The next picture shows the office of a large factory 15 years later. The younger burglar, through unscrupu-
ulous methods, is revealed to the woman to wear a false hand, and sells his deten-
tion card for the false hand.

"The Lion and the Mouse." With Dell Le Loule, and "Too Much Sympathy." Alfred Sutherland, the agent, is also the producer of "The Devil." With Preston Ken-
dall, "The Patriot" with the Le Brun Trio, "The Lion and the Mouse" with Dell Le Loule, and "Too Much Sympathy." Harry Brown, the old time comic opera comedian and the original Lorenzo in the American production of "The Mascot," will try out a new sketch called "The Producer" in Fall River two weeks. After that he will play the William Morris, Inc., stage, if the vehicle proves worthy of his efforts.
CIRCUS NEWS.

G.O.V. ROBINSON KLOYES.

Clarkeville, Tenn., Sept. 23.

Evading relatives who sought to prevent the wedding, "Governor" John Robinson, the millionaire circus manager, yesterday married Maude Logan, a trained nurse who has been his constant attendant for some months. The bridgehouse is seventy-five years old; the bride but twenty-five.

The wedding took place in the "Governor's" private car with the show. The witnesses were Lillian Robinson, a niece of Florence, Mrs. Robinson, and E. C. Cullen, assistant manager of the circus.

Monday night the "Governor" made an unsuccessful attempt to secure a marriage license in Hopkinsville, Ky. He was prevented by Horace Stevens, a relative attending the show. Stevens suspected that the "Governor" was having the intention of getting into the Ringling towns two days in advance of the ceremony.

The two shows played Oklahoma on the same day, Sept. 21. The Sells-Floto show reduced its prices to twenty-five cents, as a result turned people away at two performances. Immediately after this the Sells-Floto route was changed and the going became better to the Ringling towns.

By the time application was made to the Railroad Commission for the issuing of "emergency orders" directing certain railroads in that territory to carry the Sells-Floto outfit, it was ascertained that the Ringlings were enjoying a "shut-out" on these roads.

Speaking of the affair Mr. Tammen said: "We are in it now for a fight to the finish. Our Mr. Webber will be despatched to Washington, and we have presented our case to influential Senators and Representatives from Colorado. Backed by these men we propose to go before the Interstate Commerce Commission and have the road ordered closed for the criminalization in favor of the "circus trust" thoroughly threshed out.

"We are asking no quarter and giving none. Next year the Sells-Floto show will be increased to a forty-car organization, and we will then be more than willing to hook up against the Ringling people for a finish fight."

During the stand the Sells-Floto show distributed big handbills headed in a big black line "CIRCUS WAR, $1,000,000 will be spent to force a square deal—The Public Gets the Benefit."

ADDING ACTS FOR CHICAGO.

When the Hagenbeck-Wallace-Stucke and Chain News.

A town to be judged by the circus folk by the way the circus circus.

A town's electric engineer gives the acts "the boil." When the boys can't sell their wares.

A day is "bus". Day without an act. And show sells "Keep Away." When the towns fall to come and the circus has a bad day.

The town is nice; the town good; The comedy is wild and funny. Workingmen even fear the town. Not the show, the town.

The ticket seller are always busy. The circus arena is always well. Pleasant things are always few. When the circus has a good day.

The man with a song is crowned upon. The man with a bill is crowned. The showman is glad to be home. Leaving a town of which he boasted. The men never sober go bright. The hours do not fly away. It pays to do no heart to light. When the circus has a bad day.

The performances don't run well. "Thank God it doesn't run the tiger fifty." The show was rated at once.

The circus man is lost in a fog. Given the clown keep moving away. The bookkeeper even looks out for you.

When the circus has a bad day.

The outside ticket sellers are given. The men who shall benefit are given. The balloon men find dollars in rear. A few central offices to compete.

The workers are not neat people. No sound to performance at night. When the circus has a bad day.

PARKS AND FAIRS.

Chicago, Sept. 24.

It is denied by Aaron J. Jones, secretary and treasurer of "White City," in Chicago, that that summer park will move from its present location. It was rumored that "White City" would go to 79th Street. Mr. Jones says there's nothing in the fact. The "White City" lease has not more than ten days to expire after the expiration.

Knap's Millionaire Band of forty soloists will give Sunday night concerts in New York City. John Hopkins will direct the tour.

M. E. Robinson, of the United Booking Offices Fair Department, says acts are now being placed under contract for the summer season of 1909, and many fairs have also been taken in for that time. The Fair Department is yet in the throes of organisation, but Mr. Robinson reports rapid progress, stating it was not the intention to take an active interest in the bookings for this summer, the plan of incorporating fair and the other divisions of the United having been arranged at too late a date to do that successfully.

What will go down in summer park history as the worst season on record, is drawing to a close, for which many managers are devoutly thankful. The records will never evidence what a disastrous year 1908 was to the outdoor amusement purveyors from the smallest to the largest, and more so the latter.

"Creation" at Atlantic City, recently opened down there, has an immense box office outside the entrance reading "This is not a moving picture show." From appearances the throngs passing the door are indifferent to what it was.

Paris is to have a "Midget City." It will open next April in the Jardin de Allamint. H. B. Marinelli is financially interested.

Frank Melville, the park promoter, is in Europe. He will be away for several months engaged in furthering a new enterprise that will emerge. Mr. Melville has retired entirely from the summer parks at Camden and Bayonne, N. J. Both are in the hands of a receiver.

Fred M. Barnes, the Chicago fair agent, has closed contracts for $72,000 worth of attractions to play in Florida during January and February, when the circuses he has annually book won.


A company has been formed, capitalized at $15,000 for the purpose of remodelling the buildings and grounders, formerly occupied by the Coliseum Skating Rink, into a summer park. The rink itself will be a theatre. Alex. Spencer, former musical director at "White City," is the man behind. "White City" closed Sunday, Sept. 6th, showing a loss on the season.

The New York Electrical Show for 1908, of which Thomas W. Edison is president, will be held at the Madison Square Garden, New York, early in October.

MARDI GRAS BEAUTIES.

The present nameless two-act piece utilised by the "Mardi Gras Beauties" will need a vast amount of attention before it can be classed as good burlesque entertainment.

The first act is identical in the main with the opening of the "Morning Glories." It deals with the selling of a hotel by misrepresentation to an unsuspecting Robinson, who is blinded by the words of sales of its earning capacity; an old story, anyway.

The second act holds nothing excepting the burlesque pantomime, returning the Irishman's money.

Edmond Hayes is featured above even the name of the show, and the entire responsibility rests with him. He is the only principal who has anything of importance to do, excepting James Collins, the "corn" man. The comedy consists mainly of dialogue between the two, made funny through Hayes' method. Much, however, is tiresome.

The two best bits are the burlesque drama and the supper table scene. The former is supremely funny. The dinner table scene is also funny but exceedingly rough. Some of the business is not of the drawing room brand, such as blowing crums out of the mouth in other's faces.

There are one or two bits that should be modified.

Sixteen girls are employed in the chorus, for the most part of the weighty sort (not trick-horse, however). They work fairly well and look extremely well, regardless of the handicap of old and soiled costumes. There must have been a run on the cotton mills when this bunch started to buy hose. Not a pair in the outfit that evens looks like silk.

The numbers, were they properly costumed, would be all that could be desired. "Are You Sincere!" led by Harry Francis, received several recitals. "Sahara" was also pretty, led by Marie Jansen. "Mum is the Worl'd" has a chorister, May Sheldon, at the head, and is the big number of the show. Miss Sheldon deserves special mention. She has appearance and a voice a long way ahead of the burlesque standard. A yellow cheese-cloth dress with blue shoes and stockings worn by her make up a cruel combination.

The number in which the girls appear in tights is featured on the program, and were the costumes up to the girls it would deserve the attention given it. Harry Francis, aside from Hayes and Collins, is the only other principal among the men. He has little to do, but sings a couple of songs capably. Miss Jansen, only female principal, is not prominent. She is a striking blonde, dressed quaintly and attractively. Much more or less would be welcomed.

There is no olio, but several acts are introduced at intervals. Blanchard Brothers and Randolph, straight musical organization, fit in nicely. The music, excepting the finish (when the cornets are employed) is uniformly good. The selection of "Duchess of Cambridge" brought more up to date, McDevitt and Kelley danced themselves into favor. [Dash]

Billy Morris, the minstrel man; Bertha Sherwood, of Minnie's "Americans," and Olive Mclntosh of Lottie Williams' "Tom Boy" have also been engaged, have formed a vaudeville combination.
NEW ACTS NEXT WEEK

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

Anna Blancke and Company, Colonial.
Fred Lindsay, Colonial.
Ellis-Nowlin Company (New Act), Colonial.
Barry Lupino, Lincoln Square.
Bibbe's Birds, Fifth Avenue.
"in the Latin Quarter," 125th Street.
Dorothy Morton, Haven's, Brooklyn.
Yamamoto, The Fulton, Brooklyn.
Ward Brothers and Company (New Act), Hudson, Union Hill.
Maude and Sydney Wood, Blanze's, Yorkers.
Blanche Baird, Blanze's, Yorkers.
Robert Blay, Lincoln Square.
James Brockman, Bijou, Orange.
Alice Davenport and Company, Bijou, Bayonne.
Barrie Family, Bijou, Perth Amboy.
DeVine and Van Cott, Bijou, Perth Amboy.
Edward J. Whitehall, Bijou, Perth Amboy.
McDowell and Trescott (New Act), Bijou, Orange.

Daisy (Lloyd) Wood.

"The Last of the Lloyds." Songs.
8 Min.; One or Two.
Lincoln Square.

It will be "Daisy Lloyd Wood" ere long in all probability. This sister of the Lloyds can uphold the family distinction here over. There is no further necessity to smuggle the "Lloyd's" in between brackets. "Lloyd" is poten in a show bill in America. Just how much value the name has never been known now, since the only one with an opportunity to test it, Daisy, did not do so. Had she appeared as "Daisy Wood" this week and "Daisy Lloyd" next, the change might have afforded a clue. Still, this sister of the Lloyds is doing very well on her first American appearance, singing five songs Monday evening beside dancing very prettily. "Whistle, and I'll Wait for You," an American number, proved the star. It is the catchiest kind of an audience song. Everyone who canucker up just can't help joining in the invitation-whistle chorus. Miss Daisy's next best is "Padding," and would be a more attractive number were the singer to costume it at least as a "kid." Monday she work an ankle-length gown. Even the novelty of removing her shoes and stockings on the stage did not improve the looks of the overlong dress. Daisy also underdressed along her legs with light-colored hosey for the next song. Since "Salome" New Yorkers want theirs bare, so Daisy had better get down to the pelt. The three other songs, "Stop the Flip-Flap" (very English and slow), "Automobiling" (not English, perhaps, but slower), and "Hop It" (more English) will not start anything. "Hop It" is the hour of the trio, "Automobiling" the worst— for Miss Wood. In "Hop It" Daisy is most becomingly dressed in green.

George Fuller Golden.

Monologue. 17 Min.; One.
Lincoln Square.

George Fuller Golden reappeared in vaudeville unexpectedly on Monday at the Lincoln Square as recited in the news columns. Mr. Golden hasn't forgotten how to monologue. Walking upon the stage in his "Saranac" costume, George explained how he lived in the woods, and in the most natural way in the world just acquired his many millions. Of course, but when the action approaches its climax they awoke to the melodramatic possibilities of the situation, and finally laughed at the deaf-sighed-of-hand that suddenly turned impending tragedy to farce-comedy. Some of its humor is deep and subtle. The story is something like this: John Peters, who occupies a luxurious apartment, imagines himself a semi-musical genius. He composes a little and plays upon piano and violin to the great discomfiture of his neighbors. To his rooms comes an imposing gentleman, announcing himself as an adjoining tenant, who has enjoyed musical efforts intensely. Also the visitor claims fellowship with the near-musician and art connoisseur, having himself, as he explains, the "artistic temperament." Peters falls a ready victim to the visitor's praise of his musical accomplishments, and readily consents to become his confidant. The visitor then proceeds with a blood-curdling tale of murder and horror and discloses that he is a madman. With his life threatened the easy Peters calls for help. Enter a professional-looking person accompanied by three husky assistants. "I am Doctor Powers," he announces quietly. "Your visitor is a madman who has escaped from my sanitarium. If you will retire we will remove him." The attendants seize the visitor and a struggle ensues during which Peters goes into an adjoining room. The key is turned in the door and the insane visitor calmly shakes off his captors and stands with surprising dandyism as a "Raffles." "Get to work, boys," he directs the doctor and his attendants, and under his superintendence the game of dodge-a-roonies which they used to play (he) strips the apartment. The exposure of the supposed insane man's motive comes as an almost stunning surprise, for he had worked up a really intense dramatic situation. Therein lies the value of the sketch, for the element of surprise is the thing that gives it life. The early part fairly bristles with humorous points, but there is a question whether the big mass of vaudeville audiences will appreciate the finer points of unobtrusive character drawing. Certainly the Colonial audience gave no visible or audible evidence of finding fault in the sketch until it reached its denouement. Then they laughed as much in amusement at themselves for being hoodwinked as at the humor of the playlet. The sketch is bound to make a hit, and that is enough to assure its success. Harrison Hunter, as the "insane" visitor played the part with the utmost reserve, but managed to give it an edge of comic. Altogether, the introduction of the piece is an interesting experiment.

Era Kendall.

Monologue. 17 Min.; One.
Fifth Avenue.

Era Kendall is the smooth, unctuous story teller as of old, but his present equipment of material falls far short of the mark. About the only thing that won anything like a hearty response was the old patter, dealing with the Pullman dressing room where everybody else's face. Several jingling songs went rather better, but he was by no means equal to the demands of the position he held, next to closing.

Barrett and Belle.

"Dooley's Taverns" (Comedy). 13 Min.; Three (Exterior).

Tom Barrett and May Belle have a new piece this season in "Dooley's Taverns." In it both make two changes, Barrett entering in a goat cart, with a live "kid" drawing him, afterwards changing to a grotesque costume in which he brings an immense howl of laughter at the finale in an eccentric dance. Miss Belle is a handsome woman, dressing prettily in the two characters, and the number is a big laughing and applause hit of the "New Century Girls" olio.

"The Van Dyck." 19 Min.; Full Stage (Special Interior Decorations). Colonial.

This is the sketch first shown on this side by Arnold Daly during his short career as actor-manager at the Berkeley Lyceum last season. From its reception at the Colonial this week its adaptability to vaudeville is established. In the early passages the Colonial audience was rather confused by the long speaking parts, but when the action approached its climax they awoke to the melodramatic possibilities of the situation, and finally laughed at the deaf-sighed-of-hand that suddenly turned impending tragedy to farce-comedy. Some of its humor is deep and subtle. The story is something like this: John Peters, who occupies a luxurious apartment, imagines himself a semi-musical genius. He composes a little and plays upon piano and violin to the great discomfiture of his neighbors. To his rooms comes an imposing gentleman, announcing himself as an adjoining tenant, who has enjoyed musical efforts intensely. Also the visitor claims fellowship with the near-musician and art connoisseur, having himself, as he explains, the "artistic temperament." Peters falls a ready victim to the visitor's praise of his musical accomplishments, and readily consents to become his confidant. The visitor then proceeds with a blood-curdling tale of murder and horror and discloses that he is a madman. With his life threatened the easy Peters calls for help. Enter a professional-looking person accompanied by three husky assistants. "I am Doctor Powers," he announces quietly. "Your visitor is a madman who has escaped from my sanitarium. If you will retire we will remove him." The attendants seize the visitor and a struggle ensues during which Peters goes into an adjoining room. The key is turned in the door and the insane visitor calmly shakes off his captors and stands with surprising dandyism as a "Raffles." "Get to work, boys," he directs the doctor and his attendants, and under his superintendence the game of dodge-a-roonies which they used to play (he) strips the apartment. The exposure of the supposed insane man's motive comes as an almost stunning surprise, for he had worked up a really intense dramatic situation. Therein lies the value of the sketch, for the element of surprise is the thing that gives it life. The early part fairly bristles with humorous points, but there is a question whether the big mass of vaudeville audiences will appreciate the finer points of unobtrusive character drawing. Certainly the Colonial audience gave no visible or audible evidence of finding fault in the sketch until it reached its denouement. Then they laughed as much in amusement at themselves for being hoodwinked as at the humor of the playlet. The sketch is bound to make a hit, and that is enough to assure its success. Harrison Hunter, as the "insane" visitor played the part with the utmost reserve, but managed to give it an edge of comedy. Altogether, the introduction of the piece is an interesting experiment.

Vesta Tilley will not play out here this season. Percy G. Williams held first call on the New Yonkers' services in America, but her foreign engagements could not be postponed.
Violet Black and Company (3).
"in the Subway" (Comedy).
21 Mins.; Full Stage (Special Set).
Fifth Avenue.

With a few rough places incident upon its early trials smoothed out and the enrichment of dialogue that comes of playing, Miss Black should have a valuable property in her new piece, "in the Subway," by Edgar Allen Woolf. The stage is set with a fairly realistic scene on a New York Subway platform, showing ticket seller and ticket collector. StephenEllen (Arturo) appears on his way to business. While waiting for a train he reads in the newspaper how a sportive college youth is masquerading in the subway as a girl. This is Miss Black, as Betty Trimble, who has been engaged by mail as Stephen's stenographer, descends the stairs. Neither knows the other's identity. At the ticket window Betty finds she has not the necessary ticket. Stephen comes to the rescue, then remembering that the tale of the sportive college youth said he would follow the same tactics to scrape acquaintance with his victim, Steve becomes suspicious. Out of this situation and with the aid of a comedy ticket seller, there is manufactured a quantity of amusing business until complications bring about the disclosure. Twice during the sketch a mechanical arrangement at the back of the stage sends a representation of a rushing train past the platform. It is rather a tame and quiet Subway. The roar and rattle should be increased. Also it should be remembered that Subway ticket sellers wear uniforms. Just now the offering seems a bit out of proportion to the ventriloquial work which is a laughable degree one's imagination of how a chicken would squawk a tune. It made a ridiculous bit of folly and the audience laughed heartily at it. This bit of business, where Stephen is made to think Meyer has the framework of a real fifteen-minute entertainment, but he needs a coach and censor, and he needs them quick.

Hyman Meyer.
Pianologue.
17 Mins.; Full Stage.
Colonial.

It is difficult to understand how Her- man Meyer reconciles a German comedic makeup and accent resembling the fam- ilarly Germanic type with a specialty that is otherwise entirely polite. Meyer appears alone and unattended except by a grand piano. He wears a wig and other recognizability signs of the "Dutch" comedi- an. And then, to the surprise of the audience he sits down and sings three verses of a song to his own accompaniment, interrupting himself frequently to make side observations that the air from fancy. In the same way he started with a fairly amusing idea for a grand opera travesty but defeated himself by having too much to say by way of incidental comment—the comment being always in the German comedic dialect, resembling as observed above, the burlesque comedic method. The finish of the turn is the best. Meyer announces that he has a chicken that can sing. Thereupon he goes through the pantomime of placing the pullet in position on the piano, and, playing an appropriate accompaniment, does a rather skillful bit of ventriloquial work while he sings a laughable degree one's imagination of how a chicken would squawk a tune. It made a ridiculous bit of folly and the audience laughed heartily at it. This bit of business, where Stephen is made to think Meyer has the framework of a real fifteen-minute entertainment, but he needs a coach and censor, and he needs them quick.

Coraress Life Guards.
14 Mins., One.
Alhambra.

The Coraress Life Guards did not appear Tuesday evening, but until 11:15, a poor time for a new act. Nine girls and one man compose the Guards. It is, as the peculiarly spelled Coraress' name would suggest, a Russian organization. They open with a national song, followed by the usual Russian dances in which the man shows to advantage. A well-per- formed Zouave drill with the bayonet exercises and calesthetics follows. After the drill there is more singing and danc- ing, a mistake. The songs and dances should be finished at the opening. After the drill, the wall scaling would return better results. The scaling is well done, considering that it is done by girls. They do not work for speed in it, making it a graceful maneuver. More speed and more noise would add excitement. The act is not big, but will pass.

GUS. SOHLEK'S PRODUCING CO.
The Gus Sohle Producing Co. is in the vaudeville field with two large acts for distribution. "Western Life" is near- ly in readiness, and the other is being pre- pared entirely politely. Meyer ap- pears alone, and the illuminated torches on a dark stage fur- nishes a striking finale. She was given a rather heavy spot for a single act, but made a good impression.

Lyman Meyer.
Pianologue.
17 Mins.; Full Stage.
Colonial.

Pearl and Yoscu.
Musical.
14 Mins.; One.
Kenney's.

In framing upon an offering with Rocco Yoscu as his partner in place of Matt Keefe, Tony Pearl has followed the gen- eral style of the former specialty. Pearl's ability as a harpist is well known and his several selections were well received. Yoscu looks after the singing end, and while he has a voice of quality it does not seem to fit the harp and bring the selection to a good result. The selections are not entirely suited to vaudeville and this may have been re- sponsible for that in a measure. Each works in the Italian character. The little talk and enthusiastic Czeckoslovakian yodel while Yoscu is singing are diverting. With some working in and a better ar- rangement of selections Pearl and Yoscu could be as acceptable as Keefe and Pearl were.

OUT OF TOWN

Mullen and Corelli.
Comedy Acrobat.
14 Mins.; One.
Keith's, Philadelphia.

For their new offering, Mullen and Corelli have given vaudeville a very valu- able and entertaining number. It is just a bit doubtful what they are going to at- tempt at the start, but when they get down to the meat, there is some capital comedy and acrobatics mixed in a well moulded routine. It is questionable if such a bit of vaudeville is a boast of a better telling acrobatic act. Mullen secures an unex- pected amount of comedy in explaining the difficult tricks performed by Corelli, which brings the laugh and the interest in the tricks together. Playing in "one" Mullen and Corelli should be in demand at all times. Having none the best of the plac- ing this week on a heavy bill, the act went with a rush, and it ought to please where- ever seen.

George M. Young.
"The Patriot" (Operatic).
25 Minutes; Full Stage.
Keith's, Philadelphia.

A tableau opera and about the most pre- tentious of its kind yet seen in vaudeville is "The Patriot." It is a lyric drama in story without one word of spoken dialogue and telling an imaginary episode in the life of George Washington. Stanislaus Stange is responsible for the book, while Julian Edwards has written a vigorous and dramatic score, which is excellently adapt- ed to the purpose of the librettist, though scarcely consistent with historical accu- racy. In the finale, where the strains of the American national song are heard, he sings "America," the words of which had not been written during Washington's time, and there are other discrepancies which will not bear a cap- tious criticism. Antoinette Le Brun and James Stevens, girl heroine and Tony murderer, two of the principals, with Fritz N. Huttman, who has an inconspicuous part, appeared in vaudeville as the Le Brun Trio. Huntington Memorial Hospital, Kansas City, had a substantial hit here.

Geo. Holcombe's Rube Band (15).
Musical Satire.
30 Mins.; Full Stage (Interior).
Olympic, Chicago.

George Holcombe's Rube Band made its first local appearance in vaudeville at the Olympic this week. The fifteen members are costumed as "Rubes". Holcombe ap- pears as the conductor to rehearse them. The comedy depends upon discord in the music. The idea seems to be a good one, but the act is yet in crude shape, due to newness. It may work out into a very good number. Anna Woodward, a high soprano, is featured with Holcombe's Band, and the final number is the "Loca Sex-
et," receiving several encores.

Frank Wiegert.

"LITTLE JIMMY" LATOURELLE DEAD.
Minneapolis, Sept. 24.
"Little Jimmy" Latourelle, for many years musical director of the Unique here, is dead. The musician, who had composed several songs and light musical sketches, weighed 320 pounds, from which he derived his sobriquet. He was born in St. Paul thirty-five years ago. For a while he was musical director at the Majestic-theatre, a member of the Nome, Knights of Pythias and Theatrical Mechanical Association.
VARIETY

WORLD BEATERS.

Though the paper outside the Olympic (Pastors’) this week carries the name and picture of May Gehbardi, who is not with the “World Beaters” this season, it is only the name of the show and manager, J. Herbert Mack, that recalls the “World Beaters” of the past two seasons. There has been a complete metamorphosis, and it is one thousand per cent. for the better. The pieces are as dissimilar as they possibly could be; the players assume altogether different characters in each, a most favorable contrast even though some are as superior to the serious backers and vice-versa, and the comedy in the show along with the musical numbers is away from the path through which all burlesque companies have trod, including those which do not know how to leave the rut.

“Widesaw Slumberland,” the first part, should be renamed, and about ten minutes clipped off. It runs over an hour now. Were it cut down, the action would be much more swift. In the “Women’s Rights” number, for instance, and a right good one it is, led by Miss Soubrette and Miss Corey, there is an utter waste of time by having the comedians parody it. Neither was there any plausible reason why Pearl Reid should have been given a single solo without a chorus tinkle, unless there is a music publishing cause. Of course, it allowed Miss Reid to change her costume, something she should have done before that, since no well-regularized young woman, soubrette or no, slopes nowadays in a short skirt.

The opening of the first part is entitled to marked mention. It is new for burlesque, where the convention prevails that you make enough noise with the raise of the curtain the audience will believe it’s a good show sure. Barring the unnecessary delay, during which the lights are withheld, and the immature manner of bringing daylight into the scene, the opening is cleverly set, both in scenery, arrangement, effects and costuming. “Cloth Club” is also an excellent number. There are many of these, and whether as to merit they are commendable or not (and most of them are not) is an enterprise. For the same reason, the author of the opener should be listed on the program. It is a reasonably story, well and brightly written and easily followed.

Miss Reid, the soubrette, is typically soubrettish in looks, sings in a small light voice, and dances fairly, but doesn’t overstep the mark here in. Her first scene is that of a “tough” girl in the burlesque, although here also she is so anxious to disfigure her figure, that what a “bustle” skirt is worn. Her first appearance in tights is almost funny, the suit being wrongly and a top hat resting upon a large mass of black hair.

Next we have, you Marie Green, unbound! You’re not being starred in the New Theatre, and don’t try to impress the audience that you are appearing in burlesque because you have to. A smile will do you ten times the good that diamond horseshoe on the thigh does. Miss Green in this part of the act, is a pretty woman, with eyes poorly made up. She delivers exceptionally well a long harangue, well written, about the Devil. The pictures are the short end of the act, consisting of Miss Green’s expression “Behold!” Perhaps that is a cue, though, for the drop to rise. Speaking of the “drop,” do not believe there is any difference with a real drop. The pictures stand in front of the lines, hiding from all the evendes, when they might as well step over to the porch of the house, remaining there until the end.

The melodramatic burlesque is “The $5,000 Purse,” written and staged by Ed. Win Banford. It is of a prize fight, in three scenes, the second admitting of the stage being set with a fighting ring aboard a ship for the third. The fight is gotten down to quite quickly, the boxers “faking” the go in good fashion. They are Bob Carolee and Mr. Russell, of “Alibi.” There is a couple of “prelim” goers who have fallen into something soft with the show. The fight could be better stage-managed. The knockout arrives in the fourth round, Will Carolee, a character, toning the count twice before effectually landing upon his opponent. This is too quick for men to whom the fight especially appeals. Were the bell to save Williams, he would win the second fall, and hard work recuperating him for a quick finish to Kutner in the fifth, it would be more realistic. Also the seconds should not be Keenart and Van Carolee. To Keenart, a couple of “repli” hands or minor members in the cast might act more appropriately there.

The first scene is the arrangements for the fight, where an unnecessary attempt to “double-cross” is indulged in since it is not carried out after for an effect. “The $5,000 Purse” has been fashioned after the “Your City Comedy.”

There are several good character comedians among the men. The first part holds four “rubes” and one “Irish,” the other part holds two “Irish,” and all the others in the burlesque as a ward “beeler.” Fred Russell is much better as a “rub” at first than as a Hebrew after, but the same character (Hebrew) taken by him in the York Comedy Four blunted his second appearance.

H. E. Van Der Kooi as a sort of R. C. Herz “Devil” in the opening and the villain to the stage, and the most enjoyable performance each time. Fred Nolan is rather explosive in both the “Rube” and “Irish” parts taken, but draws the laughs in each. Other small roles were taken by the quartet.

The several changes of costume by the sixteen girls are always neat, offtimes pretty, if not expensive, and, due to the muchness in tights, the principal women makes the most of the opportunity in dress. There is too much of the tights-in-the-show. It becomes monotonous. One can almost tell each girl by her legs before the final curtain drops. Some of the chasers are good looking, but the first thing the Wheels should do next season is to open a school of instruction in making-up. Some of the young women make signs of themselves through ignorance of this important undertaking, a pretty one.

Four numbers in the olio, not a strong one, were started off by Bohano and Corey in illustrated songs, an old “fire” reel of pictures winning out. “The Devil Art” with Miss Green has been extensively and that is followed by the Van Der Koo, who are now putting forth a very neat act in comedy and magic, not “exposing,” and closing with a well-worked Illusion, a combination of the cabinet disappearance and “Noah’s Ark.” For the encore, the “mind-reading duck” featured in the billing, is entitled to a most curious burlesque. In this case the duckcloth should not show his hand, but try to present a comical creation.

The York Comedy Four are mistaken from the opening medley. They need to sing their songs up to date. If an imitation of the Empire City Quartet is the object of the act, they might go together with it right, otherwise frame the act altogether, including fasching and the same clothes for the three “straight” men. Russell, the Hebrew comedian, could do much more for the comedy than he is doing up to present.

Mr. Mack has a first-grade show this season, and one which will hold the house to the last minute, besides containing a feature (the fight) which ought to draw a lot of money everywhere.

FROLICOMBE LAMBS.

Did anyone wish to grow sarcastic over the show called “The Frolicombe Lambs” at the Eighth Avenue this week, it might be said the listing of the females on the program with names of different perfumes was done with an ulterior object.

The program also supplies the information that the organization is under the direction of Louis J. Osherworth. Nothing else regarding the production excepting the first part is called “The Lamb on a Frolic,” and the burlesque “At Monaco,” a satire on the gambling craze at Monte Carlo, etc. “The Shoot Out,” “Star Bouquet,” and numbers by Aurelia Coccia.

If you can survive the first part, especially the unconscious comedy hit of the evening, “Mr. Russell and Miss Williams” is singing “Dixie Dan” (almost as funny as when she sings “Are You Sincere!” in the olio to rig time) you wait as a matter of course to find out what is to follow. Just before Yetsa handed the food seal to Daniel of Dixie, Willard Terre informed Frank Carlton, Al Lavan and Joe Browning there would be a “miniatrel first part.”

There was. But Mr. Terre’s announcement does not of a novelty make him responsible for it. The four men on four camp stools invent themselves into a quartet, each having a solo, singing “Rainbow,” “Although I Wondered Had No Place To Go” and “Rosy Rambler,” each receiving an encore—with twenty girls killing time in the dressing rooms! It gave a bump to the first part that the show never represented a combination of the enterprise and it is about as gross a piece of mise-stage management as could be discovered in a long search.

Art with Miss Green is much to music, and is a mecca for the popular songs of popular publishers. The opening “operatic ensemble” is dragged out with a weary melody—almost weird—the orchestra depending upon the brasses and drums, ruining the excellent vocal timber evident. “I’ve Taken Quite a Fancy to You,” with incidental business, is about the brightest moment.

The comedy is of a see which becomes lost, and a “ghost” who frightens off the audience by one. That’s all. It’s a novel business. The novelty is in the use of it. Frank Carlton is the real comedian and b., secures his laughs while giving a little about the over-case of the others. Otherwise the show is spastically clean.

In “At Monaco” more ambition is evident in costuming and work, particularly at the opening, and in a combination number of “The Merry Widow,” “Gibson Girls,” etc., fairly well done for burlesque, with out expensive dressing, noticeable through-out, May Streil almost having spent some money for clothes.

In the olio the Cardowles Sisters gave “class” with their character dancing, and might have done much for the plea with an opportunity.

Browning and Lavan for the olio offered some parodies and talk, about an even break, while Carlton and Terre got through easily with singing and comedy, the vaudeville closing with Harry Kellar’s “clisy” life-saver in the ends) and Miss Peters playing something called “A Tarry at Tantouk,” where Antrim gave “imitations” while Yetsa was their man and loudly.

The choristers are mostly pretty and youthful, although poorly made-up, a fault extending to the female principals. Somebody must get to work on “The Lulu” at present it is a tiresome show.

Sime.

NEW CENTURY GIRLS.

“The Hotel T sheepian,” by Sam Rice, remains the first part of John J. Moynihan’s “New Century Girls” this season. Several changes have occurred in the cast, but Tom Barrett, Jack McCabe, May Belle and Frances Bishop are retained.

The burlesque is “Beams,” also by Mr. Rice. Since it is of race horses, Mr. Rice may yet be called to account by a certain party for allowing “Lulu B.” to suffer defeat at the hands-of-foot of “Lamb,” a regular horse; “Beams” but a “prop,” very good and funny.

It is in three scenes, the first one a showing a race-track enclosure, where a travestied glimpse of the race is had by the chorus girls running past the judges’ stand with a horse’s head attached.

Pearl M. Late, who sings “Sun Bonnet Sue” nicely with the opening, is properly made up for a character part in the “horsery” sketch, while John W. Early is the villain here, balancing better than as Corse Fayton before, where he is physically disguised for the impersonation. Early and Late (New Acta) are quite an aid to the olio. Barrett and Belle (New Acta) are also most important there.

Another number in the olio, which the girls take more easily than the usual one, is Jerome and Jerome, in “Frolics in Froogland,” having a first-class ground tumbler, with a new trick, and a contortionist, both enjoying a pretty setting harmed through improper lighting effects.

Abe Goldman, in the vaudeville division, as an Italian has “Rosie,” naturally spoiling the act for the same old two
reasons. First, because “Royle” is a “lemon” unless well done, and, secondly, because Mr. Goldman can not recite it. In “Mariliana” and “My Bruddle Sylv” he much better. The Italian creation is something awful when you think it over.

James Purvis sings a few illustrated songs, one about “Tipperary” with slides. That song is so inappropriate for illustration that the pictures can never keep pace with the lyrics.

In the opening piece, six numbers are sung before the chorus girls (twenty) change costume, after which a couple of pretty changes occur. In the burlesque, excepting for a few of the young women (who look but hardly blushed) slipping into stocky uniform, there is no change at all, although the dressing scheme being of a mixed variety does not grow so monotonous.

The yellow dresses worn by the choristers at the beginning becomes the color scheme of everyone, the principals also wearing the same shade.

Several good numbers are sung, the Misses Belle and Bishop leading three each, while Barrett has “What’s the Use of Dreaming” for his “dope” character, and Withers’ Saunders with the “Schnittalb” song, much better than his mediocre Hebrew after. Madge Hamilton shows her good looks and a “beast’s” gown in the afterpiece, being hidden under a costume made-up previously.

Jack McCabe is still “Jennie Russell” with the same performance in the opener, and a “straight” Irishman on the other end. Albert Goldman has minor parts and Ruby La Belle attracts some little attention in looks as Trista Frigiana. Purvis plays the “Doctor,” making an excellent “fuss.” Miss Belle seems to be the soulebrue. Truth to tell, Miss Belle seems too pretty and tall to wear short skirts. She is always well dressed, changing quite frequently, even putting on a black costume and a moment’s flash of a fat “mama.” Miss Belle has the “mirror” effect, with a glass too small.

Of the musical numbers “My Dream of U” and “Aberdeen” sung by Purves, brings the most applause, and “Good-bye, Antonio,” led by Miss Bishop, is semi-Oriental with the girls just dodging a real “cooch.”

The show pleases rather well. It is carrying a very competent cast, and embodies a great deal of first-rate sang, without palpable effort made for effect in it, always a saving grace. The burlesque contains good legitimate amusement.

AMATEUR NIGHT REPLACED.

Newark was billed this week with the news that “amateur nights” would be instituted in Waldmann’s on Tuesday of each week.

Amateur nights have been started in the Empire, Newark (Western Burlesque Wheel), taking place on Friday. The Easterners’ move is accepted as an indication that there is hot opposition to contest in that town. The Empire was booked for Western burlesque at the beginning of the current season under the management of the Miner Estate, although it played Western burlesque when the season opened under the auspices of the Empire Circuit Company for a while last season.

RUNAWAY GIRLS.

In the “production” department Clark’s “Runaway Girls” offering this season is very light, although the cast is a large one, and the pieces develop a fair quartet of comedy. The story has been slightly at the expense of the four lead girls, who have been taken bodily from “The Three Twins.” From that piece also comes “My Zu Zu Man” (words and music by Peter S. Clark), and a rather coarse copy, even to the staging of the number and the dressing of the chorus. Estella Rose, who led the number, gave what amounted to an impermanence of Beaune McCoy in the song, and Miss Rose had the pick of the selections. The “Zu Zu” song and “Thrarr for the Beautiful Sea” were the musical hits of the show. In the dress rehearsal went a bathing costume that went the limit in its display of figure. Miss Rose was also down for a “Salome” dance, the program announcing that she would make a costume change and that she would keep water, for no one will deny that this week’s bill was placed together by an expert.

Even the default of Howard and Bar- rison redounded to Morris, the theatre and George Fuller Golden (New Acts), who occupied the scene. There is no one in vaudeville who could have given more amusement than Mr. Golden did, honest, legitimate laughter, without "song plugging" details.

It is impossible to call any number the “big hit.” There’s a reason for each of the enormous successes scored. Mr. Golden appeared before Cliff Gordon, the latter also a monologist, yet Cliff did mightily, although, no doubt, the edge had been taken off his single discourse. In a like manner Felix and Caire scored like a battering ram on a rampage, but the audience had been prepared for appreciation by the excellent program up to their position, the next to last.

And Tim McMahon’s “Watermelon Girls” was not far from stage at 11:10 to close the show, doing it at 11:22, when the pictures followed, the bill having slipped through without a halt or miss. When one can sing a ballad at 11:10 and still hold the house, the house likes the show. It happened in the “Watermelon Girls,” who are working as though oiled, such is the smoothness.

The notevable point in the entire program is the improvement seen in Amelia Caire. Felix does his usual good work, though holding to Richard Carle’s “Spring Chickens,” long since forgotten, but Miss Caire is a “licker” and a singer, the latter is taken up by the audiences and the show. The pair are always at a loss to give a new number, and ”nobody” is her most favorrite man. Miss Caire is in “My Holl of Hol-land”—that was.

“The Great Barnold” (Barnold’s Dogs) was entitled a full new shift for the reception as the “knot” removed the “drunk,” and Daisy (Lloyd) Wood (New Acts), appearing “No. 3,” secured plaudits without stint, flowers, and the audience surprised the close of the act.

Maud Hall Macy, with two new people assisting, put it over with “The Magpie and the Jay,” Francis Conlin playing the “Frank Gilbreth” and Buelesses, who worked with novelty, travesty and costume changes did very well, although the travesty on “The Thief” could be immensely improved. The act has plenty of variety and not a little novelty.

The Bowery Comedy Quartet, holding the last place on the bill, is the prettiest of the comedy subordinate pleased and the “Parisian Novelty Girls,” a novelty “girl” number from “The Merry-go-Round,” were the others. 

Rush.

LINCOLN SQUARE.

“Can Morris keep it up?” seems to be the most often asked query by “wise” visitors to the Lincoln Square. For this, the third week of variety up where the electric screech “Cainy,” there is another cocking vaudeville show.

The best spokesman for the Lincoln Square was the audience Monday night, a most remarkable one in point of size for the thirdweek of a new house. It points out that good vaudeville is drawing.

To one whose ears have been assailed for months with “Morris is a good agent, but can’t pick them together,” there’s a whole lot of answers in the Lincoln Square program this week. Somebody must back water, for no one will deny that this week’s bill was placed together by an expert.

Aside from the fact that the Orpheum Road Show is having its first presentation of the season, the interesting detail of this week’s bill is the disclosure that Eva Tanguy and her “Salome” dance have got to the end of their rope as drawing cards. Time was during the summer when that particular number monopolized the interest of every show it played in. That was during the summer. Perhaps with the coming of autumn the madness of vaudeville audiences in search of warm weather entertainment has passed. Certainly the demonstration accorded the cyclonic one at Wednesday night’s performance was far from enthusiastic, even perfunctory and the certain calls stopped at “No. 3.” Well, it raised quite a breeze while it lasted. Only part of the Orpheum Show is given this week, Tanguy and Korno’s “Night in an English Music Hall” being outsiders. If one is able to guess from the rest of this week’s bill, the traveling organization is going to be a first rate comedy show.

Work and Ower open the bill quite in the most remarkable comedy acrobatic number ever seen in “one.” Some of the eccentric tumbling is fairly hair raising in its daring and a few feats in two high work were almost as striking. The pair are never idle and the routine is run off with amazing swiftness.

Ray Cox (No. 2) has a new opening for her talking and singing set. It is a lecture on the subject of “Suffragettes,” with a reference to top hat, tail coat, residence, and slug- gains matters wows laughs. The stories about “Jiff” have been shelved for the most part but the two given were well received. Cox was the “baseball” talk by the slender college girl at the finish that ringing the “Dixie Girls” success.

Charles and Fannie Van (No. 4) scored the comedy hit of the first half with their “In Last Minute of Emergency.” Charles Van’s “stage carpenter” is a screamingly funny creation and the handling of the admirable situation is extremely skilful. The act is bound to be a sure-fire comedy number all over.

Merian’s Canine Players was a veritable whirlwind of novelty and surprise. Every minute brought a new wonder and the “Cat of Familiarity” and canines by play of action kept the house at top pitch of interested attention. The act is a marvel of stage management and animal training, with rich comedy and spectacular effects.

Next to closing and following Eva Tanguy, Milt Wood did extremely well, with his clever dancing and singing turn, and The Karno Company made a fast and hilarious closing number as usual.

Rush.

COLONIAL.

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Rush.
The use of a light comedy talking sketch to close an important show is a risky proceeding under any circumstances. When the sketch is as long and as well performed as the one that was acted in place of the "bunk," this week's bill would be entirely satisfactory there. Frank A. Gotch and Company, in "All About a Bou," is the program's big number. For a feature this is perhaps a bit more than is desired. There isn't a great deal to the sketch proper, but what there is has a good deal of the usual thugery that is brought into athletic acts. A prettier built man than Gotch, the champion, in his wrestling tags, would be hard to find, and his cat-like actions were followed with great interest. The surprising feature, however, is that Gotch handles his lines just as easily as he does his wrestling partner. George Porter Smith and Joseph Burton also did some commendable work, and the remainder of the cast is entirely adequate.

Eille Fay sang four songs and after it was all over you just sat back and wondered what it was all about. The Fay number, "The Blackbird," was the only one that brought any returns at all. For the rest, it was a little "mugging," a distorted arrangement of the song and a hurried exit. The hurried exit became very popular. Miss Fay remarked to the effect, "I'm getting too stout to work." Maybe she is, but there's something the matter, that's certain.

Dude Smith and Company's aero-tics have been gradually weeded out until now none remains. The object is to get the laughs. Monday night they were successful. The appearance of the outfit alone is funny enough. The midget is still retained; also the fat man (not the same as when last seen). A tall, thin man has been added, and a good-looking woman singer and dancer appears. Joseph Adelman, the program reads, which would give the impression that it was a single act. There are three women besides the man. Two are quite as busy as the man. Very agreeable. Miss Fay is beautiful. Toy instruments are used at the opening. They do not make the best music you may be imagined, but it passes on the novelty. The xiphophones at the finish pulled the act through nicely.

Howell and Scott opened with talk and parodies. The parodies did well enough, but the talk is not funny, and wasn't even then good. A burlesque on "Bolome" and the "Merry Widow" did better. Lew Sully got on friendly terms with the house early and remained so throughout. La Sylphe did the "Salome" to an inattentive audience. Quiet Murphy and Francis wait too long before dancing. The stepping is of the right sort. As soon as they go into action they have things the other way. Until then, the number moves slowly.

Harkeischmidt reopens in London Oct. 18. He was going to the North Pole for his health, but missed the boat. Instead, he went to Chicago and opened in a comedy with "F profitable Dentist" scored a laughing success in a show where that element was far from being strong.

Proven methods are the effects of "song plugging" in a first-class vaudeville house. The answer to this question may be readily as- cerned at the Alhambra. The bill of "Elrario" never runs far out of the neighborhood of eleven 0'clock. Extra time for the exploiting of songs was very likely not calculated. Once the program is stretched out until half after eleven, and becomes very tiresome before it is finished. Jack Nor- worth, Harry Cooper and Lilian Shaw are the officers. Although the officer can hardly be classed as a "plugger," she merely makes capital out of the always present few who think they ought to be on the stage, but can't get the necessary. It is a close race between Norworth and Cooper. Jack is carrying a quartet dressed in sailor costumes who sit in the box and fool the audience for a moment. Here the other side has no assistents but does a "Family Theatre" by throwing the words of the chorus on the sheets. Both the men are adept at this work and they got over this trick out of it, but the appreciation came for the most part from the upper portion of the house. All the fun derived was not worth the whistling and general "raucous" it caused.

Clayton White and Marie Stuart closed the intermission in "Cherie" and they were the legitimate hit of the evening. The playlet is aglow with bright understanding phrases which gain weight through Mr. White's delivery. Miss Stuart runs evenly with White and puts over several laughs on her own account. Just a word to the girls; catch that gwen is Stuart and don't overlook the hat. When she says she just returned from Paris you don't fault. Pauline Taylor is acceptable as the wife, while George Bates is the husband there, and that's all.

The "Naked Truth" is still running too long. There are one or two bits that could be extracted without being missed which would quicken the pace. Harry Davenport is the one big, bright spot in the performance and saves the "production." He is a bully Scotchman, while his work all through keeps the piece alive.

De Brie was in the third position and did exceedingly well. There is little to say about the offering. It is almost identical with that shown by Horace Goldin, trick for trick. De Brie doesn't work with the same speed that Goldin does and the act is not on quite as an elaborate a scale, but this is not to say that the tricks are not well done. They are, de- cidedly so. The mystic clock trick, not used by Goldin, was very well worked and caused some thinking.

Miss Shaw was being handicapped by an early position (second) was suffering from a severe cold which kept her pretty well away from the high notes. She pulled through very nicely, however, singing five songs.

Jack Norworth did very little talking. He devoted most of the time to a new sailor song. Besides the sailor quartet in one of the boxes, Jack is employing an accompanist who officiates at a baby- grand on the stage. He was his usual hit in Harlem.

The Empire City Quartet with a bud- get of new songs, and a very funny piece of business of Harry Cooper's with the violin hit 'em hard.

George McManus and The Carress Life Guards are under New Acts. Mar- tin showed his contortions at the opening.

The Arlington Four have been booked for forty weeks by the United through Max Hart.
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They're just the same to me, my baby.
Always me, always me, always me.
Always me, never I'm anybody.
Always me, never I'm anybody.

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Kurts, Ed, Real Estate, Davenport, Ia.
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Z

La Belle Helen, San Diego Show, C. R.
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Three Gems, St. Paul, Minn., Ind. Smith & Brown, Grand, Fargo, N. D.
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PEARL, Tony
Paterson, Bayard
Pemberton,经纪
Peters, Beatrice
Ponsonby, Kitty
Ford, Dave O
Fuller, Franklin
Flower, Harry
Paine, Gabriel
Powers, Zee T
Powers, Elizabeth (P.O.)
Piper, Francisco
Prescott, Lida
Pride, Steve (C. O.)
Pringle, Alice (C. O.)
Paris, Lionel (C. O.)

Quigley, Helen

Blue, Mme.
Rose, Helen A.
Rubin, Helen (E. D.)
Royer, Augustine
Ruddock, Ada M.
Rutten, J. McRae
Richard & Harry
Roth, Bea
Rothfield, Lou
Rothfield, Ruth
Rothfield, Hugh H.
Russell, Miss Mose

Rufus
Rutt, John

Sally, harmonica
Rice, Emily
Raymond, Melville B.
Ray, M. W. (C. O.)
Ray, Elizabeth (C. O.)
Russell Bros.

Shadrick, James A.
Shaw, Chauncey
Shaw, Peter
Shaw, Harry
Shipman, Harry
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Texas Steer Quartette


MUSICAL INSTRUMENTS: Sanger and Lambert, Joe Boron, Hall and Cole, Lilian Burnell, Toasty and Toney.

OAK: Billy Mann, Musical Brothel, Beulah French, William Bee, Max Kutt.


CRYSTAL: Delmar and Dexter, Billy Walters, Leidich and Lee, Dandy and Mark.

LYRIC (Chicago Heights): Bromley and Ad- der, Fred Peritt, Boscoe Harris, Allen and Yams, Billy Mckin, Chad, Bradley.

TEDDY'S: Dante and Thorsen, Kenneth and Howard, Knickerbocker Kringer.

NEW: Smyth and Howard, Mark Cur- tie, H. A. Hendry.

POLLY (John A. Penzermy, mgr.): Mortimer M. Haines has taken many liberties with his own "Wine, Women and Song" to furnish the "Blotti- line Players" with material. The initiative in this inferior production compared to the original. The show might be considered a miniature counter- part of the other, but cannot be compared otherwise. The first part is "The Flowers Be- fore." The title covers the fact that the version is one among the many copied from the "Wine, Women and Song." Several times reference is made to others imitating the latter, with the conclusion that all of material were liberally abstracted. Beulah French in the "Chinese Girl" is interpreted by Kathryn Perl as an imitation of the former. The place is a scene on the 118th Street, one of the leading Chinatown depots. The building is a dance hall, although the independence of the production is no credit to "Wine, Women and Song." Sara Lister, last season with the original company, playing "Carrie," has the principal comedy part. This is his first attempt in Hebrew character. Considering his nationality he did very well. It does much better in the old, appearing in "The End of the World." Under the name of "Mr. Popes's New Bears" plays a vaudeville show to the fullest extent and appears as the sheriff, while Frank Levy is the showman. It is "a quick change act," Frank Bright is cast for Mr.

Sund and Edie Hart showed excellent comedic ability during the last week while imitating Cohen. Rose Fadok in the scene of the sheriff and Al Trumom were a smash hit that signaled Ootis. Lillie Ashwell, dressed in either "costume" or "Salome" costume, made the masses laugh just like Gertrude Hoffman. Mouns Adams as Peter Pan, Jeanette Other as Blanche Bates and Beatrice Farr as Fay Templeton ap- peared. The after piece is "Avenue." This is properly applied. A little of everything is included, the combination is of the rough house sort. Miss Perl looked better than ever and work (sic) such.'

Texas Steer Quartette


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By CHARLES LAVELL.

VARIETY'S Denver Office, Elk Office Building.

(Special Wire to VARIETY.)

ORPHEUM: (Mark Shaddix, gen. mgr.)—Finally balanced bill. Millian Trio on the stage. The second act of the Millian Trio is a hit. Harry Morton is a hit. Steele's "The White Devil" is not as good as its predecessor, "The White Slave." The Millian Trio is a hit. The Millian Trio is the hit of the week. The Millian Trio is the hit of the week. The Millian Trio is the hit of the week. The Millian Trio is the hit of the week.

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