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VARIETY

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WESTERN MOVEMENTS MAY FORECAST EASTERN INVASION

**Believed Deal Is Shaping Up for Orpheum Circuit to
"Come East." Managers Want to Buy Out
C. E. Kohl. Murdock May Return.**

Cincinnati, Aug. 5.

It now appears that other matters than the frightening away of opposition in vaudeville in this city engaged the managers of this section who met here lately.

It is known that while in conference they pondered over a proposition to submit to C. E. Kohl, of Kohl & Castle, Chicago, which, if it had been accepted by Mr. Kohl, would have taken him out of theatricals.

An authentic report says that Kohl placed a figure upon his properties under the impression Messrs. Anderson, Ziegfeld, Tate and others in that combination including Geo. B. Cox and J. J. Rhinock, would not meet the demand they did, however, whereupon Kohl is said to have withdrawn his offer.

Chicago, Aug. 5.

There are reports about that offers have been made C. E. Kohl to buy him out. It is said that the offer came from the Cincinnati group of vaudeville managers and their associates, but there is a story about that John J. Murdock may have been the man behind the gun.

Murdock is in a position to command much capital, according to a report which says that the monied men interested in the International Projecting & Producing Co. (the picture concern Murdock promoted) have received back 85 per cent. of their investment. Naturally they believe Murdock is the finest little promoter ever, and one of the men, a brewer, Stievers, in St. Louis, is rumored as standing ready to finance any proposition Murdock advances. It may be that Murdock is behind the proffer to buy Kohl out. No one would be startled if this were so.

On the other hand it is said that the

preparations to purchase the Kohl properties is the start made by Martin Beck on behalf of the Orpheum Circuit to go east.

A vaudeville man who keeps close tab on things in this line said this week to a VARIETY representative: "If you hear any stories about the Orpheum going to New York, don't turn them down. I think there is something in it. I am willing to place a little bet that the Orpheum Circuit will have a New York house by September, 1910.

"What will happen then, I don't know, but any number of changes are possible before that time arrives."

Martin Beck left New York on the Mauretania Wednesday. Before sailing Mr. Beck said he would meet Morris Meyerfeld, Jr., president of the Orpheum Circuit, who is now abroad, and return with him, reaching New York before September 1.

The sudden departure of Mr. Beck was ascribed by his press department to foreign managers who wished to consult with the Orpheum's General Manager, but to a few people on Broadway it seemed that Mr. Beck had evolved some big plan contemplating a decisive move on the checkered vaudeville board, and wanted an opportunity for a long, uninterrupted talk with Mr. Meyerfeld over it.

It probably has to do with the present situation the Orpheum Circuit finds itself in, leagued with the United Booking Office, and opposed by William Morris.

There's small doubt but that Beck would like to formulate and successfully put through a scheme to bring about a consolidation of all vaudeville, with the elimination of one or two important managers, either through the process of freezing them out or by purchasing their houses.

\$47,000 FOR COLUMBIA.

The Mitchell-Mark Co. sold the lease of the Columbia, Brooklyn, this week to Marcus Loew, for a reported consideration of \$47,000, including the cost of the present repairs being made on the theatre to be borne by the purchaser.

The Columbia was leased last season by the Mitchell-Mark people, becoming a "10-20" vaudeville theatre, and successful from the commencement.

Later the People's Vaudeville Co. (with which Mr. Loew is identified and which has 12 popular priced combination vaudeville and picture houses in Greater New York) leased the Bijou, Brooklyn, from Hyde & Behman, installing opposition to the Columbia at the same admission. The People's also operates the Royal, another similar house located between the two.

It is supposed that Loew purchased the Columbia as a protection to the other properties.

The Bijou will discontinue vaudeville, becoming a combination house, with attractions booked by one of the legitimate factions.

The Columbia will reopen under the new management Aug. 30 or Sept. 6.

"LO" AT THE EXPOSITION.

Chicago, Aug. 5.

"Lo," the musical comedy which Harry Askin is organizing, will be tried out at Waukegan, Aug. 28. The show has been booked for a run at the Seattle Exposition, and will later tour the Pacific Coast.

3,300 LBS. ON BALL TEAM.

Lynn, Mass., Aug. 5.

To-day is the day of the baseball contest between the "fat men" and the "skinny men" of the town.

There will be 3,300 pounds of flesh in the field when the nine fat men take their positions. Among some of the elfs are Harry Katzes (240) first baseman, and Capt. Bill Dailey, brother of the late Dan.

INTERNATIONAL NOW GLOBE.

Chicago, Aug. 5.

The International Theatre, which has been taken over by Stair & Havlin for their attractions, has been renamed the "Globe Theatre." It is due to open the middle of August. The entire building is being reconstructed.

HIP'S DREARY FIRST BILL.

London, Aug. 4.

A funeral-like vaudeville show marked the reopening, Aug. 2, of the Hippodrome, under its new music hall policy. There is a wonderful transformation in the house from the old Hippodrome.

The Ahern Troupe of bicyclists, an American act, made a hit on their first London showing, appearing in this theatre.

Clare Kummer failed to please.

IRENE FRANKLIN A SUCCESS.

London, Aug. 4.

Irene Franklin and Burt Green opened at the Palace Monday, and were a success. At the Alhambra on the same day the Rooney Sisters did very well.

BRADY'S \$2,000,000 PROJECT.

Atlantic City, N. J., Aug. 5.

Agents of William A. Brady, the New York theatrical manager, were in town yesterday taking up with real estate men the question of a site for a combined hotel and theatre. The structure contemplated is of gigantic proportions and the cost is to be approximately \$2,000,000.

The scheme is a twelve story hotel to include under the same roof a theatre, great restaurant, patterned upon European style, and a dozen other attractions.

Col William A. Thompson is Mr. Brady's representative in the negotiations about to be opened. The Colonel said he would have preferred that the matter should have remained quiet until the plans were further advanced. Colonel Thompson said the plan is to build a hotel, theatre and roof garden in one. A spacious ballroom will be a feature.

The sites considered were the Luray, at Kentucky Avenue and the Beach, and the Windsor Hotel, one block below. The Luray site has been an empty lot since the fire of 1902. At present a house-keepers' show temporarily occupies it.

It is said New York capitalists are behind Brady.

THE OPPENHEIMERS STILL IN.

St. Louis, Aug. 5.

Far from being out of the show business in cold weather, the Brothers Oppenheimer have announced plans for a new theatre. Their withdrawal from the American as the result of Louis Cella affiliating with Stair & Havlin and changing that vaudeville theatre to a combination house did not arouse as great interest as the subsequent announcement of a vaudeville theatre which will probably play Morris acts caused this week.

Much mystery has veiled the identity of the person seeking a site at Broadway and Pine Street. Though everybody is non-committal the information is that Sol and Jacob Oppenheimer have lost no time starting plans for a new theatre in this choice vicinity.

They will be sole managers for a term of years. Plans are for a \$1,000,000 structure, of which the theatre will be but a part, offices and stores to occupy the balance of the building.

Ample capital is assured the enterprise, but who is backing it cannot be learned.

There is no doubt that the Oppenheimers could command enough local capital, but their association with Morris may signify that part of the money will come from the east. The brothers have made money, and they will finish with large profits at Suburban, in the face of one of the poorest seasons on record. They have several stars under contract who will probably be booked by the Shuberts, and these and their new Morris house will make the Oppenheimers still a factor to be reckoned with.

TWO YEARS FOR ROSS' SUCCESSOR.

An engagement for two years as the successor of Charles J. Ross in the Jos. Weber travesty productions has been signed by Frank Mayne.

Mr. Mayne will play the Prince in "The Merry Widow" burlesque, to start on a 40-week tour to the coast. Upon the return of the organization to the east, a new production will be seen.

Mr. Ross will play this season in the Henry W. Savage production of "The Love Cure."

FIELDS STARRING LEECH?

Negotiations have been on for a week past between Lew Fields and Al Leech, the eccentric comedian.

If they are closed, which seems likely from report, Mr. Fields will star the elongated comedian next season.

OSGOOD REPORT DENIED.

It is denied that there is truth in the report that Charles Osgood will become the routing man for the Shuberts.

Mr. Osgood has been suffering from a nervous attack for the past few weeks, it is said, and is at his home, expecting to return to his post in the Klaw & Erlanger offices in about two weeks, according to the information at hand.

SHUBERTS SIGN JOE WELCH.

It was reported this week that the Shuberts had engaged Joe Welch, the Hebrew comedian, as one of their stars for the forthcoming season.

Mr. Welch has engaged two midgets to appear as his sons in his vaudeville specialty. The Morris office has been laying out a route for Welch.

DELMAR GARDEN IN COURT.

St. Louis, Aug. 5.

The application for a receiver for Delmar Garden was denied by Judge Williams in the Circuit Court on Wednesday, the court stating that insufficient grounds for a receivership had been presented.

The application was made on behalf of Charles A. Powers and against the Delmar Garden Amusement Co.

Leaving in his wake the application for a receiver and an attachment suit, Nat Goodwin has gone to New York. Just as Goodwin was closing a four-weeks engagement in "In Mizoura" Saturday night, William Altherr, "pony" concessionaire at Delmar, made a claim for \$316.50. Altherr alleges he supplied Goodwin with a horse for riding purposes and the concessionaire held Goodwin responsible for the death of the animal. So Altherr sued at Clayton and the case will be tried Aug. 12. In the meanwhile President John C. Jannopoulos of the Delmar Amusement Company says Goodwin was garnished and his salary attached.

"We paid Goodwin for the first three weeks \$10,500 at the rate of \$3,500 a week. We were prepared to pay him for the fourth week's engagement when we were served."

Jannopoulos says he does not know Powers, who made the application.

Jannopoulos denies that his company is insolvent and says: "As soon as Justice Isaac Campbell releases us or Goodwin's money, a satisfactory settlement will be made."

Meanwhile the dramatic theatre is dark and ended is the merry war that brought St. Louis the best and biggest stars it ever enjoyed.

SOME JOB FOR A PRESS AGENT.

Cincinnati, Aug. 5.

Scott Small, for nearly twenty years press agent for Coney Island and the Grand Opera House, has been appointed safety director of Cincinnati at \$8,000 yearly.

Mr. Small will control the entire police and fire departments of the city.

EVA'S COUSIN (?) MARRIED.

Cincinnati, Aug. 5.

Helen Tanguay, who has been playing in the smaller-priced vaudeville theatres, and seems to glory in the statement that she is Eva Tanguay's cousin, was married last Saturday at Anderson, Ind., to Edward Howard, who has been at Chester Park.

The marriage license bore the bride's name as Miss Helen Cheever, of Chicago.

HARDEEN SIGNS FOR SEASON.

Through B. A. Myers, the agent, who seems to be doing business on the Morris Circuit without the formalities and preliminaries other commission men are now experiencing, signed this week for the independent houses Hardeen, "the jail-breaker," and brother of Harry Houdini, to open in September for the season.

Last season Hardeen played United time under an old Klaw & Erlanger "Advanced Vaudeville" contract, having been brought over here by K. & E. in their vaudeville days to play against his brother, then on the United time.

Houdini is now jumping bridges and breaking 'cuffs abroad.

BRAY TO TAKE CHARGE.

Charles E. Bray, of the Orpheum Circuit headquarters, leaves New York this week to assume the general management of the Western Vaudeville Association in Chicago and to reorganize it.

It is pretty certain Mr. Bray will go through the Chicago agency with a clean broom. About the only members of it who at present seem to be secure in their positions are Kerry Meagher and Edward C. Heyman. The ground may be looked over by Mr. Bray and no changes occur for a couple of weeks or so, but that they will arrive is a foregone conclusion.

GABRIEL'S LUCKY ESCAPE.

Providence, R. I., Aug. 5.

Master Gabriel, the star of "Little Nemo," is recovering from an almost miraculous escape he had in an auto accident late last week.

While attending a benefit he had arranged at Wickford, a short distance from here, where Gabriel spends the summer, the midget comedian had occasion to ride down the highway in a machine. A trolley car traveling from Providence to Narragansett Pier got beyond the control of the motorman, and coming onto the road from behind a clump of trees where the regulations require all cars shall halt, the trolley car smashed broadside into the auto just as the machine was going over the tracks.

Gabriel was thrown up and out, rolling down into a ditch. The surgeon who dressed his wounds said it was his light weight and one chance in a million which saved his life. Gabriel's head was badly cut and he was severely bruised all over, but can hobble about now. He will be in condition to reopen with "Little Nemo" State Fair week (Sept. 13), at Syracuse, N. Y.

LEONA PAM IN "THE GODDESS."

Chicago, Aug. 5.

Flora Parker will not be in the cast of "The Goddess of Liberty," as reported. Her place has been taken by Leona Pam, a Chicago girl, who recently played here in vaudeville with Carter De Haven.

TRIXIE FRIGANZA ON OTHER SIDE.

Through B. A. Myers, the agent, Trixie Friganza is now playing on the Morris side of the vaudeville controversy, appearing this week at the American, Rockaway Beach, for the independent circuit. On Aug. 16 Miss Friganza makes an appearance at the American, New York.

Previously and since re-entering vaudeville this season, the comedienne has been a "United act."

"THE OLD TOWN" NEW.

Chicago, Aug. 5.

George Ade and Gustave Luder's new musical play for Montgomery and Stone has been named "The Old Town." The scenes are laid in a rural district. The book has been completed and Luder is said to be putting the finishing touches to the score. The piece will not be produced until after the first of the year.

At the American on Tuesday evening was shown a moving picture of the airship flight made by Louis Bleriot on July 25, from the French shore across the English Channel.

EXAMINING "TWO WEEKS" CLAUSE.

Chicago, Aug. 5.

Under a new law affecting contracts for employment just passed in the State of Illinois, S. L. Lowenthal, of S. L. & Fred Lowenthal, the theatrical attorneys of this city, has brought to the attention of the Labor Commissioner the "two weeks" clause in theatrical agreements between managers and actors.

There is a hearing now on before the commissioner. Under the law the State has the right to reconstruct any portion of the agreement deemed unfair. Chief Inspector William Cruden is working with Mr. Lowenthal on the case.

The "two weeks" clause, giving the manager the right to cancel upon two weeks' notice, if decided unfair by the commissioner, will affect all agents and acts in Illinois, issuing or playing under contracts dated in this State. If the clause is removed something to replace it may be proposed and adopted.

The new law concerning agents will regulate the booking offices, but the provision in it that obliges a theatrical contract to be stamped "Employment Office" when received through an agent, and also requiring every agent to wear a badge, will probably be declared void.

"OPEN DOOR" LOSES K. & E.

Chicago, Aug. 5.

The "wide open" policy declared for by the Chamberlain & Harrington, Crawford and Chatterton circuits in the middle west have cost them the Klaw & Erlanger attractions booked for the one-night stand-time. About fifty in all, it is understood, have been withdrawn from the K. & E. routing sheets for their houses.

The managers of these circuits, with others, met in New York recently when they proclaimed "the open door," thought at that time to be a young and slight victory for the Shuberts. It is doubtful if the Shuberts can fill the voids K. & E. have left open by the withdrawals.

What the middle west legitimate managers who look to be the sufferers will do is a matter for the future. The canceled time is reported to have been regularly contracted for.

TANGLE IN ATLANTA.

Atlanta, Aug. 5.

There is a tangle here over theatres. The Orpheum, which William Morris is said to have a contract to book for, is claimed as both a Klaw & Erlanger and a Shubert house. It will not be completed for some time.

The Grand Opera House, supplied with K. & E. bookings in the past, is now claimed by Manager Degive to have arranged with the Shuberts for future attractions.

NEW ALHAMBRA AT STAMFORD.

Stamford, Conn., Aug. 5.

The Alhambra will soon be completed, and open with "10-20" vaudeville, supplied from the Joe Wood agency in New York.

A Miss Collier will manage the new house, to seat 1,500.



"MONKEY BUSINESS"

MORRIS SIGNS KATE ELINORE.

A 30-week contract for next season over the Morris time, opening Sept. 6, is held by Kate Elinore, formerly of the Elinore Sisters.

Miss Elinore will appear in an act named by William Morris, "The Last of the Suffragettes." The billing will read "Kate Elinore, assisted by Sam Williams." Mr. Williams is Miss Elinore's husband.

Kate's sister, May, has formed a duo with Irene Jernon to appear in vaudeville also.

GREAT NORTHERN "WIDE OPEN."

Chicago, Aug. 5.

The Great Northern, which has always played the attractions of the syndicate, has announced that next season a wide open policy will be inaugurated. Arrangements have been made whereby a number of the Shubert attractions will be housed. This will give the Great Northern more musical shows than heretofore, and simultaneously add another Chicago theatre to the Shubert string. The present affiliations of the Shuberts in Chicago are the Grand Opera House, Whitney, and Garrick, the latter controlled by them exclusively.

TOO MANY ORPHEUMS.

Helena, Mont., Aug. 5.

A restraining order is awaiting argument before Judge Hunt in the Federal Court here. It appears that Helena has too many Orpheums. The order was granted to the owners of a moving picture concern operated under that name. They had declared that their Helena theatre had been operated under the name of "Orpheum" for several years before the "Orpheum" of the Orpheum Circuit Co., playing vaudeville shows, made its appearance. The invasion of the vaudeville house, the picture men declare, has injured their business. A temporary injunction was issued.

THREE HIGH.

Geo. Dowling, 7 feet 1 inch in height, is in New York, chumming around with his smaller brother, who is outside guard at the American, and only 6 foot 7 tall. The Plaza will probably catch the newcomer, although the brothers say there is another scion of the family in Europe just reaching the eighth foot.

Will H. Fox sails to-day (Saturday) for England.

THIRD CHANGE AT WEST END.

St. Louis, Aug. 5.

The third change this season is scheduled at West End Heights next Sunday. The Oppenheimer Brothers have relinquished their lease on the garden, and President John C. Obert, of the West End Heights Amusement Company, has leased the garden to A. R. Schollmeyer, a real estate man. He announces "pop" priced vaudeville.

Schollmeyer is new in the theatrical business, never having taken more of a hand than writing sketches, some of which are on the road. He will remain in the real estate business, and has appointed H. E. Burch, his representative at the garden. He is said to be planning a winter theatre, too.

The Oppenheimers twice changed the attraction without succeeding in putting the house on a profitable basis.

HOUSE ON EASY TERMS.

Chicago, Aug. 5.

There is a rumor around town that the Alhambra has again been offered to the Columbia Amusement Co. (Eastern Burlesque Wheel) on terms said to be enticing.

TIM McMAHON SAILS—BOOKED!

On Wednesday Tim McMahon and Edythe Chappelle (Mrs. McMahon) left on the Oceanic for London, where they will open this month at the Palace, with Mr. McMahon's "Watermelon Girls" and "Fullman Porter Maids." The acts are booked, including McMahon and Chappelle, for three months on the other side.

Before leaving, Barney Myers handed Tim McMahon contracts for the "two-act" over the Morris Circuit for the remainder of the season, commencing upon their return.

DOCKSTADER'S B'WAY OPENING.

Chicago, Aug. 5.

It is said here that with the switch of Lew Dockstader and his minstrels to the Shubert side, the route sheets now call for his appearance at the Broadway Theatre, New York, following the run of "The Midnight Sows" at that house.

DRESSLER OPENING IN OCTOBER.

Lew Fields, as the manager, will present Marie Dressler as one of his stars on Oct. 4, according to report, in a musical review written by Edgar Smith.

EMPIRE, ALBANY, PLACED BACK IN WESTERN BURLESQUE WHEEL

The Wheel Situation in Schenectady Forces Empire Circuit Co. to "Split the Week" in That Town. Fight Expected to Be a Short One.

Announcement was made in the New York headquarters of the Empire Circuit Co., this week, that the Empire Theatre, Albany, had been reinstated in the Wheel.

None of the officials would state what terms had been made with Mrs. Barry, the manageress of that house, for a new contract, but it was suspected that they were not as favorable to the shows as the terms offered before the stand was counted out. At that time the road managers voted down a proposition to play with a division of 75 per cent. for the shows and 25 for the house.

Since the Columbia Amusement Co. declared its intention of playing at the Mohawk, Schenectady, the Empire Co. has been searching wildly for a stand to take up the last three days of the Schenectady week. Several weeks ago it was the opinion of informed burlesque men that the Empire had got itself cornered, and a resumption of operations in Albany was the only solution. It was the Westerners' intention to play a full week in the Empire, Schenectady, but they soon realized that this would be impossible, with the Easterners playing two shows against them at the Mohawk.

Even after the condition developed there were several of the Western group who expressed a preference to take the full Schenectady week. "We're bound to lose in Albany," was their sentiment. "Let us rather take our medicine in Schenectady."

The majority, however, was in favor of splitting the week, and this scheme prevailed.

The situation of two opposition houses in Schenectady is regarded by burlesque men as intensely comic. "Depend upon it," said one of them this week, "the fight won't last long. One side or the other will tire out quickly. And if those Schenectady shops shut down—well, the actors need not go to the theatre at all. They can spend the time between supper and bedtime at their hotels without causing the manager any loss."

BUILDING NEW HOUSE DIRECT.

Chicago, Aug. 5.

The proposed new Gayety Theatre and office building to be erected here at 121-129 Clark Street by the Gayety Theatre Co. is entirely independent of the Columbian Amusement Co. of New York.

The latter company, which controls the Eastern Burlesque Wheel, will book in the Eastern shows for the new house only.

PAT REILLY ON THE FENCE.

"On the fence," said Pat Reilly this week, referring to his plans for next season.

Mr. Reilly remarked that the Western Burlesque Wheel had proposed that he place a "Reilly & Woods' show" over its circuit, and there are vaudeville offers facing the Irish comedian.

For vaudeville, Jack Gorman and Ben McKinney have written Mr. Reilly an army skit called "The Days of '61." In it Mr. Reilly, assisted by his wife, Flo Wells, will play an old G. A. R. man. The scene is laid at the Soldiers' Home, Dayton, O.

INJURY BRINGS CANCELLATION.

On Monday, while on her way to the rehearsal of Sam Scribner's "Oh, You Woman" show, Maida Dupree, engaged for a principal part in the production, fell from a Broadway car and had to be removed to her home.

It will be two or three weeks before Miss Dupree can fully recover from the injuries received, obliging a cancellation of the engagement.

"ALL HER SOUL" IN BURLESQUE.

"All Her Soul" will be the pantomime produced for one of Jacobs & Jermon's Eastern Burlesque Wheel shows by G. Molasso, the pantomime producer.

It will have for a leader Mina Minar (Mrs. Molasso), and the cast will be made up from the principals and chorus of the company.

WHERE ARE THE GIRLS?

If you see a wild-eyed man tearing his hair out in large handfuls any time these days, you can put it down as a good 1-2 bet that he is a burlesque manager. A number of managers commenced to rehearse late last week and early this week. In almost every case they found themselves handicapped by a shortage of girls. This, of course, is an annual situation just at this season, but never before has it been quite so bad.

One manager held contracts with 50 girls for two shows. The contracts were signed during the late spring and early summer. Last Friday he called a rehearsal. Just 12 choristers put in an appearance. In another case two girls reported out of 20 signed.

"We're getting ours," said a burlesque man this week, "and I don't know but that we deserve it. I attribute the shortage of chorus girls this year to the practice two years ago of holding 'chorus girls' contests.' These exhibitions aroused a mistaken idea among the girls that they were specialty artists.

"Their opportunity come with the general spread of the low priced vaudeville shows that go with the moving pictures. Now our good chorus girls have disappeared and are working with small girl acts, sister teams and the like over the moving picture circuits.

"Another thing which has hurt us was the practice of some managers to allow their office boys to engage as many chorus girls as he wanted to, giving them all contracts, and then selecting those wanted at rehearsal, when five times as many girls as needed appeared.

"They thought it was an awfully cute trick then, but you see what it has helped to do."

The same condition seems to obtain in Chicago. A story in New York this week was to the effect that Richard Carle had attempted to recruit the chorus for a musical comedy in that town, and could not find material to fill up the front rank. He had to send his stage manager, James Darling, to New York in search of girls.

CASINO NEARLY READY.

The new Casino Theatre, Flatbush Avenue and State Street, Brooklyn (Western Burlesque Wheel), is nearly ready to open. It is expected that the decorators will have finished their work there by the end of this week. Just as soon as the chairs can be placed, there will be a public view given of the house and then the regular season of burlesque will commence.

Charles Daniels, of St. Louis, is to be the manager of the house, as announced in VARIETY. Mr. Daniels was brought up in the theatrical business. When he was eight years old he was selling fans and opera glasses in Pope's Theatre, St. Louis. He stayed there for several years. Later he cast his lot with Hagan & Havlin. After 17 years in St. Louis, he went to Chicago, and for four years was manager of the Alhambra.

Four years ago he joined the Jacobs, Lowrie & Butler forces. He is a young man and is well versed in things theatrical. Already the new Empire Circuit house is being billed in the near-by section of Brooklyn.

PASS NEW ORDINANCE.

Louisville, Aug. 5.

On Tuesday the Lower House passed the ordinance which will permit the new Gayety Theatre here (Eastern Burlesque Wheel) to conform with the law, if the bill is signed by the Mayor, as expected.

The Council had a long session over the measure. It is one point more for Hy-nicka in his long fight against the opposition to open the Gayety as a theatre.

BLOCK RENEWS CONTRACT.

L. Block, the Washington, D. C., merchant, who made his first theatrical venture last season by buying the franchise of "Uncle Sam's Belles" (Western Burlesque Wheel) seems to have taken a fancy to the burlesque business.

His agreement with the Empire Circuit, which owned the show, was for one year only. Recently a franchise was offered for sale on a royalty basis of \$100 a week for the 1909-10 season. Block bid it in at that price and will operate it under the title of "The Frolicsome Lambs."

BURLESQUE'S "GETAWAY DAY."

Two burlesque shows are already on the road. H. W. and Sim Williams' "Imperials" opened in Johnstown, Pa., Saturday night, and on the same evening Miner's "Sam T. Jack" organization started the season at the Lafayette Theatre, Buffalo.

A dozen or more burlesque shows are now in rehearsal, and next Monday practically all of them will begin their preparations.

NO STOCK FOR GREENWALL.

New Orleans, Aug. 5.

After mature deliberation Henry Greenwall, proprietor of the Dauphine, has decided not to offer stock burlesque to the patrons of that playhouse. According to the veteran manager, the enormous expense attached to the production of plain and fancy burlesques would render unnecessary the serving of dividend notices at the end of the season.

A stock company, under Walter S. Baldwin, will open the theatre Aug. 20.

STAFF SENDS SHOW OUT.

St. Louis, Aug. 5.

Ike Lande, advertising manager of the Gayety, and Max Walker, treasurer, have a show out ("The Casino Girls") playing burlesque one-night stands.

Lande will remain with the Gayety, but Walker is out with the show and will be succeeded as treasurer by Charles Howell.

"The Casino Girls" opened successfully at St. Charles Sunday.

NEW PIECE FOR VAUDEVILLE PAIR.

Jos. Gaites has in contemplation a new vehicle for next year's starring tour of Montgomery and Moore, the vaudeville act. They are under contract to the manager for three more years.

Gaites has the manuscript of the new piece. It is a musical show in four acts by Hal Weaver, and the probable title will be "Half a Ghost."

"Fluffy Ruffles" for next season must travel without Ethel Hulme, who has abandoned her part in it for the principal feminine role with "Buster Brown."



RICHARDS AND GROVER
(MR. AND MRS. DICK CONN).

Who are spending their vacation in Maniton, Colo.
This snapshot shows the couple on one of their daily trips, 10,500 feet high.

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Vol. XV. AUGUST 7. No. 9.

Harry Katzes' Auditorium at Lynn, Mass., opens Sept. 6.

James Leonard leaves the other side Aug. 22 for New York.

The Great Lester will be the feature at New Rochelle next week.

Mabel McKinley opens on the Morris time Aug. 30. B. A. Myers.

Grace La Rue will play as a single act at the American next week.

Princess Rajah is heading the bill at the Brighton Theatre this week.

Eva Tanguay will remain through next season as the feature of "The Follies."

Fred Zobedie, the agent, has placed about twenty-five acts on the Inter-State Circuit.

The Burt Earl Trio has been ordered to hold over for next week at Hammerstein's.

James E. Sullivan and Ella Snyder will appear in vaudeville as a team, placed by William L. Lykens.

Maud Raymond will play at Buffalo and Detroit in vaudeville before joining a show for the season.

Frances Trumbull, who some time ago sailed for Europe in search of restored health, has returned.

"Little Hip," the baby elephant, has been signed by Frank Bostock to play the Morris time next season.

Emmett Bailey, formerly treasurer of the Spooner Stock Co., is now in the box office at the Astor Theatre.

Geo. Wilson, the minstrel monologist, has been engaged for the Morris time next season. B. A. Myers did it.

Ollie Young will soon present a new scenic act in conjunction with Adah April, entitled "The Act from Toyland."

Zena Keife's mother, Alice Keife, is confined to the Glockner Sanitarium, Colorado Springs, Col., with a fractured knee.

Reggie De Veuille and Juliette Dika were closed after the first performance on Monday at the American, New York.

Nance O'Neill, booked by W. L. Lykens, commences her vaudeville season in the east at Chase's, Washington, Oct. 11.

success in Dresden at the Zoo and will probably be seen in Berlin next month at one of the big parks.

Marion Garson replaced Lillian Lorraine in "The Follies of 1909" on Wednesday evening of this week. Miss Lorraine is on a vacation.

This has been another good week for Jack Levy. He's a diamond pin ahead since last Monday, but the agent won't tell who gave up.

Willy Pantzer left the Fifth Avenue program on Monday, his retirement being brought about by an accident. La Veen-Cross Co. filled in the vacancy.

Shean and Warren in "Quo Vadis Upside Down" will be the headliner of the opening bill at Bruggemann's Empire, Hoboken, booked by the I. B. A.

Eugene Fowler (Scheck), of Kramer and Sheck, was married at St. Vincent's Church, Chicago, July 29 to Irene D'Arville of the D'Arville Sisters.

During intermission at matinees at the American Theatre, commenced last Mon-

day that looks like Berlin, though "Obey" says it was purchased in New York.

J. Herbert Mack will again manage the Murray Hill Theatre next season, as a favor to his confreres in the Columbus Amusement Co. (Eastern Burlesque Wheel).

The excessive heat while Frank Morrell was playing in the west, decided "The California Boy" to cancel a month of his time out there. Mr. Morrell is in New York and may accept a week or two hereabouts before taking up his United time.

Geo. Homans' "Romany Opera Company" opened the season at Hathaway's Fall River last Monday. At 4:03 Monday afternoon a wire was dispatched to Mr. Homans in New York asking him to allow the act to hold over another week.

Ethel Jacobs of the Joe Wood agency leaves for her vacation to-day. Ethel is going to Newport, where M. R. Sheedy has a vaudeville house in Freebody Park. It's "opposition," but still that won't go for Ethel, who is a nice little press agent in her own way.

The Greenwall, New Orleans, will be opened by the Morris Circuit Aug. 30. The Grand Opera House, Memphis, another newly-acquired Morris house, opens the Monday following, Sept. 6. Both will play the Morris vaudeville and against Martin Beck's Orpheus in those cities.

Marie Fitzgerald, the "Mlle. Mischief" of The Graphic, is all wrong with her present grouch. No one would pass up the lovely Marie anywhere for many causes, the most important being that no one would want to in the first place, and no one would dare to in the second.

The tank on the stage of the American (downstairs) is utilized by the artists in the bill on the Roof each evening to bathe in after their performance. Impromptu swimming garments are always in order. During the cool evenings, lukewarm water flows in and out of the pool. On the very warm nights, the acts chip in for ice.

Mme. Schumann-Heink and other operatic stars are announced to appear as soloists in the new music pavilion at Manhattan Beach this month. An admission is now charged to the seats in the open air enclosure. Visitors to the Manhattan Beach Hotel are also required to pay a fee to occupy a seat on the veranda unless dining. There is very little room to promenade at the Beach hotel at present.

"Shapiro," the music publisher, is \$750 richer this week through having collected that amount, owing to him by Clifford C. Fischer. It came to "Shapiro" from the proceeds of the settlement of Fischer's commission suit against William Morris, who made a settlement with Clifford the day before Cliff suddenly left town by boat to Europe. How "Shapiro" succeeded in securing his rightful due will likely be a matter of much concern to Fischer, who forgot many of his long patient creditors after the Morris settlement was received.

Burlesque Artists

Principals and members of acts engaged for burlesque next season will be placed in the Route List by forwarding name and company (only) on form on page 18, this issue.

No further notification required unless change of company occurs.

Geo. McKay, now a married man, and Johnny Cantwell, his partner, will open their season at the Majestic, Chicago, Aug. 9.

A new roller skating rink will be opened in Berlin by October in the fashionable district near the Zoo. Mr. Wilkins is the manager.

Billy Dunbar of the Four Casting Duncans and Tennessee Hall, formerly at the New York Hippodrome, were married July 29 at Chicago.

Maurice Levy and his band play at the American, Rockaway, next week, opening at the American, New York, Aug. 16 for a stay of two weeks.

Harry P. Slater has taken over the former Family Theatre at Pottsville, Pa., from Hirshker & Knoblauch, and will rename it "The Slater."

Rosie Dugan will appear in "Hotel Laughland," at Morrison's, Rockaway, next week. Rosie has abandoned newspaper work for the stage.

Paul Schultze's "Wild West" is a big

day, visitors to the house are invited to inspect the Roof via the elevator.

Gertrude Hoffman, among two or three others of the regular week's bill at Hammerstein's did not appear last Sunday, causing a considerable change in the program for the day.

Mabel De Young, as pretty as ever, is back in the Press Department of the Morris office, training to reduce for a "girl act" through pounding a typewriter regularly.

The Morris Circuit through H. H. Feiber has engaged The Ergottis for twelve weeks next season, commencing Oct. 4. The act is now abroad. It was formerly known as The Jossettis.

When the actors congregate too thickly around Broadway and 39th Street these warm afternoons, a good natured policeman on that bent walks among them whispering "Up stage, boys."

R. Obermayer is again about Broadway, after a five months' visit in Europe. The foreign agent is wearing a

"FLORIST SHOP" ENTERTAINING.

Atlantic City, Aug. 5.

Oliver Herford delivered to Henry W. Savage a delightful farce when the author turned over the manuscript of "The Florist Shop." It was presented Tuesday night, at the Apollo. If success is measured by laughter, then this piece is a triumph. Geo. Marion produced it, and rarely has a show run so smoothly on its first night.

The show has been capably cast and evenly balanced. Quite the cleverest of the comedians is Lionel Walsh, from "The Co-Ed." He played Clarence Perkins, a newly-wedded man who has written some poems of passion. Clarence's bride thinks she has caught a husband with a past, and glories in it. But Clarence has stuck to the main road all his life, never knowing of the highway's offshoots.

Another first-rate comedian in the show is Richard Sperling, also a bridegroom with a glowing bachelorhood behind him, but whose newly-wed wife believes her hubby has a record clean from the ground up.

The good one cannot live up to his wife's expectations, lacking in experience to sustain the reputation given him. Baxter, the husband with his past under cover, agrees to show Perkins "the ropes."

Baxter guides Perkins to "The Innovation Florist Shop," run by Claudine (Nina Morris). The shop has a secret agreement with its feminine patrons to the effect that when a man orders flowers sent to their home, the equivalent in silk hosiery or lingerie shall go. That subway business deal provokes many funny situations. The Rev. Cadwalder Cope (John Thomas) learned with dismay that instead of sending flowers to the three tenderest grass widows of his flock, they had been receiving stockings from him. He is pacified when informed by a saleslady that while the flowers would die over night, the stockings, with care, might last forever.

The farcical complications are unraveled in the third act, with each bride content. Marion Lorne and Louise Drew as the young wives fit as though the parts grew on them. Miss Lorne has a captivating personality. Mr. Thomas, the minister, scored distinctly. Others to win favor were Miss Morris, Richard F. Freeman, Anna L. Bates and Nelly Rowland.

The dialog is always bright and witty.

AFTER \$5,000 DEPOSIT.

The Orpheum, Yonkers, will not be on Harry Leonhardt's managerial list next season, the house now playing "pictures" through a deal declared by Mr. Leonhardt to have been made by Jesse Lasky, the lessee of the theatre, while he (Leonhardt) was in Europe.

Mr. Leonhardt says that since returning he has decided that the circumstances justify him in relinquishing all claims upon the theatre and demanding of Mr. Lasky the return of \$5,000 placed to guarantee the rental, Leonhardt having sub-leased from Lasky.

The removal of the Yonkers theatre leaves Mr. Leonhardt with the Hudson, Union Hill, N. J., opening for vaudeville Sept. 6, and the new Jersey City theatre, which Leonhardt will manage upon opening some time next February.

AUSTRALIAN OPPOSITION REPORT.

From Australia comes a report that a manager there named Taylor, reported to be backed with sufficient capital, is promoting and preparing to open opposition vaudeville theatres against Harry Richards at Sydney, Melbourne and Adelaide, in the Antipodes.

The Australian representative of Fred Zobedie at Sydney, Harry Williams, is seeking a booking representation for America for the new chain. Mr. Williams proposes to bring the acts into Australia from the States through Vancouver, with a week's stop at Honolulu.

"N. Y. BOOKINGS FOR HALIFAX.

The Orpheum Amusement Co. of Halifax, N. F., of which James F. Gault is the general manager, has applied to the Joe Wood agency for bookings on its circuit of the smaller vaudeville theatres in that section. "The Gault Houses," as they are known, comprise six or seven theatres in the season, playing a few acts each. They have been booked by a Boston agent. But one house on the chain, at Halifax, remains open during the summer.

The trip is 32 hours by steamer from Boston.

"MARSH" WILDER BACK.

With his former good opinion of London still with him, Marshall P. Wilder returned to New York Wednesday, and left on Thursday for his summer home at Atlantic City.

There had been a long lapse of time since Mr. Wilder played in London before again dropping in there a couple of months ago. In the meanwhile the halls had cultivated "stars," American and foreign, with some natives among them. In the years ago when "Marsh" amused the Londoners he did so at entertainments especially gotten up for his laugh-making propensities.

On the last trip Mr. Wilder also appeared in private, but gave a week of his stories at the Palace just before leaving, the first public appearance abroad of the humorist.

The reception given him on his entrance and exit stamped him as an old and new favorite, and Mr. Wilder will return next summer for a couple of months. For the coming season there are vaudeville offers before him.

When about to appear at the Palace Walter C. Kelly, who was concluding his long run at that house, offered to withdraw for the first evening Mr. Wilder played, or for the week, so that there should not be a monologic conflict on the bill. This Mr. Wilder would not consent to, when Kelly insisted upon closing the show, giving his fellow countryman the first whack at the audience.

BLONDES ON THE MARRY.

Helen Barrett, a former Gus Edwards "Blonde Typewriter," has retired from the rostrum since marrying Harry Harrington two weeks ago at Atlantic City.

Another "Blonde," Hazel Robinson, has announced her engagement to Clarence Ellis of San Francisco, a brother of Melville Ellis. Miss Robinson says the wedding will occur sometime in the future. Meanwhile the engagement is laying a foundation for the young woman to start a jewelry store.

NIXON WITH A HOE.

Atlantic City, Aug. 5.

At the ocean end of Pacific avenue S. F. Nixon, the theatrical magnate, has a magnificent cottage. In the rear there is an acre of ground reaching the boardwalk. The ocean washes up to the supports of the latter. This ground also belongs to Mr. Nixon, he having purchased it to prevent building close to his premises. Finding it easy to grow grass on this plot, the idea of growing vegetables occurred. On consulting his gardener he had shipped down three gondola cars of Pennsylvania soil and after having had it laid over the plot, proceeded to farm.

To say that it was successful is to put it mildly. Now in sight of boardwalk strollers are corn, lettuce, sweet potatoes, spinach, beets, lima beans, parsley and a few other products. Only a quarter of the acre is under cultivation, but next year Mr. Nixon expects to farm it all and have enough truck to supply his table. He takes great pride in his little farm and does all the work himself. Almost any morning he may be seen out among his little patch with a big straw hat on and a hoe in his hand.

JOE HART ON THE JUMP.

Joe Hart is keeping on the jump arranging his vaudeville productions for the coming season. Mr. Hart will have ten in all.

Among the new numbers to be shown for September are "Camping Out," "A Night in a Turkish Bath," and "Foxy Grandpa," the latter with 20 in the company.

SHEEDY HAS 14.

M. R. Sheedy will have fourteen popular priced vaudeville theatres in operation by next fall. This is an increase of four over his last year's string. Since the close of last season he has acquired two new properties in Boston, one in Attleboro, Mass., and one in Pawtucket. The first of the Sheedy circuit to open will be Brockton, Mass., which commences its season Monday.

STEGER'S TRIP WEST.

Julius Steger, returned from his foreign visit, opens at Keith's, Philadelphia, Aug. 16, appearing at the initial week of the season for the Alhambra, New York, Aug. 23.

A long western trip will keep Mr. Steger away from New York until May 1, next, when he will present "Love's Sweet Way" at the Colonial.

Rivalry between the managers of the opposition halls at Brighton Beach caused Mr. Steger to cancel his engagement to play there Aug. 23, in order to avoid all controversy over the matter.

MELODRAMAS STARTING.

Chicago, Aug. 5.

The melodramatic theatres, lessened in numbers last season, on account of the sudden decrease in attendance, are springing up again, and announce opening with the same style of plays.

The Academy of Music will have a stock company headed by George Klimy, while the Bijou opens Aug. 8 with Lincoln J. Carter's "Eye Witness."

"MONK" CHATTER.

"Consul" has a wife in Europe, "Jennie." It is said that "Jennie" is pining for her hubby, and is about to sail for New York. "Consul" has heard stories, though, through the scandal column of the "Monk Gazette," and can't be persuaded to advance the transportation for his frau.

From Paris comes a report that divorce proceedings are about to be started by "Mr. X" against "Mrs. X," the two "monks" playing as "Mr. and Mrs. X."

Last Saturday at Hammerstein's, when "Peter" was in his dressing room, several visitors called. "Peter" gingerly shook each by a hand, with an indifference only a "monk" accustomed to stage deportment on and off can assume.

When Harry Brown, one of the colored ushers appeared in the doorway, however, "Peter" rushed up to him, grasping the young man by both hands, giving him a vigorous friendly shake.

Brown's fellow seat directors are demanding an explanation.

Ed Blondell says if his beard were allowed to grow, he could go on as either "Consul" or "Peter" any time.

The Morris office announces that it has served notice upon Arthur Hammerstein, manager of "Peter," that the word "Consul" must not be used in connection with the title of the Hammerstein "monk." In Paris "Peter" was known as "Consul Peter." The "Consul" was dropped upon "Peter" appearing at the Palace, London, and has not been used since, excepting by Morris' "Consul."

EDNA MAY SPOONER IN NEW ORLEANS.

New Orleans, Aug. 5.

In spite of his reverses last season here, Charles E. Blaney has sent out the announcement that his Lyric Theatre will play a melodrama commencing Aug. 22, when Edna May Spooner, the Brooklyn stock actress, and sometime vaudeville star, will appear.

SHOWS RENAMED.

Chicago, Aug. 5.

"The Man From Broadway" is the name of the new musical comedy in which Raymond Hitchcock will appear when the Colonial opens for the season, Sept. 5.

The piece was first named "The Chorus Man" by Author Geo. M. Cohan.

"The Kissing Girl" has been selected as the title of the new Stange-Von Tilzer musical comedy, which will have its first presentation at the new Cort Theatre about Nov. 1. It was formerly known as "The Girl from Bohemia."

MISS HOFFMANN'S LONG RUN.

The present plans for Gertrude Hoffmann contemplate a run for her at Hammerstein's Roof to the ending of the summer season, and beyond in the same management's theatre at Broadway and 42d Street until along in October.

Nothing further has been settled upon by the mimic-dancer. Several offers are pending. They are being scanned by Husband Max. Max was angry enough to have cleaned out the orchestra pit at Hammerstein's last Monday afternoon when one of the added musicians in the orchestra pulled out the bluest note he could find in his instrument while Miss Hoffmann was in the "Spring Song" portion of her entertainment.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Mobile, Ala., Aug. 2.

Editor VARIETY:

Kindly allow me to reply to a London letter in VARIETY in which it is stated that the only thing cheaper in England than in America is labor. This assertion is misleading, and the following facts may be of service:

First, two artists can have rooms (private sitting room, and bedroom) for 8s. (\$2) to 12s. (\$3) per week, or board and same rooms for 12s. to 16s. (\$4) each, with four meals per day, and including beer for supper—after show. Your boots are also shined every morning, before you arise. The average "jump" on either Moss-Stoll or Barassford circuit is 3s. (75c.) to 4s. (\$1). Think, board, lodging and fare to next town for \$5 per week! We have no baggage transfer system in England, but you can get a four-wheeled cab to take your trunks, on top, and your grips and self inside for 1s. (24c.) per mile.

Railroad rates are one penny (2c.) per mile, at a maximum, and lower in some localities. Artists are allowed twice as much baggage as the public, so very little chance of any excess. Cloak room charges are one penny for trunks, etc., for 24 hours.

A telegram costs 1c. per word, for any distance, with minimum charge of sixpence (12c.). Granting that the English tailors are inferior to American, the material is there, and a suit of clothes, made to measure, will cost you 35s. (\$7) to £2 (\$8)—this in blue serge!

The uniform rate for a shave is three half-pence (3c.); hair cut 3d. or 4d. (6c. or 8c.). For a shilling you can get shaved, shampooed and hair cut!

A bottle of best ale costs 3d. (6c.), whisky, per half glass 2d. or 2½d. (4c. or 5c.), glass of beer 1½d. or 2d. (3c. or 4c.).

You can buy a dozen boxes of "safety" matches—those that strike on the box—for one penny.

The usual admission to vaudeville houses, playing a dozen acts, is 2d. (4c.), 4d. (8c.), 6d. (12c.) and one shilling (24c.).

A good pair of gloves can be had for 2s. 6d. (60c.) equal to those sold here for \$1.50. Strawberries were selling last week in Liverpool for one penny and 2d. (4c.) per pound.

Sealskins and furs are less than half price to those sold here. Jewelry and diamonds are much cheaper.

Taxicabs about a quarter as much, and travel quicker!

You can furnish a house for less than half of cost here.

You can get a good cigar for 3d.—five for a shilling.

Commission on postal orders is one penny up to 16s. and 1½d. for one pound (\$5). Sunday papers are sold for 2c., not 5c.

You can advertise in daily papers, three lines for three days, for 1s. 6d. (36c.). Three lines in theatrical papers—one insertion—1s. (24c.). VARIETY charges 60c.

"Paper" for advertising is much cheaper, and so is charge for posting.

Is England cheaper? I still claim that £15 (\$75) per week in England is worth more than \$100 (£20) is here.

I would like to reply to another assertion, but think I have already trespassed far enough.

Billy Keene,
(Keene and Adams).

July 31.

Editor VARIETY:

I note the letter written about me by Jack Trainor in to-day's VARIETY. In defense will say that I have filed a bill for a divorce from my husband, Chas. Kendall. He is very angry because of that, and has tried every means to hurt me.

I may also say that Mr. Trainor (whose act I am accused of taking) and myself could work on the same bill, our acts are so entirely different. His better judgment should tell him that a woman could not work his act. My act is my own, and the script of it is in my possession.

Moreover, my act is "An Italian Girl's Love," and not "A Chestnut Vendor's Romance."

I regret two men should worry about me, and am also sorry that men in the theatrical business should be guilty of plotting the ruin of a woman. In all other paths of life men (or gentlemen) care for and protect the gentler sex.

Rose Kendall.

New Orleans, La., July 26.

Editor VARIETY:

I wish to inform you of the new way Mr. Prior, manager of Bijou Airdome, Pensacola, Fla., has of retaining part of the salary. On July 21 he imposed a fine on me for \$5, claiming I had insulted his orchestra (both of them). His stage manager, upon hearing this, told him that he hadn't heard me say anything which would offend. After talking to his stage manager about it Prior informed me he would have to fine me \$2.50.

As the orchestra could not play my music after rehearsal I had the stage manager call the leader back so that I could explain my music again, but she refused to come back. At this I told them not to play anything at all for me, and they didn't, but went out to the manager and told him that I had insulted them.

I also wish to state that throughout the week there was only one overture between shows, but on Saturday, knowing I had to make a train to New Orleans he had his orchestra play two overtures. I luckily made this train with the kind assistance of the other acts on the bill, who helped me pack up. They were Fielding and Carlos, West and Willis and Bobby Burgess.

Claude Austin.

(The signatures of Fielding and Carlos and Bobby Burgess are appended to the above communication.—Ed.)

The Hess Sisters have joined the Lew Fields forces.



LITTLE AMY BUTLER,

Who, with her Four Comedians, have one of the novelty acts for the year in vaudeville.

GRACE LA RUE.

Grace La Rue, whose pictures are on the cover this week, is now appearing in vaudeville at the American Music Hall and Roof Garden for a summer run.

Her return to the stage, under the direction of the William Morris management, is the result of a dress sensation which she created at this year's Grand Prix race in Paris on June 27.

In the early summer Miss La Rue married Byron Chandler, of Boston, and they spent their honeymoon in Europe. On the day of the Grand Prix Mrs. Chandler appeared at the races in a Redfern gown which set all Paris talking, and which Redfern himself declares was one of his most beautiful and successful creations of recent years.

The newspapers all over the world commented on Mrs. Chandler's gown, and the unanimous opinion was that it was the most attractive toilet seen at the Grand Prix for several seasons.

Mr. Morris, hearing of the sensation, cabled her an offer to appear at his New York music hall for twenty weeks at a large salary.

Although Miss La Rue had given up the stage upon marrying, she decided to return for this limited engagement. During the presentation of her sensational pantomime dance, "The Call of the Past," she has worn the gown which set fashionable Paris talking.

Miss La Rue has been well known to theatregoers for years, but perhaps her biggest successes were won in the prima donna role in F. Zeigfeld, Jr.'s "Follies of 1907" and "1908," and last season as leading woman with Sam Bernard in "Nearly a Hero." Miss La Rue was the first woman engaged by Mr. Ziegfeld for the "Follies," and she won an enviable reputation as one of the cleverest dancers of the present time, during the two years she was associated with the Ziegfeld productions. She is versatile and pleasing to her audiences. Her voice is of wide range and gives expression to rich, full tones.

As leading woman with Mr. Bernard, she was heralded all over the country as the best dressed woman on the American stage, and several of her gowns were marvelous creations from her own designs. They were insured for \$25,000.

MANAGERS NOT SPEAKING.

The atmosphere congeals as Patsy Morrison and Charles Lovenberg hover in each others vicinity.

Mr. Morrison manages Morrison's Theatre at Rockaway Beach. Mr. Lovenberg has charge of E. F. Albee's Keith's Theatre at Providence. Patsy's job is a summer one only. In the winter time the Morrises, pere and son, talk about building a new house, while the waves as they roll into the Rockaway beach moan "Quit yer kidding." The old timers at Rockaway say some of the waves have heard the Morrises "con" each other so often they sidetrack Rockaway now for Coney Island.

Besides asking acts to "cut for Providence" and attending to other managerial matters at Keith's, there, Mr. Lovenberg is a vaudeville producer, having several numbers of his own playing the United circuits.

One of the Lovenberg acts is "The Tuscany Troubadours." It was billed and appeared at the Morrison Theatre on Monday of last week.

Patsy books an act because she thinks it will do, and not on the knowledge of who owns it. Patsy didn't seem to know or care that Mr. Lovenberg, manager of Mr. Albee's theatre, was the proprietor of "The Troubadours." For Patsy, you see, is a summer vaudeville manager, and doesn't go around possessed of the feeling that his house will drift on the ocean if any one agency won't book it.

So after the Monday matinee Patsy "closed" "The Tuscany Troubadours."

Yes, sir, closed them tight as a drum as far as Morrison's, Rockaway, had anything to do with it. Lovenberg heard about it, but couldn't believe it at first. "Why, it's my act," he said in amazement. And report does say that "The Troubadours" is not at all a bad act by any means. But still Patsy is in Rockaway and running a summer house. If young Mr. Morrison cares about anything outside the Beach district, he has never been heard to speak aloud what it may be.

So when Patsy was informed it was Lovenberg's act, he expressed mild concern, asking who Lovenberg was. Upon acquiring the information, he remained mild just the same, while Lovenberg was reported with blood up to 108 Fahrenheit.

When Patsy met Lovenberg in the United Booking Offices without knowing him, some of the surplus energy the Providence manager had been harboring up escaped. Patsy recognized the person who had addressed him on the street previously about the same thing. Seeing that Mr. Lovenberg was but a manager, Patsy did a little exploding himself.

Whenever it grows too hot, and you haven't time for a trip to the shore, stick around until Patsy meets Charlie.

They do be telling in these days that it is within the memory of people that Lovenberg has closed an act himself before now, not his own, of course, but acts at Keith's, Providence, owned by E. F. Albee and rated by Mr. Albee as in the "second grade" (when engaging bills).

Cecil Wood Clarendon (Edwardee and Clarendon: "sister act") who has been seriously ill at the Hotel Bush, New Orleans, for the past two weeks, must now undergo an operation, making her condition critical.

London, July 28.

Horace Cole, formerly manager of the Empire in Liverpool, is now district manager for Stoll. Mr. Cole is taking charge of the halls in and around Liverpool.

Adeline Genée has been held over by the Empire management to appear at that hall two weeks longer, closing there Aug. 11.

Whit Cunliffe is topping the bill at the Canterbury this week, and in his new role the comedian seems to be filling all requirements. For a single act that has just lately been the big attraction at some of the halls Mr. Qualifia, shows by the business that he is to be figured with the most popular of the profession now.

Terence B. McManus is presenting a "Devil" sketch at the Canterbury, far above the average act of a more serious nature. The sketch should be a help in places where dramatics are in demand.

Lwellyn Johns, the English-American-Welshman of the Stoll office, will sail for the States shortly to take up his duties as the Moss & Stoll representative for America.

Jack Hayman, Paris representative for Moss and Stoll, is in London during the rest season in Paris.

Terry and Lambert, who have just finished many tours with Moss & Stoll, have arranged to open on the Barassford circuit.

Leon Zeitlin is in charge of the Canterbury while Ernest Leppard is away vacationing.

Last week there was a rumor around London that Pat Casey was in town and stopping at the Queen's Hotel. Immediately there were telephone calls, telegrams and inquiries all around the office of this hotel for the gentleman. Along towards noon the clerk, rather sore by this time, was heard to exclaim, "Who the h— is Pat Casey?" It is not known over here whether the clerk will find out this summer.

Flo Irwin has turned down an offer for time in the Syndicate halls. Money seems to be the argument.

Hill and Whitaker have received contracts binding them to engagements on this side as far ahead as 1915.

Middleton and Spellmeyer will return here next spring, playing London time for a total of thirty-five weeks on the Gibbons circuit and the Payne halls.

"Talking heads" are becoming quite a craze on this side now. In addition to the two heads ("Delphos" and "Occultus") now in London, there is another said to be under way. When "Occultus" played at the Coliseum a few months back, Julian Wiley, now an agent, discovered that this head was a counterpart of one that he had owned and worked on the continent some years ago. Mr. Wiley found that he could not recover damages by going to law so he immediately made another head. The new head, it is claimed,

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

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

is due to the enterprise of a certain manager who wants a cheaper act.

The Rooney Sisters, to open at the Alhambra Aug. 2, will remain there six weeks, afterward touring the Continent for about three months. The girls return to England Christmas time, to open in pantomime at Liverpool.

Marie Lloyd and Oswald Stoll will shortly be engaged in a large law struggle, Mr. Stoll claiming damages for alleged broken engagements.

Claire Romaine expects to go to America about next February, filling the time in between now and then with a trip to Australia.

Truly Shattuck, who has just reached London after a trip to Russia, will leave shortly for the continent, remaining there until she returns to the Drury Lane in pantomime.

Miss Shattuck, in speaking of her Russian engagement, "goes after" the management of the Kretoskey Theatre, where she appeared. Miss Shattuck says that while her contract was a valid one, there was "raw stuff" being handed the other artists on the bill. It was no rare thing, she says further, for an act to be told that unless they cut their salary in half, they would be closed immediately. Truly also spoke about the expense attached, going and coming from Russia. The Kretoskey Theatre is situated a little way out of St. Petersburg.

Caryl Wilbur's Co., in a sketch called "Superstition," opened at the King's Theatre last week and were immediately booked for the rest of the Barassford tour. Mr. Wilbur will probably put out a few more sketches before going to work himself.

Amelia Bingham opened this week at the Palace and all in all the American actress was appreciated. Miss Bingham held the stage about forty minutes, at least ten too long. A better selection of material along with the shortening of the time ought to make the act a valuable number.

The Four Fords have been moved down to close the show at the Palace, but "the place" does not seem to make any difference to this act. The entire house stay in nightly, and lots of noise is made at the finish.

Reynolds and Donegan, the skating team at the Palace, are still causing some talk around town. They will work to Friday, Aug. 13, sailing the next day on the Mauretania for home.

Callahan and St. George start trouping again next week, taking up some time on the Barassford Tour.

Walter C. Kelly repeated his former success at the Glasgow Pavilion, where he is playing this week.

Emerson and Baldwin, who opened at the Empire last week, have proven to be a very good comedy item for that house. This is the boys' first appearance in London.

Daisy Wood (Lloyd) in all probability will play for the Morris Circuit next season for something like twenty weeks.

Rolfe's Paradise Alley, opening this week at the Hippodrome in Birmingham, ought to prove a first-class number for this side. Marguerite Haney is the only one of the cast who played in the States with the act, but the others work well, and in a couple of weeks the act should be pleasing them all. Miss Haney has the "ginger" of a real soubret. The act plays the Palace, Manchester, next week, coming into London for about twelve weeks on the Syndicate time after that.

Ray Cox, playing the Palace in Manchester this week, returns to the Coliseum next week.

Campbell and Barber, who played the Coliseum last week, will play the Empire in Glasgow next week.

Out of six acts next week at the Hippodrome, Colchester, four are American acts; Mooney and Holbein, Chas. T. Aldrich, The Big Four and Ritter and Foster.

The Avon Comedy Four will be in London next week playing the Empire in Shepherd's Bush.

Alex Carr makes his first appearance in his sketch next week at the Liverpool Hippodrome.

At both the Tivoli and Oxford next week the absence of big names is very noticeable. Charles Austin, a very new West End star, and T. E. Dunville are at the Oxford, while T. E. Dunville is alone at the Tivoli. Outside of the "name" scarcity, both shows look like good ones on paper.

It has been rumored around lately that Ben Rosenthal, lately manager of Taylor Granville's interests in London, has resigned his position. It is stated that Ben will go into real estate.

It seems as though Nerigne, the Greek girl, who has tried both the legitimate and vaudeville, will have to worry a little now. The lady was held over a week at the Holborn, but this week her name is on none of the bills.

Halls belonging to the De Frece Circuit in Birkenhead, Blackburn and Old-

ham have been closed for the summer season.

Marshall P. Wilder sails for New York to-day.

Lew M. Goldberg, general manager of the Goldberg Amusement Co., has been in London the last few days.

Herbert Lloyd is topping the bill at the Gimsby Palace this week.

James J. Corbett will make his first London appearance at the Oxford Aug. 2.

From the laughs that were handed The Gothams, a "rough" quartet playing the Grand, Birmingham, this week, the act must be one just built for this side.

Marie Lloyd leaves the Tivoli this week to take her own company to Brighton to play at the Pier Theatre there.

Wilton Heriot now plays a sketch not reflecting much credit on the author, or the company, one of the cleverest in England. It is supposed to be a protean act, with a girl and a man who impersonates types of different nationalities. The girl is supposed to look over these different types and chose a husband. She is described as an American girl with money. After looking them all over the young woman clinches with the Englishman, and while the orchestra unwinds the "Star Spangled Banner" and "Rule Britannia" the curtain falls. Beautiful sentiment, but only in vaudeville.

Gertrude Gebest opened this week at the Bedford Palace, and the little girl did more than please the audience. With a few twists in her material Miss Gebest ought to frame up an act that will go very well on this side.

The Aldwych Roller Skating Rink has closed for the summer. It will reopen in September. Ted Marks surprised a bunch at the rink the other night with fancy stuff on the rollers.

Charles Wilson, the music hall manager, died last Saturday at the age of 49. Mr. Wilson has been failing for some time, but insisted upon giving the opening of the Hippodrome his personal attention. The deceased was very well known and personally popular. For the past two years Mr. Wilson was engaged with the Moss-Stoll Tour.

John Ayres, for many years an employe of B. F. Keith and F. F. Proctor in the handling of their moving picture interests, died Monday in his Newark (N. J.) home after a long illness. He was 61 years old. Mr. Ayres was attached to the house staff of the Union Square Theatre in 1893. Two years later he became superintendent of the house. In 1898 he moved over to the employ of F. F. Proctor and during the following seven years was superintendent of that manager's Fifty-eighth Street, 125th Street and Fifth Avenue Theatres. After this he was assigned to the management of Proctor's Newark Theatre. His last detail was as inspector of the Keith & Proctor moving picture houses.

RAINY, WINDY LIVERPOOL.

(By WILLIAM GOULD.)

Liverpool, July 27.

Here it is, July 27, and everybody in Liverpool wearing overcoats. It's just like a March day. A high wind and raining incessantly.

There is a very big and good display of American acts in Liverpool this week. W. C. Fields and Barton and Ashley, top and bottom the bill at the Olympia, with Nellie Emerald in the middle. The Zan-zigs and I at the Empire, also another Yank act, The Goldinis.

Alex Carr opened at the Hippodrome last night with an English cast and did very well. Phil and Nettie Peters are the attraction at the Lyric. Ray Cox played the Empire last week, and was a very big hit. "The Naked Truth" was also at the same house last week and did very well. They closed their English season Saturday night. Dick Temple and the rest of the principals in the sketch sail next Saturday.

Jim Corbett is at the Empire, Manchester, doing very well. The Manchesterites expected Jim to come out in ring costume and spar. Imagine their surprise when James appeared in a very well-fitting dress suit and told them funny stories. The papers all spoke of Jim's modesty, and the audience are not through talking yet.

Walter C. Kelly opened in Glasgow last night. Ted Marks and Walter sail Aug. 7 on the Lusitania.

The 4 Fords made a very big hit at the Palace, London, and are very much in demand. They asked \$750 weekly, and when you stop to realize that Lauder, Marie Lloyd or Wilkie Bard doesn't get that price over here, I can't see where the Fords will click for the amount named. They can get \$500, however, both here and on the Continent.

Marshall P. Wilder opened last Monday night with the Fords at the Palace. He only played one week. Clarice Vance is going stronger than ever. The more Londoners see of Clarice, the better they like her. The five headliners at the above house are all American acts. This includes Rice and Prevost's imitators. They are not Americans but the act is.

Is there a man named Lee Harrison in America?

NEW "COTTON STATES CIRCUIT."

New Orleans, Aug. 5.

A number of the most prominent managers of parks and vaudeville theatres in Dixie have formed an organization to be known as the Southern Associated Vaudeville Managers, with headquarters here, where the theatres, airdomes and parks under the control of the members of the organization, as well as those places of amusement using vaudeville attractions controlled by other managers affiliated with the agency, will be booked.

This new chain of theatres and parks will be known as the "Cotton States Circuit."

Jack G. Abbott, manager of the Alamo, and until recently secretary and manager of the United Association of Vaudeville Managers which was recently consolidated with Williams, Kuehle & Co., will manage the booking department.

BERLIN NOTES.

Berlin, July 26.

There is no summer at all to speak of in Berlin. The outdoor places are complaining, while the Wintergarten and some other theatres are doing big business. It is raining nearly every day, therefore the Wintergarten has arranged with John Tiller to put on a big production at the beginning of the season in August, introducing a rain ballet with real rain, which sounds a bit like Joseph Hart's "Rain-dears." Over thirty girls will be in the act, and there is another novelty for Berlin in it, a roller skating dance.

Thos. Barassford was in town a few days ago. He booked several acts from the Wintergarten bill. Sydney Hyman of South African fame was here, too, and among his bookings are The 2 Girsantos, painters.

Max Konorah is planning to open an agency for the I. A. L.

"The Imperial Dancers" from Petersburg, a sensational success in Berlin, Paris and London, will return at the end of the year, when their contract expires with the opera in Petersburg.

There will be another "monk" like "Consul," and "Peter" on the stage by September called "President I." "President" will introduce himself as a jockey on horseback besides the usual routine.

Mlle. Van Meeren, a well-known equestrienne, is preparing a new circus sensation for the coming season, and has just given a trial show. There is a big platform, 8 metres high, from which a horse jumps down, landing on a large cushion. The woman says two horses have broken their legs in trying the jump.

The Passage Theatre, Berlin, has reopened with a nice bill. This is quite a big enterprise, managed by Mr. Rosenfeld. Besides the theatre, there is a museum of wax works, also side shows and two Cabarets, all in the same building. When the Cabarets finish early in the morning the museum is opened, making the place a continuous 24-hour show.

GUS EDWARDS' 10 ACTS.

Breaking out on production lines in vaudeville extensively Gus Edwards will have ten acts for next season. Four are now prepared, two are in rehearsal and three yet to come, while Gus himself as an attraction has been secured by the United Booking Offices for twenty-six weeks next season, not playing west of Chicago; and with a "lay off" every fourth week.

Of the new pieces, one will be called "A Tropical Engagement," written by Charles E. Bray, of the Orpheum Circuit. Eleven people are to play in it, and a jungle scene on a South Sea island will be the locale.

"The Night Birds" will be another. It is a singing act in "one," with thirteen persons and an animated sheet.

Mr. Edwards has placed his "Blonde Typewriters" for sixty consecutive weeks over the United circuit, including a return engagement on the Orpheum time.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, July 27.

The Olympia closed July 25. It will reopen Aug. 20 with a vaudeville program, in which are the following: Ida Rubenstein, who played "Cleopatra" in the ballet by the name during the recent visit of the Russian dancers; La Dent, American juggler; Saytons, contortionists; Holden's Marionets; Leb, with his forty dogs in a pantomime; a monkey as a jockey rider; a sketch entitled "Skating," with twenty skaters, including the Videos, Neal Sisters and the Edwards Troupe; the ballet "Paquita," mounted by Curti, with Mlle. Maria La Bella, pantomimist and danseuse. It is also possible that Lola Selvini will be here until the end of August.

The weather is now better and the resorts of the Champs Elysees are doing better business. It was about time, for some of the open air establishments began to feel a draught. The Marigny and Jardin de Paris are now the only first-class music halls in Paris remaining open with vaudeville programs.

The "Midget City" in the Jardin d'Acclimatation, under the direction of N. Gerson, is likewise feeling the benefit of the more propitious atmospheric conditions in the gay city; while "Luna" Park is crowded all the time. An inspired communicated article to the French daily press, the same wording in each journal, states that this fair ground is now called by all Parisians "Akoun's Park," after the celebrated American manager. This is pure fancy, for I have been about as usual all the summer, and never once heard the expression. It is "Luna" Park, but some still call it "Printania." Messrs. Iles, Bostock & Co., keep well in the background, though the name of Bostock has a certain charm, and would alone draw in Paris. It is probable that the same group will be interested in a similar enterprise in Brussels next year. The park in Paris will reopen next season with the same attractions.

The new management of the Moulin Rouge announces the music hall by that name and the Moulin Rouge Palace Restaurant, in the same building, are distinct enterprises apart and not under the same direction.

I hear that Tod Lane, manager of Mlle. Aboukaia, the female human comet, will shortly visit the United States, where he has some very flattering offers.

G. Pasquier, administrator of the Etoile Palace, and head of the agency by that name, is seriously ill, and confined to his bed.

The telephone of the Independent Booking Agency in the Knickerbocker Theatre Building, New York, is "1451 Murray Hill."

The annual Mardi Gras week at Coney Island will occur about the middle of September.

MUST TAKE PLAINFIELD.

It is said the deal whereby Keith & Proctor expected to play or book their vaudeville into Perth Amboy, N. J., in the Counihan & Shannon theatre there is off. It would have been in opposition to the Binou, which Feiber, Shea & Coustant, manage, as a "10-20" vaudeville theatre.

The cause of the failure of the project for Perth Amboy is said to have been the demand by the Perth Amboy managers that K & P take over their other house in Plainfield, N. J., as Counihan & Shannon intended otherwise to play vaudeville of their own in Plainfield on "dark" days and nights.

Keith & Proctor did not look upon this proposition as a rosy one, Proctor having a vaudeville house in Plainfield in conjunction with Harry S. Sanderson. They could not grasp the advisability of playing as opposition to themselves in a town the size of Plainfield.

In Perth Amboy it was well enough to play opposition, as long as the other fellow wanted to take the chance, even though in a town having trouble in getting on the maps at all.

ST. LOUIS HOUSES OPENING.

St. Louis, Aug. 5.

Plans are rapidly being completed for the season of 1909-10 and as usual the variety houses for the most part are the first in the field. Dates, houses, attraction and managers follow:

Aug. 8, Havlin's, Wm. Garen, mgr.; "The Cowboys and the Thief" (combinations).

Aug. 9, Columbia, agent, W. V. A. vaudeville; Frank Tate, mgr.

Aug. 14, Standard, Leo Reichenbach, mgr.; Miner's "American Burlesquers" (burlesque).

Aug. 15, American, John Fleming, mgr.; "Follies of the Day" (combinations).

Aug. 21, Gayety, O. T. Crawford, mgr.; Arnold's "Fads and Follies" (burlesque).

Aug. 22, Grand Opera House, 10-15-25-cent continuous vaudeville.

Sept. 1 (about), Imperial, David E. Russell, mgr.; combinations until November, then a dramatic stock company with an occasional star.

The Olympic, Century and Garrick openings will be next month.

RETURN TO "BLANKETS."

There was some talk around the Long Acre Building this week to the effect that the United Booking Offices intended going back to the old "blanket" form of contract.

It was said that S. Z. Poli had insisted upon the return to the old system. The other managers agreed, but after one contract was made out on the old form, so many complaints by managers about the salary called for caused the sudden abandonment of the scheme. Several managers' meetings were held this week, but up to date there has been no avalanche of contracts.

OPPOSITION BETWEEN RINGLINGS AND "BILLS"

Engagement of "Wild West" at Riverview, Chicago, Rumored to Have Caused It.

Chicago, Ill., Aug. 5.

The sensation of the year in circudom is the "opposition" which has recently developed between the Buffalo Bill and Pawnee Bill show and the Barnum and Bailey circus. For several years there has been a working agreement between the Ringling Brothers and Buffalo Bill. When Maj. Lillie took the management of the "Two Bills" show there was no intimation that the same arrangement would not remain in effect.

The "Bill show" "followed" the Ringling circus in the east and while there was a disposition to keep abreast of the times, there was no indication of a break with what is known as the "circus trust" until the "Wild West" reached Chicago.

The innovation sprung by Louis E. Cooke, who put the "Bill show" into Riverview Exposition was not looked upon favorably by the Ringlings, if rumor is right, and other matters led to a break which has been evidenced in different ways.

When "Kid" St. Clair's opposition brigade was jumped from the Northwest to Kansas, circus agents asked who was to feel the iron hand of the trust, and when inquiry showed that Buffalo Bill was ahead of the Barnum show in that territory the secret was out.

Col. Cooke is on the road, though he maintains an office at the National Show Print here. When his representative was asked concerning the "split," he replied: "You are trying to pump me, eh?"

Riverview is announcing in the "ads" that another surprise can be expected. It is believed that a circus will exhibit there within a few weeks.

STICKING TOGETHER.

Chicago, Aug. 5.

Oliver Scott, general agent, and George Aiken, railroad contractor of the John Robinson show, are traveling together it would appear. As far as is known neither one has visited the show since Zanesville. Each agent keeps his eye on the other.

CONTRACTED WRONG DATE.

Chicago, Aug. 5.

An ambitious young man named Becket tried his hand at contracting for the Sells-Floto show recently. He "made" Bloomington, Ind., and somehow contracted the town for Aug. 14 instead of Aug. 16. This ended his career as a contractor.

The Sells-Floto organization exhibits at Bloomington Aug. 16, and the Hagenbeck-Wallace show will be there Aug. 31. These two circuses also have opposition at Brazil, Ind. A newspaper which commented upon the fight stated that W. E. Frankling "learned the business under Ben Wallace." Mr. Frankling would not admit as much, and other showmen do not allege such a thing.

The plans for launching the Forepaugh-Sells show are being held up just now. The Ringling forces find their time occupied with other matters.

\$2,900 IN SUPERIOR.

Superior, Aug. 5.

The Sells-Floto show did \$2,000 here, considered good for this town. Hagenbeck-Wallace did less than \$2,000 last season.

NERVOUS SITTING STILL.

Chicago, Aug. 5.

R. M. Harvey, general agent of the Hagenbeck-Wallace show, has been breaking all records this season for getting across the country. He is in a sleeper four or five nights weekly, and constantly on the go. Harvey was in Chicago a few hours Monday night, witnessing about half of "The Follies of the Day" at the Great Northern. At 10 o'clock Harvey excused himself, saying he must leave at 10:30 p. m. for St. Joseph, Mo. He will visit the show at Larned, Kan., on Friday of this week.

INSPECTION CAUSES LOSS.

Chicago, Aug. 5.

The Ringling Brothers lost Laramie, Wyo., July 30, being held up at the Wyoming State line by officers, who inspected all of the stock in accordance with the State law.

BAY STATE SHOW QUILTS.

Col. Charles Seeley, joint owner and general manager of the "Great Bay State Circus," a wagon show playing through Massachusetts, is in New York, registered at the Hotel Avon. It is understood that the Bay State organization has disbanded. Oscar Lowande was interested in the property, which had a whole summer's bookings in Massachusetts.

For the greater part of the season Lowande remained back with the show while Col. Seeley worked the advance. Disagreements arose between the joint owners and they agreed to give up the tour. It is said that the outfit will be sold.

NORRIS-ROWE PROSPERING.

Chicago, Aug. 5.

In spite of rainy weather the Norris & Rowe tour of eastern Canada opened with every indication of success. Arch Donaldson, of the Donaldson Lithographing Company, recently exhibited three notes of \$750 each which the show has paid since Milwaukee, and a new edition of paper has been commenced upon, which is taken to mean that paper bills were paid before an attempt was made to lift the notes.

WEATHER TOO HOT.

Chicago, Aug. 5.

The hot weather recently has been very hard on the animals with the various tented enterprises.

The Ringling Brothers lost a giraffe at Boulder, Col., the Barnum and Bailey Circus lost several valuable horses, and other shows have suffered.

TWO SHOWS IN BRIDGEPORT.

It is reported that both the Ringling Bros. Circus and the Barnum-Bailey show will winter at the end of the season in Bridgeport, Conn., for many years the cold weather home of the Big Show. Already alterations and extensions are being made in the old quarters, in order to give space for the accommodation of the two shows. Part of the extensions are made in consequence of the Ringling Bros.' new decision to winter their stock at headquarters. It has up until now been the custom to ship the draft stock and other horses belonging to the circus to the country, where they are cared for at a contracted price.

With both shows wintering in Bridgeport circus people in New York were at a loss to figure out what the respective opening stands would be next season. The general opinion was that inasmuch as the Madison Square Garden opening for the Ringling show this season was a costly experiment for the brothers, they would go back to their old scheme of opening the season in New York with the Barnum-Bailey circus and ship the Ringling outfit to Chicago, where the Barnum-Bailey circus opened this year to indifferent returns.

No intimation has been received as to the winter location of the "Two Bills' Wild West." It was long ago known that they would not winter in Bridgeport, but Maj. Lillie has not announced his future plans.

KEEPER KILLED BY ELEPHANT.

Sydney, Australia, July 4.

Harry Dale, an attache of Wirth's Circus, was killed last week by an infuriated elephant. The elephant charged the keeper twice, finally pinning him up against a railway truck.

Extensive litigation is proceeding in the court over a matter claiming damages against the Wirth Bros.' organization. The show tent blew down at Orange during a performance some months ago. Among the injured was a young woman who has been in invalid ever since. Prosecuting counsel alleges negligence in tent erection.

ANIMAL PANTOMIME BY MULES.

Billie Burke has entered into an arrangement through the Miller Bros., owners of the "101 Ranch" Wild West, to stage for vaudeville an animal pantomime, using the troupe of trained mules exhibited at Brighton Beach last summer by "Uncle Dan" Boyington under direction of the Millers. "Uncle Dan" is showing his mules on the park and fair time this summer and is to be a feature at the New York State Fair, Syracuse, Sept. 13.

"Uncle Dan" is said to be the only man who ever trained a buffalo to handle a routine of tricks, and is quite confident that he can teach his fourteen mules to work out a pantomimic story within the limits of a vaudeville stage.

During his visit to New York last week Joe Miller, of the Miller Bros., declared that the "101 Ranch" Wild West was returning toward home after its first invasion of Atlantic coast territory with a substantial profit. His way of expressing it was "We have made enough money in the east to burn a wet mule."

AN AUTO-DRAWN CIRCUS.

A theatrical man lately returned from an automobile tour in New England brings the first intimation of a new wrinkle in circus transportation.

"I was driving into Lewiston," he said. "In the early morning, and just outside the city limits, I passed the strangest caravan in my experience. Seven circus wagons were hooked one behind the other, and at the head puffed a fine, big, high-power automobile, which was making about eight miles an hour hauling the queer train.

"The wagons were covered with canvas, and I could not catch the name of the outfit, but the owner has certainly dug up a modern scheme for moving his show from town to town."

RHODA ROYAL ENGAGING.

Chicago, Aug. 5.

Rhoda Royal, of the Sells-Floto show, was in Chicago recently, engaging people for certain kinds of work.

He went out to Elgin last Saturday and witnessed a performance of the Barnum and Bailey show.

CORY ENGAGED MATRIMONALLY.

Chicago, Aug. 5.

Charles E. Cory, general manager of the Hagenbeck-Wallace circus, will be married this fall to a society woman of Lafayette, Ind.

BOTH WAYS FOR GOLLMAR'S.

Chicago, Aug. 5.

The Gollmar Brothers' exhibit at Waukegan, Ill., shortly and having a "shut-out" with the Northwestern were surprised when the Sells-Floto show arranged with the Belt Line to make that town five days in advance of the Gollmar date.

On top of this the Association has forbidden the Waukegan bill poster from posting the Gollmar paper because that show failed to sign the agreement this spring.

GOING INTO CIRCUS BOOKINGS.

Fred Zobedie, the equilibrist, well known in the circus world, and who lately opened a booking agency in the Long Acre Building, New York, expects to deal extensively in circus bookings for next season.

KEPT OUT PRESS AGENT.

Charleston, W. Va., Aug. 5.

When the John Robinson show exhibited here recently Sam Joseph, the press agent, did not show up in the editorial department of the Gazette.

Late at night he met the editor on the street and explained that the business manager of the paper would not let him upstairs.

ENGAGING NEXT SEASON'S ACTS.

Grand Rapids, Aug. 5.

John Ringling has been with the Barnum-Bailey show for the past few days re-engaging acts for next season.

Business with the circus continues very big.

John Waller (Waller and Magill) is dangerously ill at his home, 1314 Kings Highway, Brooklyn. Mr. Waller's recovery was despaired of early in the week.

PROPOSED TARIFF CHANGE FAVORS FIRM OF PATHE BROS.

New Schedule Lets French Firm Import Negatives at Low Rate While Independents Pay Big Price to Clear Positive Films.

Washington, Aug. 5.

S. Lubin of Philadelphia and other moving picture manufacturers appeared last week before the Congressional Tariff Conference Committee with the plea for protection on the proposed new schedule. The picture men explained the vast amount of capital tied up in this country in the industry, and declared that Europe was prepared to flood the market with positives should the tax be removed.

Accordingly the schedule was arranged with a tax of 25 per cent. ad valorem (that is, 25 per cent. of the goods' value) on negatives and 1½ cents per running foot on imported positives.

The explanation of this is plain. Equally plain is the advantage which this rule works—or will work, if the bill passes as it stands—to the Pathe Bros. The Patches import only negatives and turn their positives out in American factories. Therefore they will have to pay a tax only upon a few negatives from which they make a large number of positive reels.

On the other hand, the independent dealers in America import all their reels in positive form, the negatives having been made in foreign factories. As it works out Pathe can get one subject into the country for something like \$25, and from it make a hundred copies, the total tax on which being the same \$25. It would cost the independents \$1,500 to get that amount of positives through the customs.

PICTURE INSTRUCTION FOR SAILORS.

Chicago, Aug. 5.

The Kleine Optical Co. of this city has received a commission from the Navy Department to supply picture reels to the United States men-of-war for the instruction and amusement which may be afforded the officers and crews of the boats while on sea duty.

The U. S. S. Vermont, of the battleship class, will be the first to be equipped by the Kleine Co., which is taking pardonable pride in having been selected by the Government to take charge of this important work.

As the ships in sailing around the globe touch the ports where the Kleine Co. will establish picture depots, the used film will be replaced by the latest pictures.

LICENSE HOUSE DESPITE PROTEST.

San Francisco, Aug. 5.

Several moving picture theatre managers appeared before the police commissioner recently to oppose the granting of a license to Frank B. Ross for the operation of a nickelodeon at 2002 Mission Street, claiming that that neighborhood was already plentifully supplied with entertainment places of the same sort. Ross got his license.

The Patents Co. supplies four exchanges in San Francisco. When the holding company was formed and the \$2 royalty placed on machines, one of the company's

promises was that it would regulate the opening of too many houses in the same town or district. The San Francisco message does not state whether the new Mission Street house will apply for "licensed" film.

TAKE QUESTION BEFORE COMMISSION.

Washington, Aug. 5.

That the moving picture trade will not comply with the arbitrary commands of the express companies as to how the films shall be packed for shipment without a struggle became evident a few days ago when a complaint was filed before the Interstate Commerce Commission here by the Kleine Optical Co. of Chicago, and others.

The picture men declare that they are already paying an excessive rate of express charges, and the new regulation, requiring that reels be packed in heavy metal cases in addition to wooden boxes will entail an extra cost to the trade amounting to \$10,000 a week.

The petition urges the commission to declare the new demand of the express companies as excessive and unreasonable.

GETTING IN LINE.

Harrisburg, Pa., Aug. 5.

There is a good deal of talk among the moving picture theatre operators in the state about testing the constitutionality of the new state law compelling widening of aisles and other details of construction. It was thought at first that the new regulations would put a great many theatres out of business.

In spite of the "fight talk," it is apparent that the showmen are about ready to give in, for from all over the state come reports of the managers reconstructing their houses to comply with the new law.

M. P. OPERATIVES FIX UNION WAGE.

The Moving Picture Employees' Union, organized some weeks ago, established a minimum scale of wages to be paid to the various classes of nickelodeon workers, during the semi-monthly meeting of the union in its headquarters, 1142 Willoughby Street, Brooklyn, last Sunday. The scale provides for a flat salary rate of \$18 weekly for "ill. song" singers, machine operators, lecturers and piano players.

Moving picture men declare that there is no necessity for establishing a wage scale around New York. Competition has put the picture house manager on the alert. He has found it necessary to secure the best possible operatives and musicians to offset the inroads of competitors and is willing to pay prices far above the new union scale to skillful help in these departments.

The next meeting of the Brooklyn Union will be held at the Willoughby Street headquarters to-morrow morning at 11:30.

EXPRESS COS.' DECISION.

The board of traffic managers of the express companies have in some degree modified their order that moving picture reels must be shipped in heavy metal packages. A few days ago the board was in conference with the joint committee of Patents Co., representatives and F. S. A. members, appointed at the Atlantic City convention.

Following the conference the Patents Co. sent out a circular notifying its exchanges that the express companies would accept for transportation films in the familiar tin boxes which were tabooed in the original notification. Fibre boxes and pails only are now under the ban as packing cases for films.

Says the Patents Co.'s circular: "Notice making this change effective Aug. 1 will be sent out by the express companies to their agents, so that, beginning with Monday, Aug. 2, shipments can be made in tin boxes enclosed in either wooden boxes or fibre boxes."

Several of the exchange men, however, after making investigation into the various modes of packing films, have decided that, quite aside from the requirements of the express companies, heavy metal boxes for the packing of films represent a good investment, being an economy in the long run, and have ordered them from the makers. The heavy boxes, they say, last longer than the tin ones, and represent a saving in the end.

DECISION DOESN'T PLEASE.

Paris, July 26.

VARIETY recently mentioned the case before the courts whereby Pathé Frères appealed against the decision of a lower tribunal condemning that firm to expenses for having appropriated the plot of G. Gourteline's famous play, "Baubouroche," for a reel placed on the market, and which they called "Your Wife Is Deceiving Us."

Pathé has won his appeal, the court deciding that as a matter of fact, the plot was not particularly new, and it was only the masterly style in which Courteline treated this subject of a woman's infidelity that counted. Therefore there could be no monopoly on the question. But the Society of Dramatic Authors has now decided to take up the case, for the benefit of all its members, and will appeal in its turn to the Court of Cassation for a new trial.

EXHIBITORS GET RESPITE.

Buffalo, Aug. 5.

The moving picture exhibitors of Buffalo have a short breathing space in their long continued fight for Sunday performances. Justice White's court is the only one in operation during August. It was here that the public prosecutor received his worst setback a few days ago, and he has shown no disposition to again bring his cases there.

All the other courts are closed until the September term opens, so the prosecutor practically finds his hands tied for thirty days. The theatre men declare that they can open Sundays until then, and in the meantime hope to create a public sentiment in their favor, which will be a powerful factor when the real test comes in September. It is admitted by everybody concerned in the controversy that public sentiment will decide the issue next fall.

MELIES HAS PATENTS LICENSE.

George Melies, the French moving picture manufacturer, is back in the Patents Co. fold. Announcement was made recently that he would begin to release subjects under a Biograph-Edison license in the early fall.

Melies belonged to the old Edison coterie before the coalition of the Edison group and the Biograph Co. At the film convention last January it became known that the French manufacturer had been "frozen out." The ostensible reason for this was that the Melies people had made plans to establish a Chicago studio and manufacturing plant in the Criterion Theatre there, and that one of those principally interested in the American venture was Max Lewis, owner of the Chicago Film Exchange.

It was believed for a time that Melies would develop into the chief American independent, but the sudden arrival of J. J. Murdock and his International Projecting & Producing Co., overshadowed the enterprise in the independent field.

It is likely that Melies will release one reel a week. The combined releases of the Patents Co. licenses now amount to 18 weekly. The Melies addition will increase this by one. It is likely that other "Trust" producers will increase the number of their releases shortly.

NEW AUSTRALIAN LAWS.

Sydney, July 4.

The new legislation is creating something of a panic among the smaller biograph houses. The act calls for the remodelling of many of the picture "palaces" that are fearfully lacking in many details.

The two leading houses here (Spencer's and West's) are showing a twenty-minute film depicting incidents in the life of Napoleon Bonaparte. The reel calls for much stage mechanism. At the Spencer house a staff of effects men have had the busiest time in their lives. The picture is a great draw.

Picture-King Spencer, having secured the sole rights of reproducing the Edison films, is putting on several of that firm's best productions. The American flickergraphs are proving very successful, and are worthy rivals to their more experienced contemporaries.

O. T. Crawford has re-leased the Shubert, New Orleans, for another year. The house will be continued with a policy of moving pictures and popular priced vaudeville.

Bridgeport, Conn., will have a new picture theatre. W. O. Laughn has contracted with a local firm for the erection of a building for that purpose on Main Street. The house as planned will have seating capacity for 1,000. Vaudeville will be shown in connection with the pictures.

Tuten's Moving Picture Theatre at Ward Avenue and the Boardwalk, Rockaway Beach, N. Y., burned Tuesday (Aug. 3). 300 persons were in the theatre when the fire started. They all got to the boardwalk without injury.

"The Girl From Rector's," with the same cast as presented the play at Weber's Music Hall on Broadway, will commence its season Aug. 21 at the Grand Opera House.

NEW ACTS NEXT WEEK

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

William H. Thompson and Co. (New Act), Fifth Avenue.

Fred Watson, Fifth Avenue.

Loisette's Pigeons, Fifth Avenue.

The Seven Paresoffs, American.

The Great Whittle (New Act), Brighton Theatre.

"Peter."

"Monkey Act."

35 Mins.; Three.

Hammerstein's.

"Consul" or "Peter"; "Peter" or "Consul"? There was more interest displayed in the respective merits of the two "monks" when "Peter" made his New York debut at the Hammerstein's Monday afternoon than is shown around the 42d Street corner on a Presidential election. There's no choice, and "Consul" reached America first, showing at the American Music Hall, New York. That just about settles the question. It isn't which is the best, but which got here first. A monk is a monk. What they don't do naturally they have to be trained to do. Accordingly "Consul" and "Peter," each has been taught nearly the same routine, so it would seem that instead of it being a matter of opinion as to which animal has had the better training, it should be told instead which did these things first, and if not either "Consul" or "Peter," then which "monk" was the first. "Consul" smokes in a superior and more humorous way than "Peter." "Peter" rides a bicycle and roller skates much better than "Consul." "Peter" does a few funny little dance steps which "Consul" does not. "Consul" has some table work which "Peter" hasn't. Either can ape the other. There is more comedy noticeable in "Consul" than "Peter," but "Peter" may yet have to secure his "land legs" and grow familiar with his surroundings. But "Consul" and "Peter"; "Peter" and "Consul." It's enough to make one tired hearing the talk wasted over the "monks." The audience laughed and applauded just about in equal quantity at "Peter" as they do for "Consul." The "Peter" stage setting looks much nicer through the well groomed trainer, who has a neat looking young woman for an assistant. The "monkey thing," however, hasn't received a stupendous spurt in New York, and the town will sail along just the same. Both "monks" can amuse, and it is really marvelous to see an animal ape a human being so closely. *Sime.*

Estelle Rose.

Character Songs and Changes.

14 Mins.; One.

Majestic.

On early at the Majestic, Estelle Rose created a real impression. She has a good stage presence, agreeable voice and a highly entertaining series of character changes as incidental to her songs, all belonging to the list of popular productions of "Tin Pan Alley." An Italian number, appropriately dressed, went nicely, and an Irish song brought about another costume change at the finish. As a light number for the early part of a "pop" show, she should be valuable.

Rush.

NEW ACTS OF THE WEEK

Edward Abeles and Co. (2).

"Self-Defense" (Tragedy).

17 Mins.; Four (Special Setting).

Fifth Avenue.

The audience at the Fifth Avenue Tuesday evening liked "Self-Defense," a playlet written by George Broadhurst. That evinced liking through several curtain calls for Edward Abeles, the principal, and his excellent company of two, settles it probably as far as the managers are concerned. All audiences the piece appears before may also show approbation. Still the appreciation is begotten through the gruesomely descriptive pantomime of a dumb boy explaining by gestures and objects how his drunken brother-in-law killed his own baby by battering it against the floor; strangled his wife who threatened to call the police, and how the murderer was finally stabbed to death by the dumb youth in self-defense. The scene occurs in the private office of the District Attorney (Ralph Delmore). An assistant (William Mack) informs his chief he believes the mute, charged with the murder of the three persons, to be innocent, prevailing upon the District Attorney to watch the boy detail the circumstances of the crimes. The boy is ordered before the District Attorney, when he goes through the happenings of the evening when the triple murder occurred with promptings and queries by the Assistant, spoken in a smattering of English and Italian, the dumb boy being of the latter race. Messrs. Delmore and Mack—for vaudeville—are unusually good, Mr. Mack as the Assistant District Attorney who wants his superior to obtain the same conviction of the boy's innocence he has, playing with a sincerity that becomes paramount almost to the piece itself before the mute enters. Mr. Delmore has a couple of lines abruptly spoken which cause involuntary laughter. Mr. Abeles' pantomime at times is speaking; at others the brief explanations made by the Assistant are quite helpful. Granting that the sketch is a success in vaudeville, and crediting Mr. Abeles for the very capable company, the success should lie entirely with the author, who must have been intently watching muddy waters for a long time just before he "doped" out the scenario. This is the first try by Mr. Abeles in anything as serious as his mute, who is dumb but not deaf. The star of the vaudeville piece was late of "Brewster's Millions," and has acquired his fame as a light comedian. *Sime.*

Carrie DeMar will play Young's Pier, Atlantic City, Aug. 23, appearing at the Brighton Theatre the week following. Miss DeMar's time throughout the season until her European engagements call her away has been asked for by United managers.

Annette Graff of the Morris office in Chicago, came to New York this week to inspect the headquarters of the circuit. It's Miss Graff's first visit here. The first thing the young woman said as she reached 42d Street was "What makes it so light?"

Leander Brothers.

Comedy Bicyclists.

10 Mins.; Full Stage (Special Setting).

Fifth Avenue.

The Leander Brothers may be new to New York. They are two comedy bicyclists, costumed as a Hebrew and Irish sailor respectively. The setting is a surf scene, the brothers entering locked together, resembling a boat, quite effective until the lights are turned up, much too soon. The remainder of the act is mostly comedy, without any riding of note, nor is the fun above the conventional. The new character is the Hebrew, but this does not get beyond the make-up, the act being in pantomime throughout. The Irish sailor with his red whiskers recalls some bicycle rider forgotten at the moment, and as he works considerably like the forgotten one, it is possible the man has appeared in some other act in the same character dress. For a finish there is a dive through a window by the Irishman, with a breakaway side wall falling down on the Hebrew, papered openings in both allowing each to break through. Opening at the show at the Fifth Avenue, the act did fairly. *Sime.*

Reggie De Veulle and Juliette Dika.

Songs and Dances.

Full Stage.

American.

Reggie De Veulle was the "French dancer" in "The Queen of the Moulin Rouge." For two or three minutes in that performance, De Veulle did a song and dance that received much applause. Juliette Dika was formerly of Paula and Dika. Together at the American on Monday afternoon, they gave a sorry exhibition. It may have been intended as a naughty performance. Perhaps the management wished for that, but the wish did not come out. De Veulle seems to think more of himself as a singer than a dancer. The audience couldn't see him as either. In "The Queen" he was happy. In vaudeville he was miserable, and left the audience feeling just that way. The act filled with two numbers from the show, dragged, had unnecessary waits, and never had a chance to pass after the first five minutes. *Sime.*

Burt Earl Trio.

Banjoists.

14 Mins.; One.

Hammerstein's.

Burt Earl has added two young men to his vaudeville act. They now appear in three sections, the trio opening in a selection, followed by Mr. Earl in his single imitation of a "souse" going home and arriving there, the Trio closing with "Stredella" and a medley of popular airs. The feature still remains the imitation. The additions give more volume to the banjo playing, though they do not improve it markedly. Mr. Earl announces that the "Stredella" number is the most difficult operatic selection ever attempted upon a banjo. In the imitations, Earl has some talk which brought a few laughs. The imitations caught laughs as well. The remainder of the turn is "straight." *Sime.*

George Austin Moore.

Singing Monolog.

14 Mins.; One.

Fifth Avenue.

George Austin Moore reappears in New York vaudeville, alone this time, with songs and stories, all in dialect excepting the first selection, "Dublin Daisy," a pretty number. Mr. Moore should do well as a single talking and singing act. He might talk more. It doesn't seem the best scheme to tell a joke in dialect, following that up at once with a song in the same dialect. Mr. Moore did this in "coon" Swedish and Italian. He might mix it up more. Each character bit (without make-up) was first class, the "coon" portion particularly, while with Swedish, though not altogether unfamiliar, it is a line that has been little dwelt upon in vaudeville. Mr. Moore might go after that strong for distinctiveness, exercising care that the enunciation of the difficult dialect is not over-smothered. When you talk about dressing, George is there a mile. He looks good on the stage in full evening clothes, but George ought to reduce the coloring on his face, and stop wearing such a high collar. You could almost pity the young man, with his head held up by a choker about four inches from the collar band. It was so high that Mr. Moore never saw a person in the orchestra. He could only see the first and second balconies, unless he wanted to take a chance of breaking down the collar. *Sime.*

George Warrington and Co. (3).

"The Book Agent" (Farce).

23 Mins.; Full Stage (Special Interior Set).

Majestic.

The Majestic audience Tuesday evening seemed to find a vast amount of amusement in "The Book Agent," a new farce containing some rather novel ideas, but seriously handicapped by inferior players. Mr. Warrington plays an old man most conventionally. He appears as the owner of a razor shop, his only assistant in the business being a pretty daughter (the lack of a program leaves the names of the minor characters in obscurity). The old man is very explosive and short of temper, his particular aversion being book agents. It so happens that the daughter is in love with a book agent, a flash type, who tries to sell books to the old man. They make a trade in which the razor seller is badly beaten by the young wide-awake, and he gives way to his prejudice against the class to sanction the wedding of daughter and young man on the score that the youngster's cleverness is needed in the razor business. A second old man, also a book agent, comes into the plot, a foil to the hustling youngster. The young man is the best of the cast. The others play rather crudely. The razor seller has filched the best lines from "The House Next Door." J. E. Dodson in that play has occasion from time to time to say "It's bitter, bitter," in the tones of a querulous old man. Warrington uses the same line, but does not give it any real significance. The sketch has large laughing values for the audiences which gather in the "pop" houses, but its fate in a big vaudeville theatre would be problematical. *Rush.*

Johnny Stanley and Co. (3).
Singing and Dancing.
18 Mins.; One.
Majestic.

Searle Allen is responsible for Johnny Stanley's new vehicle. In it the writer has followed closely upon the constructive lines laid down in his former skit, "The New Reporter." Stanley's efforts in the new sketch are supplemented by three people, but the "Co." is never given half a chance to win attention. Once Stanley gets upon the stage he monopolizes the centre. By giving the "Co." a little more prominence Stanley would enhance the value of his offering a good deal, particularly in the regard that it would advance the quick give-and-take of dialog. As the sketch stands there is only a fair amount of that swift repartee which Allen always manages to get into his arrangements. The talk isn't all new matter, but it comes across quickly and serves nicely to sustain interest. The act opens before a special drop in "one" showing a sort of panorama of Washington. Three tourists saunter across the stage. In conversation they make known their need of a guide. This is the entrance cue for Stanley who appears in the character of a fly young man searching for "marks." A minute or two of talk brings him into a first rate song. There is then more talk, much of it being by Stanley alone and in monolog form. Another song with an incidental dance in which the three tourists (two men and a woman) are concerned, makes a capital finish. One of the tourists, in the character of a stupid Englishman, furnishes a foil for Stanley. His main duties are those of a "feeder," although the character does not offer the possibilities for quick exchange of talk nearly so well as "The New Reporter" list of characters. The essence of Allen's sketches has always been the "hurry-up" style of comedy. In the Stanley arrangement he misses it by a narrow margin. Probably further playing will remedy this slight defect. As it stands the Majestic audience found it highly entertaining, as should any other vaudeville gathering.

Rush.

Gillett's Dogs and Monkeys.
"Coney Island" (Pantomime).
10 Mins.; Full Stage (Special Setting).
Fifth Avenue.

A new "dog act" is presented by Gillett, the animal trainer, at the Fifth Avenue this week. In it there is no "drunk." Nothing remains of Mr. Gillett's former number excepting the animals, and a patrol wagon at the finish. The miniature scene represents Coney Island. A thieving monkey makes the most fun, "lifting" everything in sight and finally stealing a dog from one of the houses. A couple of bulldogs dive from a high board into a waving "sea," and there are several things about the new act not before shown in dog training. The animals appear alone upon the stage. There are as many as eight or ten dogs and monkeys working at one time in sight of the audience. None interferes with the other, and it is a mystery how they have been trained to avoid contact or confusion. The act Gillett now presents is capable of unlimited fun, and ought to become a very big dog act on the programs. It's all right as it is.

Sime.

Trovato.
Violinist.
17 Mins.; One.
Hammerstein's.

Trovato appeared at Hammerstein's, New York, last Sunday, for the first local appearance, following a tour over the Orpheum Circuit. Trovato scored a hit, going much better in the theatre where no open windows hindered him, than on the roof in the evening. As a violinist Trovato, with a mustache and dressed in white duck, is attempting to be known as a little different from the rest through "freaking" somewhat. The violinist holds his instrument as a 'cello throughout, playing while seated upon a chair. The second "freak" is a Creatore effort of violently shaking his head and body, and in addition apparently leading the orchestra. In the "rag" pieces, however, the orchestra had its troubles, for Trovato places little tricks in the bow, changing the tempo often, and as this is his best applause winner, takes all kinds of chances. Trovato's "ragtime" playing is extremely enjoyable. He secures short snappy notes in blend with the "rag," making all very musical, and with his false exertion, very entertaining. Four numbers were rendered, two "classy." One of these might be dropped, sandwiching the straight selection between the two "rags," closing with the better of the latter, which was his first on Sunday evening. Trovato, when concluding, rushes for the wings as though someone wanted vengeance. It's not a bad exit, but rather too hasty for anyone who seems inclined to linger as long on the stage as Trovato. "Rag time" playing on the violin brings home a hit in vaudeville. While Trovato is not the first to use it in New York, he is the best heard up to date, and could easily win out in any house.

Sime.

Malcolm Scott.
Burlesque Female Impersonations.
American Roof Garden.

Malcolm Scott, who is said to be the highest salaried eccentric in England, gave a test performance at the American Music Hall a week or so ago. At that time he used a good deal of material which expert observers thought would be foreign to the understanding of American audiences, although his burlesque on the "Salome" (the finish of his act) was hailed as an immensely clever bit of travesty. Scott must have learned a lot since then and caught the pulse of his new audience. Monday night he commenced his first New York engagement, after a week at Rockaway. From the attitude of the audience, he bids fair to establish himself solidly. His style of comedy may be a bit rough, but there is real humor in the man. Much of his matter has been Americanized, and in the bit of talk toward the middle of the turn there occurred several effective hits on matters which are just now engaging public attention. One was a reference to the tariff discussion. Scott makes his appearance in a caricature of feminine clothes. A burlesque dance or two, bits of talk and a song fill in the first part and a change of costume, tight fitting and skillfully designed to accentuate his awkwardness, brings him forth again for a screamingly funny "Salome," by all odds the best thing that has been done since the "Salome" wave and its accompanying travesty swept over vaudeville.

Rush.

Yvonne Lamor.
Songs.
12 Mins.; One.
Fifth Avenue.

There are a hundred "single women singers" around New York this summer who would have thanked Messrs. Keith & Proctor forever could they but receive a chance to appear at the Fifth Avenue. It may be said also that ninety out of the one hundred could do just as well, and a majority much better than Yvonne Lamor, an English woman who, for her first American appearance, has selected current New York topics for a song, while falling back for her one best bet on what looks to be the song hit of the summer, "My Wife's Gone to the Country," published in New York. Besides these two, Miss Lamor gave what the program said was an "Impression of Yvette Guilbert." It may have been. Also there were two changes of costume, the first accomplished by discarding a hoop skirt, revealing a brown costume, and then a long French soubret dress, to sing about "My Wife," but really, if the incongruity of a foreigner wishing "Harry Thaw should go free" might be overlooked, even in a topical song, it doesn't strike as just right to hear the same woman hollering "Hurrah" because "her" wife has gone away. Mr. Vaudeville need hardly go to Europe to import singers of American songs.

Sime.

OUT OF TOWN.

Edwina Barry and Co. (5).
"The Home Breaker" (Comedy).
20 Mins.; Full Stage (Interior).
Majestic, Chicago.

Whoever is responsible for the little farce has struck an original and most amusing idea and fitted Miss Barry better than most players are. There is very little plot and many situations. The wife of a minister engages a servant girl. Just as she telephones to an employment agency, the maid of the house enters seeking the position. She insists that she will properly perform her duties. The servant is Miss Barry. When entering on her duties she tells her mistress that she had many positions and had to resign because each master of the house insisted on kissing her. An uncle of the minister arrives from the sea. He is a captain, old but frisky. He kisses and embraces his nephew's wife, while the hired girl looks on, suspecting the young wife of perfidy. When the captain is alone, the queen of the kitchen tries the same formula with the veteran. The wife's aunt arriving the minister embraces and kisses her. This gives the servant girl another hint, and she persuades the clergyman to kiss her, which he does. She finds his picture on a table and puts it in her inner skirt pocket, where she has a large collection of those she has osculated, old gentlemen being her choice among the collection. The kissing implicates the members of the family and complications follow. The wife accuses the husband and vice versa. They decide to separate. The girl, finding herself in a domestic fizzle, also packs her trunk and leaves after a happy reunion. Miss Barry suggests Katie Barry in eccentric comedy. The company is good. The act made a real hit. It should duplicate its success on any bill.

Frank Wiesberg.

Six O'Connor Girls and Will J. White.
23 Mins.; Full Stage (13); One (10).
Young's Pier, Atlantic City.

From its first appearance not much in its favor can be said about the offering. There was some plot, lost in the running. Near the opening, when the girls sang "Annie Laurie" excellently, it brightened up. After that nothing happened. The voices were only fair and the costuming mediocre.

I. B. Pulaaki.

Renee Family (5).
Songs.
15 Mins.; Full Stage (Special Set).
Steeplechase Pier, Atlantic City.

A family consisting of father, mother and three daughters, do an exceptional singing act. The act has played the west and it looks as if the east would keep them for awhile. They work in five scenes, using their own sets. The singing is operatic and well rendered. The costume changes are made quickly so that the action is fast and smooth.

I. B. Pulaaki.

John Weil,
Magician.
12 Mins.; One.
Majestic, Chicago.

The program says this is John Weil's American debut. He has a slight foreign accent. Weil is a clever palmist, but shows nothing out of the ordinary in prestidigitation, and nothing striking about his exhibition, aside from the fact that he is quick and precise.

Frank Wiesberg.

The Cornell-Wilkins Co. (3).
"The Man From Lonesome Town"
(Farce).
18 Mins.; Full Stage (Interior).
Empire, Butte, Mont. (July 25).

Harry Cornell, a stock leading man of some fame in this section, turned out the piece at the Empire. It is a cleverly written little farce, with impossible though laughable situations. The story commences somewhat familiarly by Jack Crandall (Mr. Wilkins) telling his spouse to explain his absence over night that he was held in a broken Ferris Wheel at Coney Island. When the wife (Alice Worthington) declines to accept that version, he tells of an old friend, the Rev. Smith, who is later impersonated by Mr. Cornell, marking the conclusion of the sketch with a series of artificial tales, which the better half accepts. Each principal played well. Miss Worthington is a handsome woman. The playlet will no doubt proceed along the Pantages' Circuit, of which the Empire is the Butte spoke.

H. T. Ashlook.

George Harrison has been appointed manager of the Orpheum, Lincoln, Neb. Harry E. Billings will have charge of the Orpheum, Sioux City, replacing David Beehler, who will join the headquarters staff of the Orpheum Circuit.

Vardon, Perry and Wilber, "Those Three Boys," leave for England next Wednesday, opening at the Hippodrome, Leeds, on Aug. 23.

May Yohé is in Australia, but wants to return to New York and try vaudeville all over again. She has petitioned Pat Casey to act.

EDDIE LEONARD'S MINSTRELS.

The "Eddie Leonard's Minstrels" have framed up a first-class blackface organization for the popular priced legitimate time, which the show intends playing. The glitter and glare of the "\$2 production" is missing, if it's ever needed, but what's more to the point, Mr. Leonard and his minstrel organization give a good straight-from-the-shoulder cork show, full of the catchy music of the popular brand. When the revision always following the opening performance of the season is through with, the minstrels should be a rapid sure-fire hit.

They were a big laughing and applause success before a very large audience at the Hudson, Union Hill, N. J., last Monday evening, having given the premiere at that house the previous Saturday, playing a "sacred concert" on Sunday. Tuesday night the show appeared at Saratoga.

The prices at the Hudson, together with the crowd, were the same as Mr. Leonard expects to play to during the season. Therefore, the manner in which the house accepted the performance is the best criterion of the quality of the show for its class. The audience liked everything and everybody, especially Eddie Leonard. "Went wild" is the proper description of Eddie's effect on the audience.

Geo. Thatcher, that sterling minstrel, on one of the "ends" opposite Mr. Leonard in the first part, and following the entire show was the laughing hit of the evening up to then with his simple string of talk, delivered as only this one of the minstrel-pioneers can. Mr. Thatcher did not try to soar high. In his short but humorous talk directed at the interlocutor, he told a little old and some new matter, tripping over the words in his inimitable way, and finishing with a story to a great big laugh. Everybody must have regretted that the blackface sketch "Way Down Yonder," programed as Mr. Thatcher's during the olio, was not given, owing to the length of the vaudeville section, which contains seven acts.

Technically, though the house seemed not to observe any shortcoming in the show, the olio is too long, and needs just such a piece as Mr. Thatcher is capable of producing and playing to give it a proper finish. There are not too many acts, perhaps, in the olio section, though one is near useless there, but some occupy too much stage time.

The minstrel first part ran fast, without any "stalling" or needless encores—nor talk, for that matter, although the repetition of dancing by the Field Brothers did not exactly fit in for the repeat with Mr. Leonard, after they had appeared in their own song and dance number earlier. Over-dancing by anyone should be avoided.

With the Morton-Jewell Troupe, a fast club juggling act of four people in a neat setting opening the olio; the Field Brothers in a "loose" dance following and refusing an encore it looked for all the world as though the stage manager was right on the job, and the specialties would establish a record for brilliantly moving on and off. But Quigg and Nickerson in a musical sketch remained too long, much too long, playing

three selections on the concertina, alone, and giving a couple on the brasses successively. The act holds some comedy which made the people laugh, and they enjoyed the music apparently, but the turn should be cut in half.

The same thing should happen to Harry Jolson's single act in the next to closing spot. Mr. Jolson gave his act, including a burlesque operatic number, and for an encore did another "operatic burlesque." It's a difficult spot anyway. Jolson ought to be tickled to death to get through quickly, which would bring him just as much if not more.

Both these acts and any others in the show with a tendency to drag out their offerings might take notice of Eddie Leonard himself, in the first part and olio. Mr. Leonard is "hogging" nothing, playing sharply and cleanly. In the olio the drop fell on his applause, and that helped Jolson, who followed. The latter is now announcing his imitation of Leonard's "Wha, Wha" as "an imitation of an imitation of Eddie Leonard." This, of course, turns it into a travesty, which Jolson's imitation always has been, anyway. He has changed some of his former singing monolog about, but still holds to his brother Al's pronunciation of "Pitts-bury."

Jolson and Billy Bowman are the first "ends." James M. Bowman is the interlocutor. Both Bowmans are the Bowman Brothers, who appear in the olio with one of the best blackface acts in the business. James is a corking straight, while Billy is a natural comedian. His "steambot" moan of despair is extremely funny, though he doesn't work it nearly enough, spoiling the moan for future use by exposing it the first time used. His "No, Oh! No" is an excellent catch line, and the boys, who were with a burlesque show last season, have jumped just where they belong. James Bowman is as good an interlocutor as he is a "straight" in the act. In the center of the opening semi-circle, nicely pictured without any gloss in the setting, Mr. Bowman carries himself in a manner to recall the late Billy West in the same position.

Lane and O'Donnell were in the closing place with their comedy acrobatics, a splendid closing act for the usual vaudeville show. The comedian is a very tall fellow to take some of the wonderful falls made. A star trick of falling from a step-ladder placed upon a table, the whole toppling over, had the house holding its breath.

The Fields Brothers gave a neat "loose" number, using in part the music of the Four Fords, where the two brothers dance in unison. A special drop of a corn field is carried for this. There are other special scenery and sets for each act.

The olio could easily be clipped down for the insertion of a "nigger afterpiece."

The show is very strong vocally. It has one of the best singing choruses heard, and this is particularly helpful at the opening. The soloists are Charles Bradley, a tenor, and Harry W. Smith, with a most pleasant bass, while Edgar Hobart looks to be a find for the company as a counter tenor, singing "Silver Threads Among the Gold," announced as one of the "old time" ballads. Mr. Hobart is not a sensational high tenor, but playing where his better known contemporaries have not

FOLLIES OF 1909.

On the southeast corner of Broadway and 45th Street (the 45th Street side) which all members of "The Follies of 1909" on the New York Roof pass, there is a sign attached to the New York Theatre reading after "The Follies of 1909" in large lettering, "Eva Tanguay—All Star Cast" (one line), the second line very much smaller than "The Follies."

This must be the only bit of billing Miss Tanguay has overlooked, for everywhere else her name is featured equally with the title of the show. There were many changes in the "paper" upon Eva joining the company a few weeks ago. Several people expected to see the play's description evolve on the billboards into "Eva Tanguay and the handsomest chorus in the world."

In taking on Norah Bayes' role in the show, Miss Tanguay also replaced Sophie Tucker, the "coon shouter," who had one song in the "Jungle Scene." Now Eva sings it, Sophie having retired. It is one of the two best things Tanguay does during the evening. The other is as the boy with Lillian Lorraine singing "I Wish I Was a Boy, and I Wish I Was a Girl," a number much better than the title. Eva does this kid impersonation really well. Mr. Norworth and Miss Bayes formerly rendered the song. Miss Lorraine is the present girl, but has only one chorus to sing.

It looks as though Eva did not think much of the "Aeroplane" song, for Miss Lorraine is still singing it. The airship while traversing a loop around the roof is stopped now at either side of the auditorium, making the number drag, and there is a less enthusiastic reception given it at the close than on the first night. It is a pretty song and a pretty piece of production, so it seems a pity that the flop should occur.

Several changes in the running of the show have greatly bettered it. The open-

been heard, he should go finely, taking care that some of his higher notes are smoothed out.

Billy Bowman and Harry Jolson had some better jokes than songs for their appearance as "ends," Jolson telling of the "11:30 train" to much amusement through the business connected with it, and Bowman drawing down a howl with the "Three Little Maids" and "Florodora Sextet" "gag."

Eddie Leonard landed solidly with "Ida" on his entrance and with his dance, reappearing at the close in a handsome colored suit, to a march finale, where all members of the company on the stage, including the band, made their exit in single file, Eddie bringing up the rear. It was an effective finish.

The production, while not elaborate, is sufficient. One "bit" during the olio section involved about twelve of the men in a soldier display, with an allegorical picture framed in the background. This lasted but a few moments.

There were between thirty-five and forty men present for the first part, filling up the stage. All were dressed in regulation Tuxedos.

When the Eddie Leonard Minstrels return to New York appearing at the Majestic over the Bridge in a couple of weeks, the show should be in shape for the most fastidious to see and enjoy. *Sime.*

ing is still slow, not securing a start until the "Mad House Opera" song in the "Hammerstein scene." The burlesque on Pauline has been moved up and made something of by interjecting plenty of "rough-house." Some of the girls volunteer from the audience, and this helps.

The "Jungle Scene" has been moved down to the second act, with Harry Pilcer playing Kermit, while Miss Tanguay makes her entrance astride the "elephant."

The baseball number is now the finale of the first act, where the ball game in which soft baseballs are thrown into the audience, gives a great deal of life just where it is required. The double-jointed and triple-plated patriotic "March of the U. S." with the "battle ships" has been exchanged to close the show, which it does quietly.

A valuable addition is "The Bathing Girls," led by Annabelle Whitford, and substituted for Miss Whitford's "Chrysty Girl." It is a series of posings to a nice melody sung by Annabelle. The chief poser is Lynn D'Arcy, called a "Kellermann Bathing Girl," though Miss D'Arcy has been harboring an opinion she could pose as herself and get away with it. She has tried. On the New York, Lynn just hangs around the edge of a plank, but doesn't go in the water.

Miss Whitford is looking immense in her bathing suit, and cheerfully sings several encores. She is still the dressed-up Venus at the commencement of the show, and the Queen in the throne room; also retaining her laurels as the best looker and singer of the entire bunch.

A spirited dance has been inserted in the "New York Theatre" scene to the tune of "Play that Fandango Rag," a corking song. In this Mr. Pilcer does most of the hard dancing, assisted by a girl, while other young almost-principal women take a fling. Pilcer draws down much applause for his dancing. William Schrode and Evelyn Carleton also have a catchy and vigorous dance, where the exceptional handling of the young woman in the whirlwind work by Mr. Schrode forces itself to the attention.

No, Miss Tanguay doesn't give her speciality. That is, she would have perhaps, but the audience didn't seem to care after she offered her first number, "I Don't Care." They had a little taste of Eva eccentricities in the "Mad House" song, so there was nothing new for Eva to show, particularly as the "specialty" started in the sheet music department scene, where "popular songs" had received an inning.

The manner in which "I Don't Care" was received may indicate the difference between appearing as a "turn" on a bill following something entirely different, and singing it in a show where all singing predominates—or it may indicate there is a difference in audiences.

Eva probably gives as good a performance in the role as is possible. What she lacked in the "Mad House" she evened up in "Moving Day in Jungle Town."

Helen McMahon, the "scarecrow" from burlesque, is still doing her contortional bit, ably assisted by Billie Reeves, but the encores have been cut out—possibly through the warm weather.

"The Follies" is doing a terrific business. There are chairs on the New York Roof now where they have never been before, and each one is occupied nightly.

Sime.

THE GAY HUSSARS.

The Hussars are picturesque, interesting, tuneful, but by all the muses that preside over musical comedy art, they are not gay. Never was there such a melancholy collection of uniformed stage soldiers. Never was there such a three-act combination of torn and mangled emotions, burning tears and heartbreaks masquerading under the pseudonym of "musical comedy." Except when Bobby North in his comic caricature of a parvenu militiaman came into the proceedings and handed the audience a much needed laugh, or when the house listened with delight to the seductive strains of the score, everybody on the stage and in the audience had deep fits of the blues.

This was because, instead of giving the production a "book" in the American sense (meaning a series of comedy incidents not necessarily bearing an intelligible relation one to the other), "The Gay Hussars," as seen at the Knickerbocker, New York, has been provided with a semi-dramatic narrative. It follows the dramatic conventions with some degree of completeness until the end of the second act, where occurs the climax. After that it switched into comic opera of the wildest sort, the scheme probably being to bring about a speedy and happy denouement.

This plan of giving a semi-dramatic story to a musical comedy recommends itself in some particulars on the theory that if you can't be amusing (and the percentage of amusing American-made light opera books is notoriously low), at least try to be interesting in another way. Certainly the book by Karl Von Bokanyi and Robert Bodansky, despite its departure (or more likely because of it) from the beaten path, is an improvement upon the inanities of the usual Broadway comic sort. If the sentiment is a little heavy in places, and if the writers of the book have taken themselves rather too seriously, Henry W. Savage has made amends in giving the single real comedy part to Bobby North, and has provided a splendid musical organization, both on the stage and in the orchestra pit, where 30 or so musicians give life to the score. Herein lies the real strength of "The Gay Hussars," the music and a really fresh comedy characterization. Although New York cannot be expected to have close knowledge of the social fabric of Austria-Hungary, it knows in a general way the type which North represents. In Buda-Pesth he is "Sub-Lieutenant Wallerstein, of the reserve militia," representing to our American social scale a "nouveau riche" of no social pretension and less knowledge of military matters, finding himself a member of a crack regiment such as the Seventh of New York, whose members are, or are supposed to be, of the "best families."

North has a capital comedy catch line, "Und how is everything else? First class, huh," that is always good for a laugh, and several applause-winning numbers. He is the only member of the cast employed for laughing purposes, and this alone brings him into prominence. From the rise of the curtain until the close of the show he was welcomed, and his final number, "My Friend Lebel," having to do with an acquaintance, a rich sausage manufacturer, to whom frequent reference is made during the preceding two acts, practically held up the show just before the finale of the last act.

The rest of the men are severely straight in their work, oppressively so. Edwin Wilson was the worst offender. Of course, one expects to find a lot of dignity in a romantic tenor, and Mr. Wilson has so much he is held up only by it, with nothing else but a voice for support. He has an agreeable rich tenor, and when he sang the effect was satisfying, unless one watched him. On Friday night of last week he appeared to be fearfully nervous, and in one of his first-act duets watched the orchestra leader with a passionate devotion, quite disregarding Florence Reid, to whom he was supposed to be singing.

Miss Reid, by the way, has been given what turned out to be the popular song hit of the show, "Oh, You Bold, Bad Men." It occurred next to the last in the third act, and with a picturesque backing of show girls in conventional black riding habits, drew encore after encore. They had to repeat it even after the romantic tenor had come upon the stage to take up a dramatic scene. Miss Reid is an attractive young person, but she tries to be too girlish and overworks a wide-eyed baby stare.

Of the women, Anna Bussert was the favorite by long odds. She had some difficult scenes with the romantic tenor, during which she was forced to remain in silence and immobility while he raved, and she accomplished the almost impossible by maintaining faultless pose at these times. She has an appealing soprano voice and a certain attractive maturity of appearance that wins regard. These charms are supplemented by a fine taste in dressing and skill in acting.

William E. Bonney was the conventional stage general with a caliope voice, florid complexion, and much girth, all the way.

Muriel Terry dressed in men's clothes (cavalry uniform), and made impetuous love to the ingenue (Muriel Reid). She had two or three songs and handled them nicely, but why her place was not taken by a youth can be accounted for only on the score that it would have interfered with the importance of romantic tenor. Certainly she displayed no gifts beyond an agreeable voice to command attention.

It becomes due to the composer of the piece to give him prominence. His name is Emerich Kalman, and he has done well. There is a balance and weight to his music, which stands head and shoulders over the "tinkle-tinkle" melodies with which Broadway has been regaled this summer.

They seem to be exploiting "O, Silver Moon," which occurs twice in the piece, once in the first act and once in the second, the repetition being designed to advance the sentiment of the story. It is a very pretty melody, but there are several others in the score which will run it a race for popularity. "The Gay Hussars" is a fine, smashing, march number, and a waltz number during the ballroom scene of the second act brought commendation.

Rush.

James M. Bowman, of the Bowman Brothers, with the Eddie Leonard's Minstrels, contracted a slight case of blood poisoning last Sunday at Union Hill, N. J., where the show opened for the season.

Frank Le Dent, the comedy juggler, sailed from New York Wednesday on the Savoie for Paris, where he will appear at the reopening of the Olympia there the last of this month.

FIFTH AVENUE.

It is no fault of the management that the show at the Fifth Avenue this week receives a couple of bumps, doing it no good. One came just where it should not have been, but the whole show was one of those things which sometimes happens.

The last bump was Clarence Wilbur and his Ten Funny Folk appearing in the next to last place. With new people and a new song (which Wilbur had to read from manuscript while singing) it didn't do at all for the act to remain on the stage for twenty-eight minutes.

It's a wonder the people remained in for the new act of La Veen, Cross and Co. which followed to close the performance. But they did, all of them, and they saw a pretty neat "sight" "strong act." It's over a year since La Veen and Cross first played the act in New York. It is now running nicely, named "Roman Sports and Pastimes." There is genuine comedy with a laughing finish by two of the assistants falling into a set fountain. During the act the principals exhibit their strength, the strong man (La Veen) catching much applause through his pretty and showy style of handling Cross. Al C. Rio is the comedian, doing good work. The comedy and the brilliant staging of the production are two departures for strong acts which still keep La Veen and Cross in the lead. The red Roman coats at the opening do not look good, and this is made manifest when La Veen, after posing, reappears in blue.

A capacity house Tuesday night indicated that "The Vampire Dance," in its second week, is a drawing card. The "Apache" dance has been toned down greatly from the first week. The two young people in the turn, Bert French and Alice Eis, draw a very brutal picture, French especially in handling the girl. It is "The Apache," a brutal dance, brutalized, but still that same bubble which blew up long ago. All the "Apache" dances ought to be thrown in the sewer, where they rightfully belong. Miss Eis seems possessed of some capability as a pantomimist, but neither of the couple can dance; if they can they don't.

The new girls in the Wilbur act are not the O'Connor Sisters, nor as good as the six sisters were. Wilbur is singing about "Henrik Hudson" instead of "Hunting." Anything instead of "Hunting" is good enough.

Anna Doherty, of the Doherty Sisters, was a travestied costume on the "hipless-waistless dress" as she calls it. With a peach basket hat above it, Anna looks very funny. Her "kidding" and "soubret stuff" helped the couple along to a good sized hit.

"The Vampire" changed places with "In Self Defense" (New Acts) and George Austin Moore, a monologist (New Acts) had to follow the gruesome sketch; also the "Vampire," equally repellent.

The Leander Brothers, Yvonne Lamor, and Gillette's Dogs, New Acts. *Sime.*

Helen Edwards, a star "show girl" from former Broadway attractions, will be with Sam Bernard's "Love and Music." The title may be "The Magician."

Isabelle Miller has been re-engaged by Abe Leavitt as his principal woman for the "Rentz-Santley" show.

AMERICAN.

In the playing of the American Roof bill Monday evening the program order was greatly changed. Grace La Rue, placed to close the show, following "Consul," the trained monkey, was moved forward into the position about midway of the evening, and the Bostock wonder went to its accustomed spot, next to closing the show. A rather conventional knockabout clown team closed, although the audience began to walk out after the monkey.

La Belle Troupe of wire walkers made an attractive opening, followed by the Kohler Trio of grand opera singers. The presence of the latter act violates the Morris rule of having a bright, snappy number along in this position to wake the audience up. The Trio is a splendid singing combination, but, both on account of its sombre dressing (the three men wear conventional evening dress) and their selection of standard operatic numbers, it is far from a lively incident for an early place on a vaudeville bill.

Rafayette's Dogs made an interesting exhibition with the somersaulting terriers at the finish a good applause winner, and Joe and Sadie Britton, colored, with singing and dancing, scored. The Three Yocarys have played New York pretty often, but the Roof audience Monday evening seemed to find them just as funny as when they made their first appearance. It does seem that they could save a lot of time and increase the speed of the acrobatic routine by abandoning their long series of comedy slips during the "three-high" trick. This comes well along toward the end of the act, following a good deal of other comedy, and the faking is so much extended it becomes tiresome.

Julian Eltinge came across with one of the hits of the evening. His "feminine characterizations" have undergone several changes, the most important being the introduction of a new dance, called "The Cobra," and described on the program as "the latest Hindoo dance novelty." Eltinge appears in a modified "Salome" costume—modified, that is, as to brevity—and does a slow, Oriental dance movement, ending with a swiftly assumed posture, describing in pantomime the strike of a snake. The dance had a special setting in full stage, but in spite of its surroundings was rather light to follow his earlier numbers. Under the rearrangement Eltinge does not disclose his sex until just before his final exit.

Eddie Clark and his "Winning Widows" were well down the bill and filled an important place nicely. The attractive girls, uniform good dressing, numbers and Clark's "Piker" recitation all worked together to win the approval.

Grace La Rue, with the latest variation on the pantomimic dance thing (including the display of what the program chose to call her "great dress sensation"), created a faint stir. The pantomimic story is reasonably understandable, although, perhaps, it is just as well that a program note is provided to make it clear.

Rush.

Lillian Keeley will be the leading woman with Harry Montague's "New Fashion Plates."

Eltinge will appear under the cork during all next week, his last of a summer run on the American Roof.

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Roche J C
Rahn Frederick
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World John W
Wynn Beasie
Wardel Edith
Washburn Rose
Wilson Florence
Wartenberg Bros
West Madeline
Weston Harry
Wood Maurice (P)
Weber Emile (P)
White Porter J
Welsh Bennie
Warren Fred
Walters John
Washburn Blanch (P)
Watson & Little
Watson Jessie
Wittler Marion
Whitman George H
Weston R W
Wolf Jack
Whitford Jack
Williams Sam F
Willard Chas D
Ward & Co Harry (C)
Wynne Winnie (C)
Yolo Alta
Yongson William
Young James
Zink Adolph
Zarrow Ed

CORRESPONDENCE

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

CHICAGO

By FRANK WISBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block.
MAJESTIC—Glynn B. Glover, mgr.; agent, W. V. A. Last summer variety rules. Headliner Roscoe Guerrero, Spanish dancer. Guerrero possesses much charm. John Wolf and Edwin Barry and the "New Act" "Mama Shelly's

REPRESENTATIVE ARTISTS

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The Artiste Who Made Will Rossiter's "When the Moon Plays Peek-A-Boo" Famous



MAUD LAMBERT

ROCKAWAY BEACH THIS WEEK—"Putting Over" the 2 Real Song Hits of the Year

"GEE! BUT THERE'S CLASS TO A GIRL LIKE YOU"

The Music Trade "LIFE SAVER"
Ask Anyone Except the "Sleepers"

"O! MISS MALINDA"

TO A GIRL LIKE YOU"

Few More Weeks in Vod'vill—then SHUBERT'S and B'WAY. Guess that's Poor? Didn't I Tell You to Watch Us!
Get in with the fellow pulling off the "BIG THINGS"—WILL ROSSITER, THE CHICAGO PUBLISHER, 152 LAKE ST., CHICAGO, ILL.

W. E. WHITTLE THE VENTRILOQUIST

All NEXT WEEK (Aug. 9), at the NEW BRIGHTON THEATRE, in his new Act

"9 P. M. AT THE WHITE HOUSE"

Look it Over

AL SUTHERLAND, Agent

"SOME COMEDY ACROBATS"

DAVE

CHAS.

LANE AND O'DONNELL

"Looping the Bumps"

Engaged as SPECIAL FEATURE with
EDDIE LEONARD'S MINSTRELS, closing
the show and sending them away screaming.

REICH & PLUNKETT, Agents

HILARION
AND
ROSALIE

CEBALLOS

AND THEIR

"PHANTASTIC PHANTOMS"

Brighton Beach Music Hall This Week (Aug. 2).

Direction, HAL DAVIS

THE GERMAN TWINS

BECKER AND MACK

NED

ROBT. B.

IMPORTANT TO MANAGERS!

This act is up to the minute.

Management

ALF T. WILTON

LEW GLICK

DIALECT SINGING COMEDIAN.

Just Finished 22 CONSECUTIVE WEEKS for ED FISHER.
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WESTERN States. COMING EAST SOON. Address Variety.

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Tremendous success at K.-P.'s 5th Avenue Theatre Week of August 2nd

BOOKED SOLID

Management, WILLY PANTZER

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REPRESENTATIVE ARTISTS

HARRY KLEIN AND CLIFTON PEARL

Presenting their SHOP WINDOW NOVELTY

"THE DUMMY'S HOLIDAY"

Just finisher our FOURTH consecutive season over the ORPHEUM CIRCUIT. Agent, JAMES E. PLUNKETT, Long Acre Building, New York. Permanent address—225 W. 38th St., New York. Columbia—"Klein and Clifton's original novelty, 'The Dummy's Holiday,' reintroduce those clever dancers at the Columbia. The stage setting shows a street, with Klein as a flexible clothing store dummy, and Pearl Clifton as a wax millinery model in a store window. Both dummies come to life unexpectedly, then both sing and dance in grotesque poses. The turn is novel and goes big."—St. Louis "Republic."

JAMES AND LUCIA COOPER

TALKING ACT IN "ONE."

WEBER & ALLEN, Agents, 1451 Broadway, N. Y. C. Gee, Blutch made me laugh.
WM. S. CLARK'S "JERSEY LILIES" NEXT SEASON.

WILFRED CLARKE

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IN VAUDEVILLE

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DALY AND O'BRIEN

These "Tanglefoot" Dancers.
Watch for the "JUNGLE SHOP" Special Scenery and Effects in "One."

FANNIE VEDDER

In her own original character creation, "Luolinda Wiggles."
Also the ORIGINATOR of the "S" QUESTIONS.

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Dilla and Templeton

Spectacular Contortion
Novelty,
"THE GOBLIN'S DEN."

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MANN AND FRANKS

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GAD

Presenting the Singing Travesty Oddity,
"FROM THE SUBLIME TO THE RIDICULOUS."

Now Playing SULLIVAN-CONSIDINE CIRCUIT. 17 MINUTES IN "ONE."

PRIMA DONNA SOPRANO

SARAH LOUISE COGSWELL

JUST CLOSED 22 WEEKS SULLIVAN-CONSIDINE CIRCUIT.

Former Partner of the Late Harry C. Stanley.
STANLEY AND WILSON-COGSWELL.

Care of VARIETY, Chicago Office.

This Week
(August 2)
Morrison's
Rockaway Beach
Season 1908-10.

DAZIE In PANTONIME

Under the Direction of MARK A. LUESCHER.

BARNEY FIRST

Some Hebrew Comedian. Just finished 44 weeks on the coast. Big success everywhere.
Coming East. Regards to Dick Gray.
WEEK AUG. 1st, CONEY ISLAND, CINCINNATI. UNITED TIME TO FOLLOW.

America's
Foremost
Eccentric
Dancer

ALFRED K. HALL

A DANCER WHO IS A COMEDIAN

Sullivan &
Considine
Circuit

COMING EAST SOON

Prof. C. E. ROBERTS

In Vaudeville with
40 Rats, Cats and Dogs 40

A real novelty. Only act of its kind
in the WORLD

Best wishes and regards to all friends.

We open Sept. 6th
on Inter-State
Circuit for ten
consecutive weeks

THOMAS AND HAMILTON

SOME SINGING SOME TRAVESTY NOVELTY
Kindest Regards to Mr. O. F. Gould

For further time
and terms, ask our
exclusive agent
ALF T. WILTON

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Direction, B. A. MYERS, 1402 Broadway, New York City

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If you are a "REGULAR SINGER" they'll be sent to you upon request.
Send Recent Programs to "prove it." Otherwise NIX!!

LEO FEIST, FEIST BUILDING NEW YORK
136 WEST 37th ST.

vaudeville houses next season.—The Valencia, the new reported Morris house here, is located at 14th and Valencia streets, at the edge of that portion of Frisco called the "Mission District." It is new and a Class A house. The capacity is 1,700, of which 100 is box seats, 881 orchestra seats and the remainder upstairs. It has never been a great success owing to its location. The theatre occupies a portion of the block on which, years ago, stood the Woodward Gardens, which old-time Californians will recall as one of the greatest parks in the world.

DENVER

By HARRY X. BEAUMONT.

Office, Crystal Theatre Building.

CRYSTAL (Wm. A. Weston, mgr.; agent, W. S.).—Week 20: Hall and Colburn, head. Return engagement and distinct hit. A beautiful stage setting enhanced its value. The Terry Twins, "the Human Duplicates," are alike as two peas. The boxing finish was a literal scream. Richards Bros., comedy gymnasts, scored big, with an excellent routine. Le Roy, female impersonator, individual hit; Scott and Whaley, colored, closed show. Business improving.

TUILERIES (Chas. Jacobs, mgr.).—Fred Elliott and his "Models of 1909," head. It is the usual "girl act," with special music, and was well liked. Billy Mackin, blackface, went well. Business good.

NOTES.—Cherish Simpson found Denver a delightful spot for a visit of a week or so, after a successful thirty-week tour of the Orpheum Circuit. Miss Simpson has a host of friends here and was entertained royally.

BOSTON

By ERNEST L. WAITT.

VARIETY Office,

60 Summer St.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—The Fadettes, featured; "Amateur Night in Monkey Music Hall," remarkable monkey act, one long laugh; The McNaughtons, their usual scream; Howard Truesdell and Co., "A Corner in Hair," good farce; Robert DeMont Trio, comedy acrobatics, fine; Edith Staats, combination fun; Bert Jordan, comedian. Much better show than usual to enormous business.

GLOBE (R. P. Jeannette, mgr.; agent direct).—The Flaviols, gymnasts; Clevelanda, singing; Dotson and Lucas and Little Ted, small but great.

NEW PALACE (I. H. Moscher, mgr.; agent direct).—Corbett and Forrester; Boscoe and Sims; Blanche Baird; Dave Vine; Gertrude Mann.

HUB (Jos. Mack, mgr.; agent direct).—Wells and Wells; Henry H. Myers; The Hennings.

PASTIME (F. L. Browne, mgr.; agent, Na-

tional Booking Co.).—M. P.; Edith Talbot; John H. W. Byrne; John Philbrick; Chas. McNaughton.

AUSTIN & STONE'S (Stone & Shaw, props; agent direct).—Jovvini's Italian Singers; The Delmars; Caldwell and Wentworth; Frank Phipps; Jeanne Pelletreau.

LEXINGTON PARK—Kenny and Hollis; Bates and Neville; Juggling DeLisle; Guy, Bartlett and Co.

WONDERLAND—Jack Boyce; Sullivan and Hamilton; Morris and Steele; Gertrude Fitzgerald; May Campbell.

MEDFORD BOULEVARD THEATRE.—Kendal Weston and Co.; Makino; Carita; La Belle Troupe; Hanley and Jarvis; Piquaya.

ELECTRIC PARK (Max Rosen, mgr.).—May De Ponta's Dog, good; Louise Kay, songs, pleased; Blaset and O'Brien, hit; Rivera and Damon, gymnasts, good; Wilna Wood, won favor.

VICTORIA (Fearce & Schack, mgrs.; agent, William Morris).—Odstrom Brothers, acrobats, clever; Eckie and Dupree, good; Marlon, juggler, very good; Gus Kahl, comedian, well received.

SUBURBAN PARK (August Fenneinan, mgr. agent, William Morris).—Lottie LeClair, comedienne, good; Joe Daniels, impersonator, fair; John P. Clark, well received.

GWYN OAK (John Farnon, mgr.).—Emory and Preller, excellent; Mlle Lucille, very good; m. p.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—This week's bill reaches just a bit higher average than last week's and as a result the business which fell to a very low ebb during the month of July now gives some promise. All but two acts on this week's bill new offerings here. Cecil Lean and Florence Holbrook had the headline position and got away nicely with the big share of the honors. Each of Lean's songs went over in good shape, the baseball number with some corking good business being the best thing in its line yet shown here. The unique opening to the act was a hit difficult for the Keith audience to grasp, but there is a deal of solid laughing matter to it. Miss Holbrook, handicapped with hoarseness, did nicely and the pair went off to solid applause for their George Ade song and dance satire. "The Visitor," a strongly dramatized sketch, proved of absorbing interest with a well-concealed climax held to the very last minute. It is a well-written vehicle by a western newspaper man and has a lot of the Bob Hilliard sort of favor to it. Porter J. White, John C. Connelly and Adalade Fairchild, the cast employed, gave clever interpretation to the characters evolved. The sketch held the house interested from start to finish and was as well liked as dramatic sketches in vaudeville usually are. Gavin, Platt and "Peaches" put over a real entertainer in "The Stolen Kid."

There is a good mixture of wit and music, well handled by both and their efforts were liberally rewarded. Tom Waters, an old favorite in this city, renewed acquaintances and made good all the way with some talk and his piano playing. Much of the talk is what he makes it and he employs a neat system of working the house for a recall, getting several of them. Stuart Barnes left the fish biting to play this date and got his usual recognition with about the same material he used on his last visit, a couple of songs putting him in good with the summer audience. The Four Readings turned off a fine bit of wit and three high acrobatic work. They work in a gymnasium set with dressing to match, novel and interesting. Closing the bill they held the house seated and met with warm favor, the hand-to-hand work being specially praiseworthy. Hastings and Wilson uncovered some excellent loose dancing and ground tumbling with a tint of rough comedy which formed a strong laughing number. The loose dancing of one of the team was far above the average. Manager Jordan picked up a corking good opening number in the Le-voles, who show a routine of wire work and juggling. It is nicely dressed and the team works without effort or attempt to pose, making a dandy act for the position. Evans and Lee put over their dancing act with good results.

UNIQUE (R. J. Barry, mgr.; agent, W. S. Cleveland).—This week's bill reached to about the usual average without showing anything above the ordinary. Daly and Dunn put over a first-rate singing and talking act. Some few minutes are wasted with the cross-fire talk, but with a couple of songs and skilful handling it averages up well. Daly was formerly of Daly and Devere and it seemed strange to see him working in men's clothes. The change is something different, anyway, and the two show promise. Mildred and Lester got through nicely with a "sister act." The brunet rather overworks in the cigarette song and something better could be selected for a finishing number. Both need to give attention to dressing, the white stockings being a poor choice. No girl who wears short dresses can give too much attention in dressing her legs. It makes a lot of difference. The same thing was noticed in the act of Charles and Joie Quinn, white limb covering spoiling the effect of a neat, white dress. The Quinns have an eccentric comedy sketch with a lot of noise, too much of it, but they were well liked; the little dancing employed helping them out. Something novel in the line of impersonations was uncovered in the offering of Gravetta and Parr.

PRIZES

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will be given for scenarios for either farcical, comical, dramatic, melodramatic or spectacular productions.

FIRST PRIZE	\$150
SECOND PRIZE	75
THIRD PRIZE	50
SEVEN PRIZES OF \$25 EACH FOR THE NEXT BEST SCENARIOS	175
TOTAL	\$450

Ten dollars will be paid for all other manuscripts accepted. The competition will close September 6, 1909.

The following will act as judges: J. P. CHALMERS, of The Moving Picture World.

ELLIS COHEN, The Morning Telegraph.
JOHN COLLIER, Board of Censors.
JOSEPH F. DRISCOLL, Exhibitor.
JAMES L. HOFF, Film Index.
GASTON MELIÈS, Film Manufacturer.
WM. STEINER, Imperial Film Exchange.

This competition will close September 6, 1909.

See previous issue for rules governing this competition, or apply to

GASTON MÉLIÈS

204 EAST 34th ST., NEW YORK.

George Austin Moore

K.-P.'s 5th Ave. this week (Aug. 2)

MAKING A TREMENDOUS HIT

WANTED AT ONCE

A GOOD GROUND TUMBLER, weighing not more than 140 lbs., to join a first-class act.

WRITE, WIRE OR CALL at

CHAS. BERG, 202 West 39th Street, New York City.

"PETER" KING OF THE CHIMPANZEES

Opened at Hammerstein's Monday and was voted a tremendous hit. BOOKED SOLID.

July 12 "Peter" appeared by command before His Majesty, King Edward VII, of England.

JOSEPH McARDLE, Owner

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"MAGNETIC AS A BATTERY ★ PRETTY AS A PICTURE."—Ashton Stevens, New York "Journal."

**LOVELY
LIVELY**
Playing Orpheum
Circuit

LILY LENA

SAN FRANCISCO "EXAMINER," July 19—"All that pretty Lily Lena does is to sing, smile and change her costumes. Each time she comes back for a new song she is a picture in white, a symphony in blue, a dream in lavender, or a harmony in black. Following her first song yesterday she gave us just a little hint of her grace in skill at dancing, and we regretted that Lily was so parsimonious with her terpsichorean stunts. But as her own song goes, 'That's All Right,' we were thankful just to hear her sing."

**GUY RAWSON
AND
FRANCES GLARE**
ORIGINAL CHARACTER SKETCH.
"JUST KIDS" Address VARIETY.

DICK AND ALICE McAVOY
"Herald Square Jimmy"
King of the Newsboys. Address care VARIETY.

HELLO! SAY!! LISTEN!!
CHARLOTTE TOWNSEND
The ORIGINAL Hotel Switchboard Girl

UNITED TIME. **ALBERT SUTHERLAND, Manager**

VELDE TRIO

In their European Equilibrical Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS.
(The original, not a copy.) For Parks and Fairs address Miss Ethel Robinson, Western Vaudeville Association, Chicago. Permanent address, care VARIETY, Chicago Office.

Valerie Bergere
AND HER OWN COMPANY.
Presenting a repertoire of Playlets TIME ALL FILLED

3 Marvelous Mells

(1 Woman and 2 Men)
SENSATIONAL GYMNASTS (Original).
Open for Vaudeville, Parks, Fairs and Burlesque. Address care VARIETY.

GEISSLER-HIRSCHHORN

ALPINE TROUBADOURS

Presenting "A MORNING IN THE ALPS"

4 Women---3 Men

Schooplatting, Echo Songs, Zither Solos

I LOVE MY "TOOTSIE," BUT OH! YOU LADY BUCCANEERS.

JOSEPH K. WATSON
Notice to the boys. Ask HENRY FINK.

A NOVELTY ACT IN "ONE."

Fred W. Morton
Open Sept. 20th on Inter-State Circuit. Booked by FRED ZOREDIE, Long Acre Building, New York.

ONETTI 4 SISTERS

The most finished lady gymnast of the Mauretania ever brought over. Therefore the BEST IN AMERICA. Now the principal attraction at all the best State Fairs in the Middle West. All communications, JOHN ONETTI, care of VARIETY.

FRED

MELLIE

GRAY and GRAHAM

Real Novelty in "ONE," entitled
"THE MUSICAL BELBOY."
HAL DAVIS, Manager, Long Acre Building, New York City.

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DISCOVERED ON THE ORPHEUM CIRCUIT
By **ADELAIDE**
Johnny J. Hughes

and immediately engaged to appear with her in the dancing novelty "THE POSTER'S DREAM"

MAKING THE GREATEST DANCING TEAM NOW BEFORE THE PUBLIC.

STILL ON THE ORPHEUM CIRCUIT. (FLATBUSH PAPERS PLEASE COPY.)

THREE REAL HITS

By JUNIE MCGREE and ALBERT VON TILZER

"HOW DO YOU DO, MISS JOSEPHINE"

THIS IS THE PRETTIEST, CATCHIEST SONG EVER WRITTEN. THE SAME STYLE AS "GOOD EVENING, CAROLINE," ONLY BETTER. IF YOU ARE LOOKING FOR A CONVERSATIONAL SONG AND DANCE, BALLAD, SOUBRETTE SONG, SERENADE, BUCK DANCE, NOVELTY NUMBER OR QUARTETTE SONG, AND WANT A SURE HIT, THIS IS THE SONG.

"TAKE ME UP WITH YOU, DEARIE"

THIS IS THE PATER SONG THAT MADE US FAMOUS, AND IS THE MOST POPULAR WALTZ SONG IN THE COUNTRY.

THE SLANGY SONG CLASSIC

"COULD YOU LEARN TO LOVE ME"

OOD-KAY

OO-YAY

EARN-LAY

OO-TAY

OVE-LAY

EE-MAY

THIS IS A NOVELTY ENTIRELY DIFFERENT FROM ANY SONG EVER PUBLISHED. THE EFFECT ON AN AUDIENCE IS POSITIVELY ELECTRICAL, AND IT'S AN ABSOLUTE SENSATION. REMEMBER WE USED TO TALK IT WHEN WE WERE KIDS.

COPIES AND ORCHESTRATIONS ALL KEYS TO THOSE SENDING LATE PROGRAMMES—NO CARDS.

THE YORK MUSIC CO.

ALBERT VON TILZER, M'g'r.

1367 BROADWAY, Cor. 37th STREET, NEW YORK

One is a woman with a cast of features suitable for this sort of work and two or three of her impersonations of great men were really the feature of the act. Those by the man were not so good. This team needs something worth while to open with, the burlesque ventriloquism and the paper tearing being unworthy of further efforts. The latter portion of the act is where the merit lies and it should be developed. Marjorie Arnold gave several weak imitations of Eva Tanguay, doing better work with a couple of English songs. Octavia Neal opening a singing turn with a saxophone solo which got her through in fair shape. Earl Kera handed out a bunch of talk at a mile-a-minute gait, gaining some laughs, and John O'Brien was back again with three familiar songs. Jimmy Jones acted as censor this week. The man in the Gravetta and Parr act tried to swing a couple of bowls of water on the end of a rope. Jones ducked the water and speak some of his off time drying the music and his piano after the splash. Jones put a wet argument up to Manager Barry and the trick was cut out.

LUBIN'S PALACE (Isador Schwartz, mgr.; agent, William Morris).—The bill this week did not equal that of the previous one, there being several weak spots. The Marselle Trio pulled down so much of the laurels with their acrobatic act that there was hardly enough distributed among the others to cause more than ordinary comment. The Marselle Trio are little short of being ready for much better time. The risley work equals some of the best seen, especially in the foot catches. The remainder of the act needs strengthening and all three need better dressing. The act was a regular riot here. As an opener it could fill a place in any house and it stands out as the making of a feature with a burlesque show which carries a strong olio. Leroy and Stanton did nicely with a singing and talking turn. The talk needs brushing up. They handle what they have in good shape and got some response. Goforth and Doyle, coming on to an old-time afterpiece, proved entertaining to a crowded house on Monday. The woman hurt her chances by singing too loudly. A drum solo added something to the man's efforts and the act received a good share of applause at the finish. The Military Musical Trio pleased with the instrumental portion of their act. Some comedy talk was tried but did not reach the required spot and might as well be dropped. Fred Russell

managed to get by with a fair amount of laughter gained through adding just a bit of spice to his songs and stories without infringing on the sense of politeness of the audience. Amanda Gilbert had the better of the illustrated song contest with Thomas Huston this week, each singing two at the top of each half of the bill. De Alma and May, a newly-formed banjo act, replaced Ethel Davenport on Tuesday.

HIPODROME (M. W. Taylor, agent).—The big outdoor show continues as the principal popular entertainment in this vicinity. This week Powers' Elephants and Madam Maranette's Horses, including the high jumper, "St. Patrick," furnished two big feature acts. Others were Lorellon, wire act; Phil Bennett, singer; Lovitts, pantomimists; Arthur and Jeanette, contortionists, and Loro and Payne, comedy acrobats.

GRAND OPERA HOUSE (Geo. Metzler, mgr.; agent, M. W. Taylor).—Chris and Tallet; Variety Four; Beynos; Deveau Sisters; Maximux and "Three Demons," feature; pictures are changed daily.

PARK (Thos. Dougherty, mgr.; agent, M. W. Taylor).—Edna Farlowe; Hertzler and Bartel; Siddons and Earle; Charles Kennebrew; Master Willie Johns and Renn Brothers; m. p.

ST. LOUIS

By FRANK E. ANFINGER.

DELMAR GARDEN (John W. Kearney, mgr.).—"The Chimes of Normandy." The week's bill is the first variance from contemporary comic opera. As long ago as 1901, Frank Moulan played "Gaspard, the Miser," and his friends are now complimenting him on his marked development as an actor as well as a comedian. Ann Tasker, Dorothy Webb and others of the popular Delmar organization are happily cast.

FOREST PARK HIGHLANDS (J. D. Tippett, mgr.).—Wilson Brothers, offering "Nonsense Land," entertaining; Jarrow, the trickster, novel, and the Vindabons, musicians of merit with a side line of comedy, lead a good bill. Adelle McNeill, topical songstress, makes good, and the Dunedins, cymbalists, and Ballerini's Dogs are always standard.

WEST END HEIGHTS (Oppenheimer Brothers, mgr.).—Hodges and Durell, a smartly dressed card, in a sketch; Steele Sisters, singers and dancers, pleasing; Vogel and Wandas, German dialect, funny; J. B. Sandifer, songs, and Jack

Crotty and Co., in "A Dress Rehearsal," make up the best balanced bill of the season.

MANNION'S PARK (Mannion Bros., mgrs.).—Lopez and Lopez, in an elaborate musical act; Lee and Katherine Haley, in "Stupid Mr. Cupid"; McCauley and Conwell, blackface comedians; George Devoy and the Bayton Sisters, singers, and Van Haven, magician, are offered.

LEMP'S PARK (Otto and Robert Bachman, mgrs.).—Billy Allen and Company, in the "Prince of Walla Walla," and concerts by Kaltenhaer's Band.

NOTES.—Grace Van Studdiford, St. Louis' own prima donna, in "Robin Hood," will be the next attraction in Delmar Garden.—Lucille Albert, who sang with Cavallo's Band, has been engaged as one of the San Carlo opera company principals. She is a dramatic soprano.—Two St. Louis girls who are winning success are Florence Leslie at West End Heights last week, in a sketch, "A Country Maid," and Adelle McNeill, appearing alone this week at the Highlands.—Mamie Quenig, soprano, is this week's soloist with Cavallo's Band at the Highlands.—Dan Fishell is back from New York with the Schubert plans for 1909-10.—The Garrick will open Sept. 5 with Charles Cherry, in "The Bachelor."—John W. Kearney is now managing the Delmar Musical Theatre. David E. Russell having resigned to prepare for the opening of the Imperial Theatre.

AUSTRALIA

By MARTIN C. BRENNAN.

104 Oxford St., Paddington.

Sydney, July 4.

TIVOLI.—Rosina Cassell and her cute Chick-a-hau Dogs, the hit of a very strong bill. B. H. Douglass, monologist, in "The Comic Opera Rehearsal," great; Merton and Rydon, English dnetists, good. Holdovers: Florence and Lillian, (Miss Curlette, Graham and Dent, Three Laurels, Harry Linden, Irving Sayles, and the ever green Fred Bluet).

NATIONAL.—Jack Russell, English character comedian, is scoring a big hit. Others are the Gastelles, Rosalie Dodds, The Australs, Yokohama, Rogers Quartet, Ernest Pitcher and Jack Kearns.

STANDARD.—The Driscoll Boys have thrown over the menagerie harness and are topline Clay's present bill. Also showing are Reg Williams,

Violet Bonetta, John Bakton, Barbara Shine, Andy Roberts, Grafton West, Alf. Bushby, and Maude Perman.

OPERA HOUSE (Melbourne).—Blake and Granby, Sprightly Sisters, Lawson and Namoa, Tom Wootwell, Fred Cull Pitt, Scottish Meisters and several other couples.

GAILETY (Melbourne).—Zeno, jugler; Bartlett, the singing Bremen; Will Dyson, "The Gibson Girls," and the usual holdovers.

ROYAL (Brisbane).—Ted Holland is putting on a strong bill to counteract the "Jack and Jill" panto, but the fight is a very hard one. The current program has the Dancing Donnellys as top liners. Others are Esau Jennings, Luis Eugene, Will Wynand, Tom Leonard and Hilda Lane.

NOTES.—A manager, Remington by name, is touring N. S. W. with a combination called "The American All Stars." The name holds good.—Harry Salmon's Vaudeville Show is touring Queensland with a fair measure of success. Little is heard of Ida Chester (Mrs. S.), who is showing somewhere over your side.—Tom Armstrong and Ella Verne are booked to return here in November. Their dates call for another season under the Fuller (N. Z.) management, but since their last appearance Fuller has closed down his vaudeville for pictures.—Chung Ling Soo has been creating records throughout his New Zealand tour with Rickard's Show. He is booked to appear in Sydney at an early date.—From London it comes that actor-vocalist Frank Harwood has married Midge Rickards, the younger daughter of Australia's variety entrepreneur. Miss Rickards is immensely popular here.—Walter Stanton, the "Giant Rooster," received Varley's notification of his son's (Walter, Jr.) marriage. I have not seen Walter since the news, but I guess he is beginning to put on a grandfaterly appearance.—Harry Shine, the "Jack and Jill" scarecrow, still lies in a serious condition at St. Vincent's Hospital. Many pros. visit the comedian during his turbulent time, and present indications are in favor of a recovery, but it is a sporting chance.—Michael Burke, an Italian club swinger, is going into active training in order to annihilate the existing long distance record of 98 hours continuous swinging. Mick is a sane person—at least he says so.—Dix and Baker, of Newcastle, who threw up vaudeville for pictures, made a hurried rush to rejoin their variety people. During the firm's cessation of variety (lasting one week) the Driscoll Boys took a show to the coaly city and netted, approximately \$500 clear for the week. The pic-

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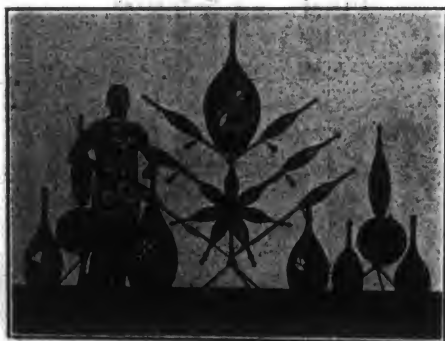
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ture show management of the Dix combination began to think hard, and the result is that vandyville is once more running well.—Percy Bird, business manager of the "Gaddy" and "Evening Post," died last week. The deceased was well known to pros. visiting South Australia, and his decease at the age of 31 is deeply regretted.

ATLANTIC CITY, N. J.
YOUNG'S PIER (agent, U. B. O.).—Nat M. Willis, comedian, hit; Bert Leslie and Co., second weeks, scream; Adelaide Hermann, illusions, very good; Irene Hobson and Deland, "In Buffalo," scored; Six O'Connor Sisters and Will J. White (New Acts); Lyons and Parks, good; Grenier and LaFose, comedy acrobats, clever.—**CRITERION** (W. A. Barritt, mgr.; agent, Louis Wesley).—Trixie Friganza, headlined; William Ramsdell and the Ramsdell Sisters, very neat; George Wilson, monolog, good; Insa and Lovella, comedy acrobats, liked; Cavanna, wire, good; Grace Orms, good.—**STEEPLECHASE PIER** (E. L. Perry, mgr.; agent, Rudy Heller).—Bene Family (New Acts); Holman Brothers, bar artists, very clever; Talbot and Munson, dances, good;

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Leslie Thurston, xylophonist, good; Columbia Four, songs, scored; Grace Wilson, songs, good; Emmett Welch, ill. songs, liked.—**MILLION DOLLAR PIER** (J. L. Young, mgr.; agent, direct).—Adgie and her Lions, featured; Three Armstrongs, cyclists, clever; Bert Swan and Alligators, went well; Mile. Martha, aerial gymnast, graceful; Musical Gracey, good.—**STEEL PIER**.—Murphy and Gibson's Minstrels.—**NOTES**.—Next week the Steeplechase Pier will show a one-ring circus. For this purpose the stage will be enlarged. Fred A. Bennett, late of the Philadelphia Hippodrome, will have charge. Mr. Bennett will be remembered for his "Sousa on Stills" at the N. Y. Hip.—The Atlantic City Four, who just finished a successful tour of the Orpheum there, are at the Old Vienna for the summer, where they are old favorites.—The Philippine Constabulary Band, at the Million Dollar Pier, will leave for the Seattle Exposition shortly after Labor Day.—Nora Bayne and Mac Norworth will be featured at Young's Pier next week.—Dazie is headlined for 16.

BUFFALO, N. Y.
SHEA'S (M. Shea, mgr.; agent, U. B. O.); Monday rehearsal 10).—Ralph C. Herz, great; Kelly and Kent, fine; Hal Godfrey and Co., pleased; Peerless Mowatts, excellent; Cherida Simpson, hit; Work and Ower, did well; Milt Wood, good; Alfred Jackson, fine; "Blonde Type-writers," all right.—**ACADEMY** (E. J. Wilbur, mgr.).—The Fergusons, pleased; Excela and Franks, fine; Musica's Vans, good; Laypo and Benjamin, excellent; Harry did well; Reynolds and Ashley, Clarence Biglow, Billy Mann, and pictures, good.—**FORT ERIE BEACH**—Waller and Burrell.—**LAFAYETTE**.—"Sam T. Jack's Own Co.," in "Girls in Giriland," and "A Midnight Spree," Robe Welch, Kittle Francis and Co., in "The Flip Mr. Flop"; Carl Henry and Nellie Francis, Eddie Barto, Abe Leavitt and Co., pleased.—**GARDEN** (Chas. E. White, mgr.).—"Parisian Widows" opens 21.—**GRAND**.—Young and Young, also Jo. Young, songs and pictures.—**COMIQUE**.—Colby and Hale, Kelly and Rio, Blossom Harris, and pictures.—**BIJOU**.—Orloff, Erdmann and Morton, songs and pictures.—**HIPPODROME**.—Prof. Hart, magician; F. Barrett, monolog, songs and pictures. **DICKSON.**

BUTTE, MONT.
MAJESTIC (C. N. Sutton, mgr.; agent, S. C., direct).—Week 24; Edwin Carewe and Co., in "Pals," scored; Selbini and Grovill, very clever; McFarland and Murray, fair; Mort Sharp and his "Dancing Belles," good.—**EMPIRE** (L. M. Quinn, mgr.; agent, W. S.).—Wm. Raine, dancer, good; Coe De Trickey, pleased; Norbert Sinal, violinist, very good; Arthur Deming, good; The Jeunets, acrobats, fine.—**NOTES**.—Edwin Carewe, while playing in "Pals" at Majestic's matinee, severely cut his knee with a piece of broken glass.—Harry Cornell was in the city and with only a few hours notice replaced Mr. Carewe in the leading part and gave a fine performance.—Over \$15,000 is being spent on the Lulu Theatre in improvements and it will open as the Orpheum about 20. **H. T. ASHLOCK.**

COLUMBUS, O.
COLONIAL (Jas. T. Howell, mgr.; agent, William Morris).—Luken's Lions, very good; Gladys Van, very pleasing; Elverton, baton juggler, clever; Fox and Evans, excellent; Edmund Bals, vocalist, fine voice.—**KEITH'S** (W. W. Prosser, mgr.).—Keith Quartet, Tommy Murray and E. P. to go; the Tiger; **INDIANA PARK** (C. E. Miles, mgr.).—Little Hip, elephant, very good, best free attraction of the season.—**THEATRE** (C. Sullivan, mgr.; agent, U. B. O.).—Coulter and Wilson; Jerge, Alenee and Hamilton, fine; Parshey, musician, good.—**COLUMBUS** (Gabe Sachs, mgr.; agent, Columbus Agency).—Anna Johnson, singer; Hughes Brothers, musical; Edw. D. Selvin, magician; The Cuttings.—**PRINCESS** (B. Young, mgr.; agent, Gus Sun).—Arthur Leo, Burns Brothers, Miriam Sisters, Baby Rowe, West and East and m. p. **LITTLE CHABLEY.**

DAYTON, O.
FAIRVIEW PARK (E. Redella, mgr.; agent, U. B. O.).—Pierson, Goldie and Lee, good; Mr. and Mrs. Gene Hughes, laughing hit; Le Van Trio, good; Kreature, big applause; Helm Children, headliner.—**LYRIC** (Max Hortig, mgr.; agent, Gus Sun).—Younger Brothers, very good; "The Lady and the Tiger," hit; "The Lady Francis," fair; Chapman Sisters and Raymond Thomas, clever; J. W. Brooks, ill. songs; Mr. and Mrs. J. H. Cassar, good. **R. W. MYERS.**

ELMIRA, N. Y.
RIALTO (F. W. McConnell, mgr.; agent, same).—Kennedy and Sweeney; Artelle and Leslie; Lena Monroe, Ida Cain; Margaret Coleman; Man Bruno, good.—**HAPPY HOUR** (Ira Vandemark, mgr.; agent same).—Sadler and Martha; Richard Johnston; The Milans; m. p. and ill. songs, excellent.—**GRAND** (E. J. Toole, mgr.; agents, Verbeck & Farr; J. Oil City, Pa.).—Langdon and Mitchell; Frank Wilson; Carroll Crispin; m. p. and ill. songs, good. **J. M. BEERS.**

EL PASO, TEX.
AIRDOME (Frank Rich, mgr.).—Week 25: The Morrie B. Streeter musical comedy company was to have presented "The Girl from Porto Rico," but owing to the indisposition of two members, it was decided to present vaudeville instead. Result, one of the best vaudeville shows ever given here.

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Blanche Bryan, Libby Blondell and Genevieve De-Lacour, especially fine. Aubrey Carr deserves mention also.
ERIE, PA.
WALDAMEER PARK (E. H. Suerken, mgr.; agent, U. B. O.).—Dancing Schack, good; Brady and Mahoney, very good; Luce and Luce, musical, good; Mariowe Plunkett and Co., sketch, pleased.—**FOUR MILE CREEK PARK** (H. T. Foster, mgr.; agent, U. B. D.).—Florence Arnold, good; Mullen and Corelli, very good; Contino and Lawrence, pleased; Tom Fletcher (colored), good; Fravoli Troupe, bicycle, clever; Hugh Blaney, ill. songs, hit. **M. H. MIZNER.**

EVANSVILLE, IND.
 The Majestic Musical Comedy Company a hit at the Majestic last week. They played to packed houses. Street car strike still on. All other houses closed. **OBERDORFER.**

FALL RIVER, MASS.
PREMIER (L. M. Boas, mgr. and agent direct).—M. p. and Al. Foster and Dog, good; Panky and Cook, colored entertainers, very good; Chester and Jones, s. and d., excellent; Frank Howard, songs and stories, good.—**BIJOU** (L. M. Boas, mgr. and agent direct).—M. p. and Claire Sisters, s. and d., a hit; Cole and Mathon, comedy sketch, very good; Madison Square Quartet, singers, excellent; Corbett and Forrester, comedy sketch, good; La Belle Troupe, comedy wire act, very good; Blanche Baird, comedienne, good; Fred Smith, ill. songs, good. **B. F. HAFERTY.**

FT. WAYNE, IND.
MAJESTIC AIRDOME (Frank A. Blemer, mgr.; agent, W. V. A.).—Erandall Bros. and Dutton, acrobats, clever; Gladys Carey violinist, excellent; Howley and Leslie, s. and d., good; Artell and Dog, very good; Bernard and Orth, German comedians, good; Frank Jones, songs, fine. **H. J. BEED.**

FORT WORTH, TEX.
PHILLIP'S (E. H. Phillips, mgr.; agent, S. & D.).—Week 26; New house, opened to immense business. Sig. Reinfield's "Lady Minstrels," excellent; Bellepointe, -equilibrists, and two other acts.—**LYRIC** (G. F. Cotter, mgr.; agent, direct).—Mr. and Mrs. Bert Draper, comedy sketch, very good; Geo. Magel, entertaining; Morris and Morton, s. and d., and Clarence Able, singer.—**FOLLY** (T. C. Busch, mgr.; agent, direct).—Swor Bros., good; Sadie Whiting, clever; Boyle Bros., good; Odell and Whiting.—**NOTE**.—The new Royal, to be devoted to high class vaudeville, is nearing completion, and when finished will be perhaps the prettiest vaudeville house in the State. **IKF.**

JAMESTOWN, N. Y.
CELORON (J. J. Waters, mgr.; agent, U. B. O.).—Waterbury and Tenny, musical, one of the best in vaudeville; Ford and Clark Sisters, good; Conlin and Steele, good; Harry Breen, pleased; Bounding Gordons, excellent.—**NOTE**.—"Hiawatha" is being presented by real Indians on a lot between Jamestown and Celoron. **L. T. BEBLINER.**

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Imagine a stage completely filled with huge musical devices, many of them weighing considerably over a ton! We harness the forces of Nature together to get music in a strange and novel way, such as the HEAT, LIGHT, FRICTION, ELECTRICITY and COMPRESSED AIR. The "Musical Parlor Lamps," "Flower Garden," "Grandfather Mission Clocks," "Gods of China," "The Fluke-miser," "Muggymoo Midgets," etc., are all thrillers, and our mammoth "Musical Sawmill," made of real Bessemer steel, is to-day the most talked-of spectacular musical novelty instrument in the world.

Our late inventions to be added to both "No. 1" and "No. 2" acts for vaudeville this season, now in course of construction in the two best musical novelty factories in the Universe (E. R. Street, Hartford, Conn., and Rowland H. Mayland, Brooklyn) will be the set of 10 "Remington Musical Typewriters," "The Musical Coffee Mills" (with the hoppers throwing forth showers of sparks), and "The Automatic Dancing Doll Babies." MANY AGERS, come and see both acts at "DREAM-LAND," CONEY ISLAND, and PALISADES AMUSEMENT PARK, all summer daily from 2 to 10.

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JOHNSTOWN, PA.
 (GLOBE (J. G. Foley, mgr.))—20-31: Marcus and Sheldon, pianolog and protean sketch, good; Miller and West, blackface comedians, good; Aug. 24: Jimmie Letton, monolog, fine; LeRoy and Mack, German comedians, Thomas and Hamilton, novelty sketch, fine.—LUNA PARK (Ed. Stanford, mgr.)—There was a fine fireworks exhibit July 30.—CAMBRIA (H. W. Scherer, mgr.)—July 30: Williams' Imperial Burlesquers, good show to good business. JESTICAM.
MEDFORD, MASS.
 BOULEVARD (John F. Mitchell, res. mgr.)—Kendall Weston, "What Money Can't Buy," headline feature and hit; Hanley and Jarvis, conversation and singing, big hit; La Belle Troupe, acrobats and wire act, well received; Makiro, magician, favorite attraction; Hecy and Hecy, acrobats, liberally applauded; Carla, fire dancer, scored.
MILFORD, MASS.
 LAKE NIPMUC PARK (Dan J. Sprague, mgr.)—United Independent Booking Agency, agents); Lieut. Robert Euidge, excellent; Harry Lane and Anna Dale, clever; Murphy and Willard, excellent; The DeMuths, excellent; Saldee Rogers, fine.
NEW ORLEANS, LA.
 WINTER GARDEN (Lew Rose, mgr.)—The Winter Garden, under new management, opened as per schedule Sunday. A crowd that taxed the capacity of the theatre attended the initial performance which consisted of seven acts and pictures. The bill, viewed from a ten-cent standard, was of inferior quality and an improper arrangement also tended to detract. Walter Ferrandou, Britone, opened. His voice is of fair quality and brought him but scant approval. Gray and Van Lien, who followed, fared no better. The best part of their specialty is the costuming. Komo,

an equilibrist, awakened the audience from a perceptible lethargy. Norma Gray made the mistake of using a semi-classical number to open, with a voice totally unsuited to the rendition of that style of song. Her concluding numbers showed improvement. Chase and Caris dance well and should do naught else. John Zouboulaki was liked, although his act is running too long. Roma Trio, singers, closed.—SHUBERT (J. M. Dubba, mgr.)—Fielding and Carlos, best skaters seen here in some time; good enough for the best circuits; Robby Burgess, monologist, applause.—WHITE CITY (Charles Williams, mgr.)—The good operas that men write live after them. "Mikado" this week.—VICTOR (Judah Lev, mgr.)—Siegfried and Henderson, Tom Mulvibrill, Mr. and Mrs. Carl Pons, Burton and Monroe. O. M. SAMUEL.
SAGINAW, MICH.
 CASINO, RIVERSIDE PARK (H. Newcomb, mgr.)—Beginning of the "April week" shows, 2-4; Lillian LeRoy and Co., clever comedy trio; Douglas Dog, good; Margarets and Lynn, Wayne G. Christy.—NOTE.—Margaret C. Goodman, of this city, has been asked to write a comedy sketch for the well-known dramatic leading lady (Miss) Courtney Morgan, who will enter vaudeville this fall. Miss Morgan has been very successful in the legitimate, but prefers vaudeville for a change.

SEATTLE, WASH.
 ORPHEUM (Carl Reiter, mgr.)—agent, direct: Monday rehearsal 10:30.—Week 20: Curson Sisters, wonderful aerial performance; International Avendano Quartet, fine; baritone, wonderful voice; Frank Mostyn Kelly and Co., laughing hit; Willbur Mack and Nella Walker, well rewarded; Grace Armond, very good; Herr J. Rubens, transparent painter, clever.—STAR (Frank H. Donnellan, mgr.)—agent, 8-C.—rehearsal Monday 11.—Three Toebis, headliners and drawing card; Tom Rateman, clever; Murphy and Whitman, very pleasing sketch; Howard and Cornells, singers, good; Wood

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Broos, ring, high class act, worthy of much better place; The Kenmore, don't know how they kill themselves and cannot guess.—LOIS (J. Cluxton, mgr.)—agent, W. 8.; Monday rehearsal 11)—Astra, magician, act would look much better if he would discard Egyptian costume and don evening dress, very clever; Doranto, Chinese musical comedian, beautifully dressed act, excellent; Herbert O'Connor and Co., in "A Midnight Guest," one of the best sketches ever seen here; Nan Lewis, singing comedienne, very clever, changes and sings very well; Madonny, comedy juggler, neat act, well rewarded; Anita Wickham, ill. songs, very good.—PANTAGES' (Alex. Pantages, mgr.)—agent, W. 8.; Monday rehearsal 11)—Bonswetti Troupe, good closing number, but no feature; Harvey and Lee, decided hit; Mary Hampton and Co., in pleasing sketch; Goy's Trio, very clever; Kelley and Doherty, Martin Bros. musical very good; Arthur Ellwell, ill. songs, very good.—MADISON PARK (White City).—Cheyenne Bill's Will West, drawing large crowds; weather is cool.
 NOTE.—John De Loris, who had the giant piano on the "Paystreak" at the A.-Y.-P. Exposition, closed up a week or so ago.

SAVANNAH, GA.
 AIRDOME (Frank & Huber, Bundy, mgrs.)—agent, 8-C.).—Billy Weber, contortionist, quite good; Eliwood, Perry and Downing, comedy play let, very clever; Leslie and Baker, great; Labare, Warner Trio, bicycle, headliner.—ORPHEUM (Joe A. Willenaki, mgr.)—agent, Inter State).
 With the best show of the season, the Orpheum is doing an immense business. Their specialties, whirlwind dancers, easily hit of show, Charlie Olcott, "phonosongologist," cleverest ever seen here, and won big applause; Margaret Severance and Co., comedy playlet, good; Senorita Sherman and Momm, Albert L. Gullie, operatic selections, scored last; Harry Austin, the popular tenor, continues to please with ill. song, in p.—CASINO (Leo J. Doherty, park mgr.)—agent, direct) —

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 The COLONIAL New York
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AUSTRALIA Will find it to their advantage to write
Martin C. Brennan
 104 Oxford St., Paddington, Sydney
 Who will give you the benefit of his years of experience and will advise you as to what will go—you or your act.
L. KLOPF & CO. Successors of E. Warner (Paris), International Variety Agents, 48 Rue Richer. Call: "Impresario," Paris.

YOUNGSTOWN, O.
 Closing the season week 15 Manager Charles E. Smith ends a remarkable record for moving picture business in Youngstown, O. The theatre (Grand) is a regular combination house. Manager Smith has succeeded in filling it two or three times a week during the summer months. Vaudeville, motion pictures and ill. songs are offered. The Youngstown Alldome this week offers the "Moo Brothers' Attraction," a musical combination including 25 colored performers.—IDORA PARK.—"Caprice Girls"; Williams, sensational juggler; Laura Buckley, clever character comedienne; Sam Stern, character comedian; The Trio, singers and dancers.—NOTES.—The "People's" Amusement Co., owners of the Park Theatre, has elected the following new officers: Samuel E. Nixon, president; Samuel H. Harris, vice president; Gus A. Doerflinger, R. Montgomery, James P. Wilson, John T. Harrington and Lawrence Frank, John H. Ellett will have charge of the house again next season. Joseph Schunrin, "The Boy Manager," will be in charge at the Grand next season. Manager Ted Stanley, of Idlewild Park on the Youngstown & Sharon street railway line, between the two cities, has installed an Indian village of 25 huts, sprays and rapowies. C. A. LEEDEY.

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Direction GEO. HOMANS.

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It's the act that makes the name.



THE KING OF IRELAND,
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE,
DOING WELL, THANK YOU.

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GRIFF

"THE JUGGLING JESTER,"



San Francisco "Bulletin":
"Griff is good. He is re-
sined from first to last. He
would make a greater
mark still as a monolo-
gist." "Call"—"Griff is
—English." "Chronicle"—
"Griff is so English that
he hurts very much. He is
neither adjective nor
noun. There are other
animals on the bill."
"Post"—"Funny, after
the Old World fashion."

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Artistic and Acrobatic Cyclists.

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"Pete"**



"Pete"

Direction
M. S. BENTHAM.

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If we can't, the mule
can kick a hole in it.

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ATLANTIC CITY, N. J.

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BING!!! OFF FOR EUROPE.
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drome, Leeds, England, Aug. 23.
Is anybody paying any attention to us at all!
Oh! yes, "Christy."
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Are we glad we're back!
GEE, BUTT



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OF THE

3 KEATONS
Who will be
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October

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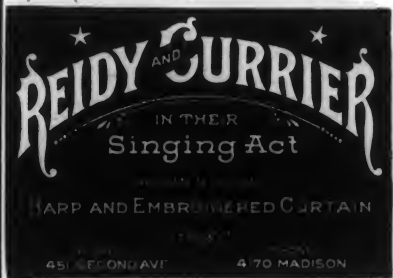
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Touring Indiana and Ohio. Guests of Mr. and
Mrs. Harry Howard in their latest Buick Touring
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Met on a losing bill all last season.
Direction **BERT COOPER**
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A Picturesque Singing and Posing Oddity.
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That's much better than running a paper with a pair of scissors.

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THIS WEEK without previous notice, and met with our usual success.

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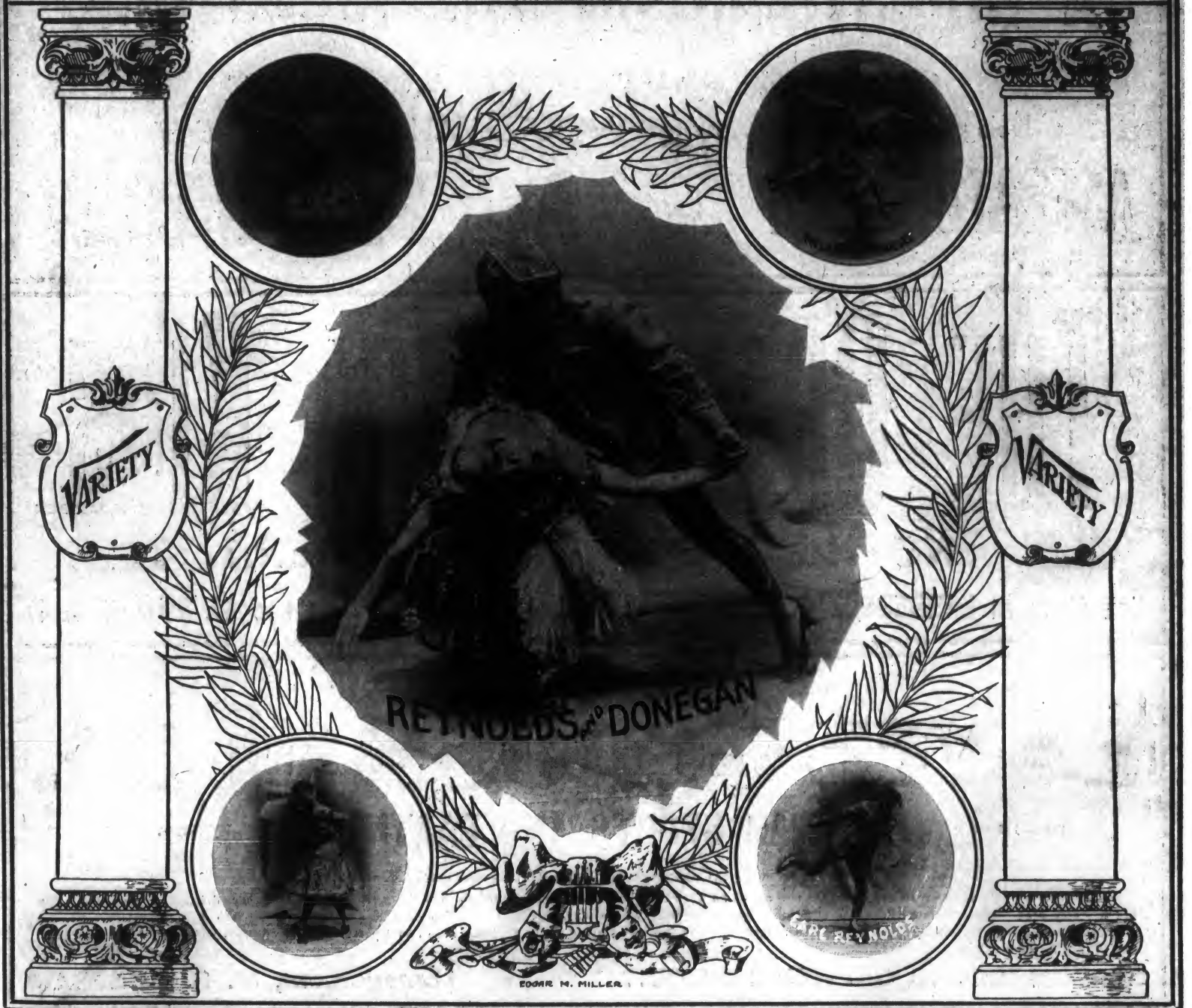
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VOL. XV., NO. 10.

AUGUST 14, 1909.

PRICE TEN CENTS.



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Then see AL SUTHERLAND

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LA VEEN-CROSS AND CO.

2d EDITION

"ROMAN SPORTS AND PASTIMES"

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SIME in reviewing the performance at K-P's Fifth Avenue, week August 2nd:

"It's a wonder the people remained in for the new act of La Veen-Cross and Co., which followed to close the performance. But they did, all of them, and they saw a pretty neat 'sight' 'strong act.' . . . There is genuine comedy with a laughing finish by two of the assistants falling into a set fountain. . . . Al. C. Rio is the comedian, doing good work. The comedy and the brilliant staging of the production are two departures for strong acts which still keep LA VEEN and CROSS in the lead."

SEASON 1909-10 ORPHEUM CIRCUIT

Management, M. S. BENTHAM

VARIETY

VOL. XV., NO. 10.

AUGUST 14, 1909.

PRICE TEN CENTS.

OPPOSITION FROM MURDOCK THE SIGNS SAY IN CHICAGO

The Former Vaudeville Manager Preparing to Re-Enter by Opposing His Late Associate, Martin Beck. Some Big Deal Rumored.

Chicago, Aug. 12.

From the signs and information gleaned, not freely given, John J. Murdock, who ostensibly left vaudeville lately, when selling his theatrical interests in the middle west has prepared a campaign to erect and operate an independent vaudeville circuit, opposing in the main those associates he was formerly connected with.

It is said that Murdock can depend upon resources which will yield to him at least \$2,500,000 for investment purposes. Besides this it is said Murdock intends to solicit local capital for the building of theatres, the backing of the company soliciting to be such that natives will be confident of the solidity of the enterprise.

The securing of old houses for a new policy does not appeal to Murdock. He has always believed it is an error to compete against established theatres in that way, although where a well built house in a desirable location may be obtained, Murdock will probably take it.

The principal trail Murdock will follow according to the report is to be along the line of the Orpheum Circuit. Murdock and Martin Beck have not been over friendly. The sympathies of Murdock are said to be with the Keith office, and for this reason it is also said Murdock will not oppose any of the Keith middle-western houses, such as at Cleveland and Columbus.

There is no suspicion that either E. F. Albee or B. F. Keith is connected with Murdock's venture. The wiseacres say that neither of the eastern men are thirsting for any more trouble than they are having, nor do any of them wish to extend their vaudeville connections.

The development of the Murdock scheme may develop very rapidly.

Chicago, Aug. 12.

There is some big deal on. No one knows whether it has to do with the legitimate or vaudeville. It may be a

combination of both. It is said that none of the large men in vaudeville is concerned, and the best report is that a corporation or some body is forming with moneyed men and the most astute lawyer in Chicago behind it.

The story started after Pat Casey remained in Chicago for over a week. He is believed to have some knowledge of whatever is going on.

Mr. Casey denies all knowledge of anything unusual about to happen in the show business. Some such story as given in the wire from Chicago has been floating sub rosa about the New York for a few days past.

Although Casey denies any knowledge, it is a fact that he has been in consultation with A. L. Erlanger very often of late, more so than usual. It is a common occurrence for Casey to confer with Erlanger, but for the past two weeks the meetings have been so thickly thrown together that it has interfered with Casey's attention to business.

One day within a week, Casey was at lunch at the Hotel Knickerbocker. Around the table were Mr. Erlanger, Marc Klaw, Levy Mayer, William Harris and S. F. Nixon. After the lunch, most of the party, including Casey, adjourned to Klaw & Erlanger's offices in the Amsterdam Theatre Building.

Levy Mayer must be the "astute lawyer" referred to in the Chicago report. He is K. & E.'s attorney, in charge of all their large legal matters.

SEA BATTLE THE HIT.

Chicago, Aug. 12.

E. W. McConnell will open a "Monitor and Merrimac" show at Pittsburg within a few weeks. An entertainment of this kind is the big hit of the Alaskan-Yukon exposition and an equal favorite with "Creation" at Riverview in Chicago.

EVELYN WANTS FOREIGN TIME.

Evelyn Thaw, who has once more been in the public prints through the court proceedings to determine the sanity of her husband, Harry K. Thaw, wants to play vaudeville in Europe.

Two thousand dollars a week and plenty of time are the demands made by the Thaw young woman.

The European bookings for Evelyn have been placed with Jenie Jacobs of the Pat Casey Agency. This week an offer was reported to the office from the Gibbons Circuit in England for \$500 weekly for four weeks on that time.

Before her husband, Harry Thaw, was recommitted to Matteawan on Thursday, Evelyn was anxious to leave for the other side. On the witness stand she testified he had threatened to kill her if released.

"COULD LEARN TO LOVE GEORGIE."

Savannah, Ga., Aug. 12.

"I Could Learn to Love a Man Like Georgie Cohan" sang Miss Baker, of Leslie and Baker at the Airdome this city all last week.

Mr. Leslie wrote the words and music. The audience seemed tickled at the sentiment expressed in the number.

HUMOR IN BILLING.

Atlantic City, Aug. 12.

There has been humor in the billing of the headline features at the two opposition vaudeville theatres this week.

Young's Pier has a sign out announcing "Nora Bayes, assisted and admired by Jack Norworth." Those two are appearing here together for the first time.

At the Criterion the features are announced as "By popular demand. Re-engaged; Trixie Friganza, attentively adored and admired by Nat M. Wills."

ELABORATE MUSIC HALL PLANS.

The long contemplated music hall for New York, previously reported as one of William Morris' New York City amusement places, has progressed to the point of the site having been selected, and the plans drawn for the house.

The project will require the expenditure of \$1,000,000. The backer of the enterprise is one of New York's wealthiest men.

William Morris this week confirmed the information, saying the building would be opened by next spring.

TWO SUCCESSES AT PALACE.

London, Aug. 12.

At the Palace on Monday both Alex. Carr in a sketch, and Emma Carus as a single singing turn, proved successful.

At the Empire, Mack and Marcus (formerly Ferguson and Mack) did quite good.

NEW HALL FOR GLASGOW.

London, Aug. 12.

The reports of a new hall to be called "The Empress" at Glasgow, seem to have a foundation. Some of those behind the venture are said to be connected with the Palace, London.

Glasgow is looked upon as fertile. There is a Palace there now. That house, with the Pavilion, oppose Moss-Stoll in the city.

ANNABELLE'S \$7,500 COSTUME.

There is to be "The Whitford Hat" thrown upon the millinery market shortly. It is named after Annabelle Whitford, of "The Follies of 1909."

The millinery creation comes from the rooms of Pokress & Co., of West 21st Street, New York. The hat contains rare feathers, and has an extreme wide brim, the right side reaching just below the top of Miss Whitford's shoulder.

The young woman was asked to pose in a three-quarters length coat valued at \$7,000. Above it was placed the hat, when the striking picture suggested to the firm that the hat be named "The Whitford."

AND THAT'S GOING SOME.

San Francisco, Aug. 12.

Sam Holdsworth is preparing a new act for vaudeville. There is nothing important about this except Mr. Holdsworth is eighty years old and has two sons, sixty-one and sixty-four years of age, in the profession.

APPOINTS NEW ORLEANS MANAGER.

New Orleans, Aug. 12.

Walter Brown, at one time assistant manager of the Tulane and Crescent Theatres and until recently connected with the Lyric here, has been appointed business manager and press representative of Morris' American Music Hall, formerly known as Greenwall's. Henry V. Ottman retains his position as treasurer.

POLI'S FUNNY MOVE.

Several of the moves made by S. Z. Poli lately in his business relations with the United Booking Offices have caused much comment of a hap hazard character, but the latest report of Poli's actions at the offices are said to indicate, if true, a desire on the New England manager's part to come to a "show down" with the agency.

On Tuesday it was rumored about that Mr. Poli had informed the general manager he would no longer permit his contracts made with acts to be recorded on the books kept for that purpose by the United. All engagements made are listed, and all persons connected with the United privileged to inspect and ascertain what acts a manager has engaged, with the prices paid.

This latter item is said to be objectionable to Poli. It is claimed he does not intend that his salaries shall be a matter of record.

The report says Poli proposes to pay commission to the United by an average fixed sum weekly for his houses, or by the "honor system." The report also relates "Poli is standing on his hind feet" about his contracts not passing through the United.

This is such a radical step for any manager to take, that with the other demands of late made by Poli, all acceded to by the United, it looks to the outsiders as though Poli was "going to a break" with the booking offices he has been connected with for the past two years.

Wilkes-Barre, Aug. 12.

When Blewitt, Treon & Comerford signed a lease yesterday for the old First National Bank Building, that spelled opposition for S. Z. Poli, and it will be the first Poli encounters in this city.

The location is the best in town for a theatre. The new managers, who have several picture houses hereabouts, intend to remodel the building, playing popular priced vaudeville, booked by William Morris in New York.

The lease is for ten years at \$10,000 yearly. Poli was here when the deal went through.

Wilkes-Barre, Pa., Aug. 12.

Yesterday afternoon when S. Z. Poli struck town, he announced several changes among his staff on the circuit for next season.

W. D. Neland, who succeeded J. H. Docking here last May, is transferred to the general offices of the Poli Circuit at New Haven. Gordon Wrighter, of the Springfield house, takes charge of Poli's, this city, to-day. L. D. Breen, of Bridgeport, moves over to Springfield, and a new man, a Mr. Sanderson, will have the new Poli house at Bridgeport. J. H. Docking will remain at Scranton.

HAS JOB WITH CONVERSION.

South Bend, Ind., Aug. 12.

James Gettigan has a job and also "religion." Moving pictures brought him both, according to Gettigan, who says he was so deeply interested in the views of the work of the Salvation Army thrown upon a sheet that he applied to the local organization for permission to become a convert.

The Army agreed, and procured Gettigan a position as well.

PANTAGES CHANGES OPENING POINT.

Hereafter acts booked for the western States or Pantages Circuit will open at Calgary, Canada, with the following week at Edmonton in that country, thence traveling to Spokane, opening in the latter place on a Sunday, the weeks commencing at the Canadian houses (Kyle's) on Thursday and Friday, closing at Edmonton on Thursday.

CHILD LABOR CONVICTION.

New Orleans, Aug. 12.

Lew Rose, charged with unlawfully permitting Rose Mary Shields, a minor, aged 10 years, to appear on the stage of the Greenwall Theatre in this city, has been found guilty of violating the Child-labor Law of this State.

Arthur Leopold, attorney for Mr. Rose, contended that acting was not labor, and could not be classed as such, but Judge Wilson of the Juvenile Court ruled otherwise, deferring sentence until next week.

CHILD RESTORED TO MOTHER.

Chicago, Aug. 12.

A release for Carrie May, of Beecher and May, has been obtained by S. L. & Fred Lowenthal, the attorneys, who took up the case of the woman charged with beating her child after an appeal had been made to the White Rats, here, Miss May having been fined without being represented by counsel.

The Illinois Humane Society claimed that the child is four years of age, and the mother had attempted to make her memorize one thousand words of dialog, whipping her upon failure to remember cues or lines.

Upon the application of the Messrs. Lowenthal, the court ordered the child paroled in the custody of Chester Mills, of the Mills Novelty Co., pending a further inquiry.

CHARLIE HARRIS IN SHOW.

Charlie Harris is to play the female part in "The Top O' the World" this coming season, which Geo. W. Monroe formerly had. Other new comers are Pearl Rever, in Katherin Clifford's part, Florence Smith, taking the Anna Laughlin role, Tom McMahon instead of Roger Dolan, and Al Grady for the "bear."

Bailey and Austin continue in the lead of the production.

WELLS HAS ATLANTA ORPHEUM.

Atlanta, Aug. 12.

The feature of the Orpheum is in doubt. The chances are about even whether it will play vaudeville or the legitimate, although the Kahn Theatrical Circuit Co., which is building the house, has an agreement with William Morris to furnish acts upon the theatre opening. That will be in about three months.

Last week at a meeting of the directors, Jake Wells was elected president; E. M. Horine, vice-president, and H. L. DeGive secretary. The office of general manager, which Ben Kahn held, has been abolished.

Should a change be made in the original intention to play vaudeville, the contract for exclusive bookings from Morris would have to be considered.

By some it is said that when Kahn executed the agreement with Morris he did so in his private capacity and not as general manager of the company. This is called a "fatal flaw" by the papers here.

Kahn is said to have netted about \$6,000 on the entire transaction, having disposed of most of his stock to Wells.

"THE GODDESS" OPENS.

Chicago, Aug. 12.

"The Goddess of Liberty" opened at the Princess Tuesday night with George Parsons, Sallie Fisher, James C. Marlowe, Alma Youlin, Frances Younge, Johnny Fogarty, Leona Pam, Percy Jennings, Percy Leach, Florence Guise and others.

The new production was seen at the Majestic in Milwaukee last week.

TOO LONG FOR \$200.

Chicago, Aug. 12.

Frances Maurer, sister of Mrs. "Skinny" Madden, has entered suit against George McKay, of McKay and Cantwell, who are at the Majestic this week, to recover \$75 which she alleges she paid him to put on an act. She advances the claim that he did not perform the work.

McKay says that he made an agreement with her to put on a dancing act in which she and two men were to appear. He was to receive \$200. After rehearsing Miss Maurer and her associates for two weeks, he found he couldn't do anything with them. McKay is reported to have told them that it would take at least 200 years for anyone to teach Miss Maurer to dance.

KEITH BOOKING KEITH'S?

Boston, Aug. 12.

Although it is spoken of around town that since Carl Lothrop accepted the position of booking representative for Moore & Wiggins, Robert G. Larson, the press agent of Keith's here, would succeed him, and that Mr. Larson is now selecting the bills, it is understood that the bookings for the local theatre are directed by B. F. Keith himself.

The information says this arrangement was arrived at by Mr. Keith and E. F. Albee, his general manager, the understanding being that Keith should take charge of the Boston house, while Albee is to look after the bills at the Fifth Avenue, New York.

ALICE LLOYD OPENS SEPT. 12.

On Sept. 12 Alice Lloyd, who is now visiting in Europe, will open on the Orpheum Circuit for a tour of twenty weeks. Twenty more will be played by Miss Lloyd in the east upon the conclusion of her western engagements. She sails from Liverpool Aug. 21 on the Campania.

By mutual agreement between Klaw & Erlanger and Tom McNaughton, Miss Lloyd's manager, the contract calling for her appearance in a musical comedy production by the firm has been canceled. The English girl will remain in vaudeville until a piece is submitted for the legitimate to her liking.

The McNaughtons, Tom and Fred, have been placed along the same time as Miss Lloyd's by Pat Casey, who engineered both engagements.

TOM HEARN COMING OVER.

London, Aug. 12.

Tom Hearn, "The Lazy Juggler," was signed this week for the William Morris time in the States.

MARRIES LEADING LADY.

Chicago, Aug. 12.

George Fletcher has returned to Manistee, Mich., after a brief stay here in which he engaged a company to support Myrtle Hebard in "Frisolous Bonnie."

During his stay here it leaked out that he and Miss Hebard were united in marriage a few weeks ago. The new organization will open shortly at Manistee.

FOGERTY'S IRISH PLAY.

Saratoga, N. Y., Aug. 14.

"The Top of the Morning" is the title of an Irish play Frank Fogerty, "The Dublin Minstrel," is writing. Mr. Fogerty has been working on it at his leisure. He does not intend to place the piece before a year from now.

In the meantime Fogerty will play vaudeville, having contracts for the best time from Sept. next until July 11, 1910.

FROHMAN WANTS THE DANCERS.

London, Aug. 3.

It is said here that Charles Fox, acting for Charles Frohman, is in negotiation with the Marinelli office to secure the Russian Dancers for an American production, but whether during the coming season or next summer isn't known.

It has been predicted by Americans who have seen these girls that they will be the sensation of the season in New York wherever appearing.

**ACROBATICS IN THE AIR.**

The reproduction of the above snapshot is a picture of the 4 BARDS in action at IDORA PARK, OAKLAND, CAL., where the act has been since July 11. They will remain at the park until Sept. 10. The boy in the horizontal position has just been thrown to a backward fall for a "three-high hand balance."

It is one of the several striking acrobatic feats performed by the Bards. Seldom does it occur that a snapshot catches motion as clearly, although the background of roller coasters and chutes prevents the figures standing out.

SHUBERTS HAVE WILKES-BARRE.

Wilkes-Barre, Aug. 12.

By an announcement given out yesterday the Shuberts have taken over the Franklin and Nesbit theatres in this city, giving them the town clean on the legitimate end. As it stands at present, Klaw & Erlanger will not be able to play a show next season within twenty miles of here. Wilkes-Barre is one of the best night stands on the road.

K. & E. wanted the Luzerne, a Western Burlesque Wheel house, very badly, but failed to secure it.

Harry Brown, formerly representative for Klaw & Erlanger in this city, will be the general manager for the two houses, acting for the Shuberts. The remodeling on both is being rushed to have the houses open on Labor Day.

ONE THE SHUBERTS MISSED.

St. Louis, Aug. 12.

Work has begun on the Princess, of which the Fishell Bros., Dan and Arthur, and E. J. Carpenter are the promoters. Part of the Grand Avenue Hotel is to be razed to make room for the house, to be part of a \$220,000 studio building. The Mid-City Realty Co. will erect the building, and the theatre has been leased by the Princess Co. for \$15,000 a year.

It will be the home of a producing stock organization, either musical or dramatic, and new shows will be put on. If successful they will be held as long as the run can be prolonged and then sent out on the road.

Carpenter is a producer; Frank Stammers will have charge of the staging; Clymer & Drischler designed the building and the McClure Construction Co. is building it.

The capital was obtained mainly in St. Louis. The Fishells state emphatically the Shuberts have nothing to do with the venture. Dan S. Fishell will continue to be the local representative of the Shuberts.

Trainer and Dale open on the Sullivan-Considine time Oct. 11.

FISCHER'S VAUDEVILLE AGAIN.

San Francisco, Aug. 12.

Fischer's Theatre will discontinue musical comedy on Aug. 15, replacing it with vaudeville at 5-10 on the 16th. Robert Brackett will be the manager under the new policy. Bert Levey will book the turns.

The Portola opened last Saturday. House could not accommodate the crowd clamoring for admission. It is the first "pop" house to open in the downtown section. Six acts are played.

Charles Godard, manager Grand, Sacramento, announced on Tuesday his house would book through Sullivan-Considine.

MAY CHANGE NATIONAL SHOW.

San Francisco, Aug. 12.

There is a report that since Sullivan-Considine bought the National, by taking over the interest of the Graumans in the house, it is proposed to cut down the bill there. Instead of continuing the Grauman policy of eight or ten acts, the regular S.-C. program will be given.

At the Empire the intention now is to increase the bill to eight or nine acts, and attempt to draw patronage through quantity. Last week the show had eight numbers and the house held the record audience on August 1, when the performances of the week started.

MASAUD AN AGENT.

It has been settled. William Masaud, for several years connected with Percy G. Williams, his brother-in-law, and lately the manager of Williams' Alhambra, is to become an agent, booking vaudeville generally.

ETHEL GREEN IN THE LEAD.

Lew Fields is grabbing off many vaudevillians nowadays for his musical shows. Perhaps because Lew was in vaudeville once himself, and knows that's where to get 'em if you want them right.

The Fields latest is Ethel Green, who has been engaged to play the lead in "The Rose of Algeria," one of Fields' four new productions.

The principal comedians in the same show will be Gaston and Stone, Billy Gaston having been Miss Green's partner in vaudeville.

250 PEOPLE IN REVUE.

The musical revue which Lew Fields and the Shuberts will produce the latter end of September, will have a scene in which is shown the Lusitania. There will be 250 people on the stage at the time.

The revue may be named "The Merry Bachelors." Glen McDonough is writing it. The music has been composed by Victor Herbert.

Joe Welch will be a prominent member of the cast, having signed a long term contract with Fields. Stella Mayhew and Elfie Fay are also said to have been engaged by Fields for the production.

Bob Dailey and his wife, Gertrude Vanderbilt will probably be together in the show. Mr. Dailey, who has been engaged for it, has asked the management that his wife be signed in order that they may be together next season. Miss Vanderbilt is at present in "The Follies."

The Piccolo Midgets open at the Eden Theatre, Hamburg, September 1.

MOUNTFORD AFTER BENNETT'S?

London, Ont., Aug. 12.

Nearly all of last week, Harry Mountford, of the White Rats, was in the city. While here he had a conference with J. C. Duffield, president of the corporation operating the Bennett houses in Canada. Mountford also interviewed one of the Toronto bank officers who is interested in the Bennett Circuit.

Nothing developed during Mr. Mountford's visit here as far as has been learned. When asked before leaving, his mission to London, Mountford replied, "Pleasure and business or business and pleasure."

No one in town is of the opinion that the Bennett Circuit will make any immediate change in its booking connection. It is presumed Mr. Mountford's visit was on that score.

Charles W. Bennett, formerly the General Manager of the Canadian circuit which bears his name, resigned from that position and disposed of his stock in the company a month ago.

Early last spring, and before the booking contract then existing between the Bennett Circuit and the United Booking Offices expired, Mr. Bennett executed a new agreement with the agency for another two years.

It has been reported that while William Morris was on his recent western trip he met a representative of the Bennett Circuit. Nothing further followed the report, however.

At the Morris office this week it was said there had not been nor were there at the present time any negotiations with the Bennett people.

At the offices of the White Rats Mr. Mountford said he had been in London last week, but that his visit had no significance. It is understood that the United contracts with managers booking through the agency are "iron clad" in their terms, probably precluding the possibility of the Bennett circuit "flopping" were it inclined to do so, the Bennett corporation having solid business men behind it.

IRWIN JUMPS OVER.

Last Monday Robert Irwin, manager of Keith & Proctor's Fifth Avenue Theatre, New York, handed in his resignation, leaving his post Tuesday evening.

Mr. Irwin has engaged to become a manager of one of the houses on the Morris Circuit. He will have charge of the opening of Greenwall's, New Orleans, remaining south for a few weeks, returning to New York to direct the Plaza.

PERCY WILLIAMS' PRESS AGENT.

Nellie Revell, who came to New York as the representative of a western weekly has been appointed press agent of the Percy G. Williams circuit. Seven theatres will be under her charge the coming season.

Miss Revell was the publicity promoter for the Olympic, Chicago, when John J. Murdock inaugurated a musical comedy stock policy in that house. She is a very enterprising young woman, and scored a "scoop" in the line of press agents when selected by the State of Michigan to spread publicity for it.

Eva Frances, last with "The Candy Shop," will be the ingenue in the Blanche Ring show.

MONK CHATTER.

"Peter," the Hammerstein "monk," is no Sabbath performer. He was out of the bill last Sunday, taking a trip to the seashore.

No one has said anything to "Consul," Morris' "monk," of the "Sunday law." "Consul" works twice daily every day right along.

Last Saturday Alexander Fischer distinguished himself at Hammerstein's while "Peter" was exhibiting. Alexander's brother, Clifford, had something to do with the booking of "Peter" in America. This gives Alex. the privilege of thinking he is interested in the monkey act. So when "Peter" hopped over the strings placed near the foot-lights to prevent the "monk" from doing that very thing, and started through a box, Aleck. grabbed the "monk," sending him back to the stage.

When Alexander was accused of being a hero, he replied, "Please don't call me that. I'm only Clifford's brother."

Allinei, who has been showing his "monk" "Peter, the Great" around for some time, is out with a challenge of \$5,000 that no monk can follow his monk. In the name Allinei surely has something on the Hammerstein animal, for there's no getting away that Allinei's "Peter" was the first over here.

Willie's brother Arthur has the "monk" under a 30-week contract according to report, and wants to farm the monkey out at \$1,750 weekly.

"Consul" the Morris "monk," "took to the woods" or the orchestra, on Monday matinee. "Consul" saw an opening. Before they caught him, he was watching the show from the last row downstairs.

On Sunday, when "Peter" visited Brighton Beach, he gave a private performance at the hotel there for Mrs. William Hammerstein, Oscar, Jr., and Reggie, the children, besides some friends invited. It is mentioned that "Peter" would consent to appear on Sundays if the Hammerstein management would arrange a trifling \$250 extra over the present salary, said to be \$1,750 weekly. No one knows what Boston receives for "Consul," excepting Boston and Morris. They won't tell.

"Consul" may appear at the American, Rockaway Beach, Aug. 30. From all accounts, the American, playing in opposition to Morrison's, will have to have something to start business going.

It is related that while "Peter" was playing the Palace, London, Alfred Butt, the manager, suggested to McArdle, "Peter's" trainer, that wires be placed in front of the footlights. They were strung along, but "Peter" got over just the same. One morning, while the men and the monk were on the stage, Butt in the orchestra, the latter suggested that the voltage through the wires be increased. Whether "Peter" understood him, of course, will never be known, but they say that the "monk" gave just one yell, jumped over the footlights, and with Butt about eight paces to the good, chased the manager out of the theatre for a block down the street.



PHIL BENNETT
THE ITALIAN STREET SINGER AND YODLER.

NOTICE: This act is not monopolized; not connected with any agent or with anybody. Ready to book for coming season. Home address, 1748 North Wilton St., Philadelphia.

COMING BURLESQUE SEASON PROMISES GOOD RESULTS.

Managers Expect Profitable Returns, and Claim to Have the Best Shows Ever. Repetition Feared.

With the opening of the burlesque season but one week away, and all the shows of both Wheels with one exception either in rehearsal or playing, the respective managers are commencing to worry over their "openings."

It cannot be gainsaid that though the shows may turn out badly upon the public presentation, there is no manager who takes as much pride and places as much hope in his production as the burlesque man does, while rehearsing.

A good season is looked for in burlesque. There is somewhat of an ominous feeling prevailing over what effect the cheaper admissioned vaudeville shows will have upon the burlesque attendance, most managers believing it is going to affect their business as well as that of the high-class vaudeville theatres.

One generally level-headed burlesque man said this week to a VARIETY representative he did not believe the cheaper vaudeville would hurt them. "We hold our patronage as a special class performance," he said. "No vaudeville can draw from us for vaudeville cannot give what we give."

There is a general intention to better shows, and the managers have apparently been devoting their energies for the "production" side. This causes a feeling that many shows will be found to have hit upon the same themes or schemes for production. If this proves true, there will be a stagnant repetition that will probably cause many changes in the composition of the shows, if not the companies, before the season advances very far.

In circling the Wheels "business" and "numbers" soon grow familiar to patrons, and though a show may have been the biggest kind of a hit upon opening, it cannot follow similar productions each week without feeling the effect of the audience having seen what they have to offer several times before.

On the Eastern Burlesque Wheel, the Columbia Amusement Co. has sent out some orders for the betterment of shows, and they are looked to as a needful help.

House managers have been instructed to see that all choruses are up to the minimum number of sixteen girls, deducting from the show's share the salary for every missing member below that number. The show as programmed, including acts, must also play or be reported to headquarters, with authority given the manager of the theatre to replace for the week any act absent from the olio or program.

Orchestras must be of the uniform size of ten pieces, inclusive of the house leader.

House managers have received the usual instructions about dialog and actions, but with strict instructions added, not before given.

They are also required to keep and forward to the Columbia Co.'s offices a time sheet of the show, with all the names, much as is done in the vaudeville theatres.

MAY CALL "FOLLIES" BACK.

It was reported about Wednesday that "The Follies of the Day," the Western Burlesque Wheel show of last season which made a start on the combination time of the legitimate circuits early in the summer, might be recalled by the Miners to fill an open week now existing on the Western chain.

Upon the withdrawal by the Miners of "The Follies" they proposed to organize another company in its place. It is said, however, that reports so far have not encouraged the managers to look upon the "legitimate" for the "Follies" as more profitable than a season in burlesque once again might show.

MODEST GERTIE.

Chicago, Aug. 12.

When Gertrude Hayes was introduced to a well known character on the Chicago Rialto as "The leading woman of 'The Follies of the Day,'" she corrected the performer of the ceremony by adding "One of the leading women." This is particularly interesting inasmuch as she is generally recognized as living up to the representations of the introducer, and is featured in the billing matter and press notices.

GAYETY BILL SIGNED.

Louisville, Aug. 12.

The Mayor has signed the ordinance legalizing the construction of the new Gayety Theatre (Eastern Burlesque Wheel).

REYNOLDS AND DONEGAN.

VARIETY's front page photos this week are of Earle Reynolds and Nellie Donegan, the expert steers of the tiny wooden rollers.

If their schedule is followed, Reynolds and Donegan are leaving London to-day (Saturday) for New York, their very successful engagement at the Palace ending last night to permit the couple catching the Mauretania at Liverpool this morning.

Going to London unheralded, Reynolds and Donegan literally swept the town clean in the skatorial division when opening at the classy English Palace Theatre. Engaged for a week, the act was extended to their own convenience, and the London visit has brought the pair future contracts, including a return at the Palace.

They come back to take up vaudeville engagements made for next season. Both Mr. Reynolds and Miss Donegan are too well known on this side to require comment. Both are credited with being at least in part responsible for the late roller skating craze which has swept over the country and Europe during the past two years. Their graceful skating with the Anna Held show of two seasons ago in the "Rink Scene," where they were the chief attraction reinvigorated the pastime wherever the piece played.

ALHAMBRA EXCHANGES WITH TROC.

Chicago, Aug. 12.

The Alhambra will replace the Trocadero on the Eastern Burlesque Wheel list next season. "The Troc" will play ten cent vaudeville.

Max Weber, who owns the Alhambra, will manage it. He has been anxious to dispose of the property, and would not again play melodrama in it.

The location is State and 19th Street. The Alhambra should be successful with burlesque in that district.

HAS OPENING LOCAL DATE.

W. B. Watson will be the first burlesque manager to start off on the season of '09-10 in New York. "Watson's Own Show" commences a stay of eight days at the Empire (Western Wheel), Brooklyn, to-night (Saturday), starting in one week ahead of the official schedule for the Wheel.

On Aug. 6, at Mishler's, Altoona, Mr. Watson's "Cosey Corner Girls" got under way. Mr. Watson says: "It's a corker."

AN ORIGINAL ACT RETURNING.

Chicago, Aug. 12.

When Roger Imhof returns to vaudeville, as he intends to do early in the season, having refused all offers for burlesque, the act will be known under the original title Mr. Imhof played the varieties, "Imhof, Conn and Corinne."

"The Doings of Dr. Louder" will be used temporarily, to be followed by a new sketch named "Surgeon Louder, U. S. A." It will have a military setting, also a mixture of comedy and pathos.

Alf T. Wilton, of New York, is the agent.

THE NEW "FASHION PLATES."

The new "Fashion Plates" on the Western Burlesque Wheel, which Harry Montague has taken charge of, reorganizing the show for the season, will open to-day at the Century, Kansas City.

The groundwork for the show will be a musical comedy, "My Uncle from New York," written by Mr. Montague, who has produced it.

In his support Mr. Montague has engaged Lew Dunbar, a Californian comedian who is making his first appearance in the east. Mr. Montague says he looks for big things from Dunbar. Also there are Harry Phillips, Lou Morgan, Billy Martin, Jack Pollock, Caroline Duncan, Lillian Keeley, Eva Van Osten, Bella Gordon, Elsa Leslie, Ollie West and May Wilson and Ethel La Vere with a chorus including Dorothy Vernon, Jennie Jennings, Dorothy McFarlin, Laura Busby, Kitty Evans, Louise Busby, Anna Brooks, Sadie Young, Marie Madill, Cecile Leonard, Mary Allen, Frances Brock, Catherine Carr, Minnie Dale, Beatrice Morgan and Sophie Marsh.

Of the olio The De Muths, whirlwind dancers, are the feature.

Louis Olwell is the manager of "The Fashion Plates." Harry Chapman is the musical director, and Frank Melville, master machinist.

Horace Goldin, the illusionist, is again playing abroad, after an illness of five weeks.

RIDER GIVES SOME HINTS.

The following are "Useful Hints to Theatrical Managers," as E. Dick Rider, the author of the advice, heads them.

Mr. Rider is manager of "The Girls of the Moulin Rouge," the Hurtig & Seamon Eastern Wheel Burlesque Show, which may change its title "The Follies of the Moulin Rouge" before starting out next season:

USEFUL HINTS TO THEATRICAL MANAGERS.

Cultivate the good will and esteem of your company, both gentlemen and ladies.

Treat them well and they will work their heads off for you.

Do not hurl harsh language, or use cuss words in calling them down.

Pat your people on the back, and praise them for their good work.

Get them all to pull together and work in harmony for the success of the show. Everything helps.

Be a strict disciplinarian, but do not ride over any of the rights of the people; they are all human.

Do not antagonize your company; they will surely get even with you, and throw you down at their convenience and opportunity.

Get them all working for you, not against you. Let a spirit of good fellowship and square dealing pervade the entire company.

If any member of your company makes a mistake, call their attention to it in a gentlemanly way, and make everybody like you.

When a manager abuses his people they become sulky and will back-up when he needs them most; generally when you are counting up. They are wise.

Do not be a "GROUCH"; instill your company with a lively spirit and enthusiasm; they crave to be "jollied" along and patted on the back. That's only human nature.

Be on the "Up and Up" with your people; treat them all fairly and squarely; don't show any favoritism. Remember everybody is essential in their respective work governing the details of your show.

In conclusion, remember—
"Ill nature sucks poison from the sweetest flowers.
Good nature collects honey from every herb."

"BROOMSTICK WITCHES" BOOKED.

B. C. Whitney's "Broomstick Witches" have been booked by Alf T. Wilton to open Aug. 23.

Another Whitney number called "The Clown and the Skeleton," will also be placed by Mr. Wilton for an early showing.



LITTLE AMY BUTLER.

LITTLE AMY BUTLER opens on the UNITED TIME, Aug. 30th, under the direction of BILL LYKENS.

She has added two new songs to her repertoire, both written by that versatile writer, IRVING BERLIN. The new ones are pronounced by critics as better than any of her previous efforts.

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Vol. XV. AUGUST 14. No. 10.

James J. Morton opens on the Morris time Sept. 6.

Cook's Opera House, Rochester, re-opens Aug. 30.

The Empire City Quartet has signed with Morris for next season.

Josephine Ainsley commences a tour of the Sullivan-Considine houses Sept. 13.

William Morris will probably not leave New York before the season is fairly started.

Fred Niblo and his wife, Josephine Cohan, are returning to New York on the Adriatic.

Eltinge will be the headliner of the opening bill at Morris' Greenwall's, New Orleans.

Geo. Austin Moore has been signed for the season over the United time by M. S. Bentham.

Lillian Hoerlein, hereafter to be called Fraulien Hoerlein, has been engaged by the Shuberts.

Clarice Vance leaves England on the Mauretania to-day (Saturday), reaching New York next Friday.

The Lavalls open on the United time Monday, or are supposed to. They arrived in New York this week.

Billie Seaton, Eva Tanguay's most persistent imitator, is at the American, Rock-away Beach, this week.

P. Alonzo, the general representative for S. Z. Poli, returned to New York last Sunday after a trip abroad.

It is reported that Feiber, Shea & Coutant are to have a smaller priced vaudeville house at Mt. Vernon.

Harry Rogers and Co. are in New York with "Told in a Flat," a dramatic sketch placed by Jack Levy for bookings.

Dr. H. O. Clauss, a well-known physician in much favor with the profession, has removed to 237 West 43rd Street.

Louis H. Baker will again manage the Luzerne, Wilkes-Barre, Pa., this season. It is the Western Wheel house there.

Gavin, Platt and Peaches have been placed by Alf T. Wilton on the large time. They are at Shea's, Toronto, this week.

Harry Kraton's "Hoopland," with John Kraton, leaves to-day for Hamburg, Germany, opening at the Eden Theatre Sept. 1.

The Musical Cuttys open at the Berlin Wintergarten Sept 14, for a month, and have been placed for the season abroad by B. Obermayer.

Wynn and Lewis have dissolved. Jack Lewis is in Joe Shea's office; Wynn has made up another act, using a different name for himself.

Friend and Downing leave Liverpool Aug. 18, for New York. Their return engagements in England and the continent commence in May next.

"The Girl from Rector's" (No. 3 Company) played to \$16,000 at Seattle last week. Seven night performances and the usual matinees were given.

Joe Kane, with six girls, will tour vaudeville next season in a skit called "Bulls, Bears and Dears," under the direction of the Pat Rooney Co.

W. T. Grover left New York Wednesday for Chicago, where he will again take the management of Morris' American Music Hall, expected to open Aug. 23.

The illness of Mrs. Dankmar-Schiller, of the acrobatic act of that name, obliged a cancellation of their engagement at the Rock Island (Ill.) fair last Monday.

William Gould and Yuleska Suratt have been placed for the Brighton Theatre August 23 by Jack Levy. Billy Gould is expected to return to New York this week.

John S. King, formerly with Searle Allen, has joined with Willie Cohan for Mr. Cohan's vaudeville act, replacing Harry Bailey, who was the "straight" in the turn.

The Four McNallys, who had agreed to disband, reversed their decision to accept South American time offered. They left Europe this week to appear at the Circus Sequin.

There is a "boxing kangaroo" at Bostock's, "Dreamland," Coney Island. The kangaroo has a pair of small boxing gloves on, sparring with a man in ring costume.

Ernest Pantzer, a brother of Willy, will show his new acrobatic number, employing one midget, on August 30 at Proctor's, Newark, the date having been secured through Fred Zobedie.

The Empire Comedy Four have been booked by the Marinelli office to open at the Mellini, Hanover, Oct. 1, playing on the continent a couple of months before appearing at the Coliseum, London.

Bernardi, the protean player, has returned for his season of United time, booked by Marinelli. Bernardi opens at the Fifth Avenue, New York, August 23, with the Orpheum Circuit to follow.

Barnes and Crawford have been engaged for "The American Idea." T. Roy Barnes will take the "straight" role previously played by Al Reeves and Bob Dailey. Bessie Crawford will handle the part first given to Stella Hammerstein.

Mabel Berra will play at the Appollo, Vienna, where she has scored a large success, until October 1. B. Obermayer, who booked Miss Berra for the engagement, has offers enough to hold the young woman on the continent for a couple of years.

Chas. Wilhelm-Goetz, who retired from the stage, on account of sickness, in 1905, will return to the boards; having formed a partnership with Hazel Carlisle. The act will be known as Goetz and Carlisle in "The Stable Boy and the Girlie."

Vic Williams will be the manager of the Alhambra the coming season, vice William Masand, resigned. Dave Robinson returns to the director's chair of the Colonial. No manager has been announced for Percy G. Williams' new Bronx theatre.

Jos. Hart has written John Tiller, the London dancing master, notifying him he must cease employing the rain effect taken from Mr. Hart's "Rain Dears." Mr. Hart has also informed the Wintergarten, Berlin, it must not permit an act to play there with this in it.

C. D. Willard, the musical man, is having Rowland H. Mayland design a musical aeroplane for him. Six thousand wires will be used for the construction, and an illusionary effect obtained with the novelty Willard's "Temple of Music" has had an offer abroad for six months.

The Scenic Temple at Chelsea, Mass., plays vaudeville booked by J. J. Quigley from his Boston office. Mr. Quigley is a member of the I. B. A., and wishes the statement denied that the new house now

building in Chelsea by the Gordon Brothers would be the only theatre in that town.

Bill Cooke (Carroll and Cooke) is at the Highlands, N. J., for a vacation, Bill having substituted for everyone at the White Rats headquarters during the summer. Had not Miss Blanche, the stenographer, returned last Monday, Bill says he would have had to play the typewriter for a week.

William Josh Daly, looking almost young, returned to the Morris office last Monday after a vacation of two weeks. Excepting So. Bethlehem, Pa., Josh visited every town in the east where vaudeville could be played. Mr. Daly nearly tore his hair out when some one told him he had missed Dobbs Ferry.

Harry G. Walters has acknowledged the receipt of the subscriptions sent to the committee composed of San Sidman, Cliff Gordon and Bobby North, who had charge of his testimonial fund. In addition to those printed in the first edition of VARIETY, Aug. 7, are Jim McIntyre, \$5, and Loney Haskell, \$2.50.

The Columbia, St. Louis, opened this week. The Grand Opera House in that city, which will play continuous vaudeville, six acts, three shows daily, and booked from the New York offices of the Orpheum Circuit by Johnny Collins, opens Aug. 23. On the same day the Grand Opera House, Indianapolis; Haymarket, Chicago; and Majestic, Milwaukee, start.

"McIntyre and Heath in Hayti," the new Klaw & Erlanger show for those blackface comedians will have in the cast Julian Rose, Mabel Sealby, Toby Lyons, Marion Stanley, Jane Burby, Adele Rowland, Alfred Fisher, John H. Pratt, Carl McCullough and Fletcher Morton. The show opens Aug. 23 at the Euclid Avenue, Cleveland.

If you want to see how a million dollars looks, stand around the Times Building until Grace LaRue and her husband, Byron Chandler, pass in their automobile. Besides a chauffeur, there is a little "Buttons" in blue on the front seat, while the machine itself seems equipped for a journey around the world. There's nothing to beat that car that has been seen on Broadway since Mrs. Leslie Carter stopped traffic last summer with her cream colored auto. This week at the American Miss LaRue presents her full act, including the pantomime, the decision to give a single act for the week having been altered.

Sweet Rose Stahl has joined "the bread line!" "The Chorus Lady" returned to New York last week. On Monday evening, in company with Jenie Jacobs, Miss Stahl hopped among the breaders by eating "Lizzie's cooking" at Pat Casey's flat. Before leaving Pat received a pretty diamond scarf pin as a remembrance and as a reward for not swearing at Miss Stahl by wireless as she entered the port. Now the regular gang up at the joint are sore because they don't receive a diamond pin every meal (and they are there every meal, too). Lizzie, the bestest little cooker who ever threw a flatiron at a valet, is only longing for a day off.

THE ISMAN-LUBIN CONCERN OUT FOR THE BIG-SMALL TIME

Planning To Kill Off Smaller Houses. Organizing To Start September 1.

Philadelphia, Aug. 12.

On or about Sept. 1 the recently organized company known as the Moving Picture Company of America will have established offices in New York and this city, from which bookings will be supplied to fifteen moving picture and popular price houses located in a half dozen different cities. The new concern was recently formed with Felix Isman, George H. Earle, Jr., and S. Lubin as leading factors. Lubin will not figure in the management of the houses, but will manufacture and supply picture films.

The general offices of the company will be located at Lubin's Palace in this city, where several thousand dollars is being expended in fitting up a handsome suite of offices. Messrs. Isman and Earle will act in an advisory capacity and it is very likely that Jules Mastbaum, who is associated with Isman in the real estate business, will act as general director. The officers so far known are Orland Parke, president; Joseph A. Mastbaum, treasurer, and Maurice Wolf, secretary.

Of the fifteen or more houses to be controlled by the association, eight will be located in this city. Six are now in operation. The others are the new house at 913-17 Market Street, which is being erected at a cost of \$108,500, to be ready Oct. 1, and the other, the Eleventh Street Opera House, now being remodeled and enlarged, to reopen the latter end of August. At both the new places a higher grade of shows will be played, the picture-vaudeville policy being continued. The other houses in the chain include one in New York, one in Richmond, Va., one in Cincinnati, O., one in Reading, Pa., and three in Baltimore, Md.

In addition to assuming control of this chain of houses the new association will open a booking agency in New York with Hollis E. Cooley in charge, and from this agency all the houses controlled by the association will be supplied with acts. There will be no combination with any other syndicate or agency, and no opposition will be recognized, the independent policy being decided upon. The bookings now supplied through the William Morris office will be done through the new office starting Sept. 1. There will be one general manager for the chain of houses, and the present resident managers will be retained.

It will probably be the purpose of the new company to secure control of every five and ten-cent house in the central part of this city and eventually to shut down the smaller houses so as to confine the business to the larger and best located ones. When asked regarding the fate of the smaller houses, Jules Mastbaum said to a VARIETY representative: "It will mean the killing of the small houses. Two more were forced out of business last week and there will be very few of them in existence when the new company is in right working order. We intend to give first grade shows at popular prices and expect to get the business. The moving picture-

vaudeville patrons have been educated in just the same manner as have the patrons of high class vaudeville, and the new association intends to give the best that can be seen for the money."

Another meeting will be held this week, at which time it is likely that other officers and a board of directors will be named so that everything will be in running order before the first of September.

DIVIDE VAUDEVILLE AND BURLESQUE.

The Empire, Holyoke, a three day stand for the Eastern Burlesque Wheel, will utilize the first three open days of each week this season to play the smaller vaudeville booked by Joe Wood.

Last season melodramas divided the week at the house with the burlesquers.

"WHITE CITY" REOPENS.

New Orleans, Aug. 12.

"White City" opens with vaudeville Saturday. The opera closes to-morrow. The Southern Association of Vaudeville Managers is to furnish the acts.

General Manager Muckenfuss of the Inter State Circuit, when in New Orleans Monday said the Inter State would probably open a branch agency here.

DEALER IN AGENCIES.

New Orleans, Aug. 12.

New Orleans boasts of a dealer in vaudeville agencies. His name is Jack G. Abbott. Mr. Abbott's business is entirely new in these parts and it is attracting the attention of our captains of industry.

When Abbott came to this city several months ago, he rented a furnished suite of offices in a building on Canal Street, purchased some stationery, placed a sign on the door and started to work. He obtained the bookings of a number of small theatres in this city and state, and when his business grew to such proportions that it was paying \$180 per month net, he disposed of it, lock, stock and sign, for ten times that amount.

Since then Abbott has established, maintained for awhile, and then sold, several agencies. If things continue prosperous, he is going to take out a license as a vaudeville agency dealer.

CHARMION HOLDS OVER.

Charmion holding over at the Brighton Beach Music Hall next week nearly caused a disturbance the early part of the week.

On Monday Patsy Morrison, of Morrison's, Rockaway, sent in an order for the aerial artist. Before it reached the office of Pat Casey, who books the act, Arthur Hopkins of the Music Hall notified Casey he would hold over Charmion for another week, she being the headliner there at present.

Morrison was much put out at losing his expected feature, but beyond muttering and wishing he had a mustache to bite, did nothing.

KEENEY JOINS I. B. A.

The Independent Booking Agency in the Knickerbocker Theatre Building is now in full swing. The first booking meeting of the managers connected with the agency was held last Tuesday.

At that time Frank A. Keeney, with three houses, was admitted to the booking privileges, and it was said several smaller time managers had had their applications to join considered.

Two of the Keeney houses are located in Greater New York. One is the Third Avenue; the other Keeney's, Fulton Street. Either makes a desirable "try out" place for the new acts the I. B. A. managers prefer shall have a Metropolitan showing before given time.

Tony Williams is the representative for J. J. Quigley in the Independent offices. Mr. Quigley will be frequently in New York also. He has added three houses to his New England circuit. The Opera Houses at Callais and Eastport, Me.; also The Pasttime, Plymouth, Mass., giving the Quigley Circuit about 40 houses to book for.

SYRACUSE HOUSE READY.

Syracuse, N. Y., Aug. 12.

The Cahill, a new house on Salina Street, nearing completion will play 10-20 vaudeville the coming season. It is of 1,100 capacity, and built by the Cahill Brothers, who formerly ran a saloon in this city, giving up the business some time ago for a moving picture place from which the present theatre has developed.

One of the Cahills left for New York this week to arrange for bookings. Acts will be secured from either the Morris office or one of the independent agencies. Two shows daily are to be given, although this may be changed to one afternoon and two night performances later on.

DURAND TURNS FOREIGN AGENT.

The foreign department of the agency business has added one to its list this week. Paul Durand left the Orpheum Circuit offices last week, and has opened offices of his own for the booking of foreign acts.

During the week Mr. Durand placed Selma Braatz, Tony Wilson and Heloise Sisters, and the Amoros Sisters on the United time, Miss Braatz to open in the east on Oct. 18, while the other two numbers commence under their United contracts next February.

Before entering the offices of the Orpheum, Mr. Durand was connected with the Marinelli agency and H. H. Feiber, with the latter at the time when Mr. Feiber was one of the United's foreign representatives.

TWO COSTLY SMALL HOUSES.

Chicago, Aug. 12.

The California at 26th and Trumbull avenue, managed by Louis Levinson and booked by William Morris, opened this week. It has a capacity of 800, and cost \$65,000. It plays two shows nightly.

The Sacramento at Madison and Sacramento avenue, managed by Charles Schaefer and booked by William Morris, will open in two or three weeks. It will have a seating capacity of 900 and cost \$70,000.

LEGIT AT MAJESTIC SEPT. 4.

The combination vaudeville and pictures at popular prices, which have been playing at the Majestic, Columbus Circle, New York, during the summer will discontinue according to a report, on Sept. 4, when the Shuberts have booked in a legitimate show.

The Majestic has been under the "summer" management of the People's Vaudeville Co. Opening slowly for patronage, with the prices of admission at 15-25, the house caught on quickly and has been jammed nightly of late. There was some talk that Jos. Schenck of the People's, would try to lease it for the year around.

APPOINT THREE MANAGERS.

Middletown, N. Y., Aug. 12.

O. S. Hathaway has engaged V. O. Woodward to manage the Sandusky Theatre, Sandusky, O., next season. The house will play vaudeville between legitimate attractions.

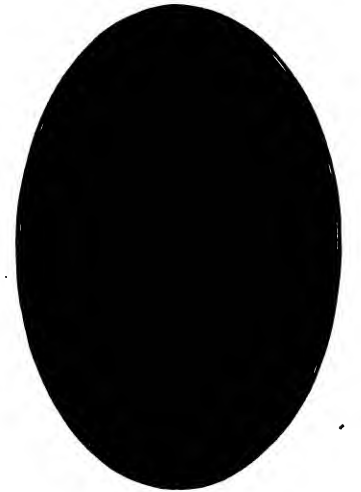
Fred Gillen, formerly manager for Neill Burgess, will take charge of Mr. Woodward's Oneonta, N. Y., theatre. Frank Foster, treasurer of the Richardson, Oswego, has been promoted to the managership.

WOOD AGENCY GETS WILSON.

Baltimore, Aug. 14.

The Wilson Theatre Co., which is erecting the Wilson Theatre, to open about Oct. 15, has contracted with the Joe Wood booking agency in New York to supply it with acts.

The Wilson will seat about 900. Eight acts will be given, with some pictures. It will directly oppose the Victoria, booked by the Morris office and Blaney's, a house on the list of the I. B. A.



CHARLES E. BRAY.

The present GENERAL MANAGER of the WESTERN VAUDEVILLE ASSOCIATION, CHARLES E. BRAY, is not a stranger to Chicago nor the theatrical people in the west.

When the main offices of the Orpheum Circuit were at the Majestic Theatre Building in Windytown, Mr. Bray was an important member of the executive staff, as he has been since the headquarters removed to New York.

In leaving the Orpheum offices to reorganize and systematize the Western Vaudeville Association, Mr. Bray will come into contact with the many new faces and features of vaudeville in the middle west, which have cropped up following his Chicago sojourn.

Always affable, with knowledge of the show business, not permitting anyone "to have anything on him," Mr. Bray will recruit and enlarge his circle of business and social friends.

Balanced always to a hair's breadth on his two feet, "Charlie" Bray, in his sole direction of the W. V. A., is the man to put down a bet on, and these observations were not written by the Press Department of the Orpheum Circuit, which sent Mr. Bray's picture to the trade press in order that those unfamiliar with his classic features might have them impressed on memory, for ready recognition, when meeting for the first time the new chief of the big Chicago agency.

OFFERED TIME—AFTER.

While the United Booking Offices studies the "blacklist" maintained by it somewhat carefully in order that no member shall play an act "barred" through appearing for the "opposition," the disposition on the part of the United people to induce acts signed by their competitors and overlooked by themselves to throw up the contracts made still continues.

The latest instance was Maurice Levi. Mr. Levi and his band appeared at Brighton Beach a couple of weeks ago. No contracts from the United followed although many may have been promised.

When the Morris Circuit "came across" with the ink-on-paper-that-tell-the-story, Mr. Levi accepted, opening last Monday at the American, Rockaway Beach.

Shortly before the opening day a "big man" in the United Booking Offices (it may have been Albee) approached the bandmaster telling him if he could "lay off" for two or three weeks (sounds like Albee) the United would then be in a position to give him satisfactory contracts for many weeks after (must have been Albee).

To "lay off" for two or three weeks would mean that the short term contract made with Morris would not be played (that's Albee). Mr. Levi told the "big man" of the United (it may have been Albee) that he intended keeping his contract, and Levi is now playing for Morris, allowing his fate after in vaudeville to be watched over by the protecting guardian angel (hint isn't Albee) of all good vaudevillians.

"VOGELWIESE" BURNS.

London, Aug. 3.

"Vogelwiese," the big fair at Dresden which generally opens about this time to run for two months, was destroyed by fire last week.

It was constructed on about the same scope in size as the Brockton (Mass.) annual fair.

"White City" at Budapest, closed last week also, but through lack of patronage or other causes. It is said that while the park was named "White City," the nearest approach to its American prototype of that name was the resemblance in white paint on a few buildings.

OLD MAGICIAN DIES.

London, Aug. 3.

Alex. Heimberger, a magician, died at his home in Germany July 25. He is referred to in Harry Houdini's book as "Herr Alexander." The deceased was 91 years of age.

Camille Devere, son of C. Devere, the magical dealer of Paris, died in Bologne July 25, at the age of 24.

SIGNED FOR THE RING SHOW.

Announcement has been made that Halliday and Curley, who played "The Battle of Too Soon" in vaudeville last season, have been engaged for the company which Blanche Ring will head this season in the presentation of Lew Fields' "The Yankee Girl."

The two men have characters assigned them somewhat similar to those in the sketch.

Before accepting the offer made by Mr. Fields, Halliday and Curley had prepared a new sketch for the coming vaudeville season.

STUDYING ILLINOIS' CONTRACTS.

Chicago, Aug. 12.

The new law passed at the recent session of the Legislature and which went into effect July 1, gives the State Labor Commission the power to construe it as it affects booking agents in Illinois. In order that all sides of the question may be heard before definite action is taken, a committee representing the Western Vaudeville managers, William Morris, Sullivan & Considine, White Rats, the Actors' Union, and the smaller booking agents, will discuss a contract meeting the requirements of the Commission and still be fair to all.

The preliminary meeting held last week at which booking agents and representatives of the artists' societies gathered, developed the fact that the Labor Commission does not look with favor on the cancellation clause to be found in many contracts at the present time. William H. Cruden, chief inspector, made the public announcement that the provisions for cancellation did not meet the approval of the Commission. He suggested dropping that clause in the event of agents having contracts printed before the matter was finally passed upon.

David Ross, secretary of the Commission, presided. Mr. Cruden called upon the more representative men present for their views, stating the Commission found it difficult to understand the conditions governing such matters, but made it plain that affairs must be equitably conducted. J. C. Matthews pointed out, when the Morris contract was referred to Mr. Ross, that it was considered "fair." He said Mr. Morris would not permit managers to cancel acts unless done two weeks before they opened. Bobby Gaylor, of the White Rats, stated he had heard no complaints against the Morris contract. Duke Darrow, president of the Actors' Union, commended the contract.

F. M. Barnes' contract was referred to but argument was cut short when several voices were heard to the effect that it bore the "White Rat" emblem, which was sufficient guarantee.

Mr. Ross next selected a contract from those held in his hand, and stated that he would like to hear from a representative of the Western Vaudeville Managers' Association on the merits of that contract. No one responded. Some one called for Harry F. Weber, but he arose and stated that he did not represent that organization nor did he use the same contract.

Joseph Callahan, of the White Rats, took the floor at this point, saying the impression might prevail that the association had ignored the meeting. He pointed out that there had been a recent "shake-up" in those offices and thought possibly that might explain the apparent lack of interest in the proceedings.

A contract agreeable to all was deemed doubtful by many speakers. Harry Sheldon emphasized the point that dramatic exchanges could not well use the same contract employed by vaudeville agents.

The general idea of the Commission appears to be to arrange matters without resorting to the courts to enforce the new law.

Harry Mountford of the White Rats reached here this week. The committee may convene on Sunday.

A COUNTRY-SEEING ROUTE.

Of the many routes submitted to acts by the United Booking Offices, it is said that several have had "jumps" so laid out that artists have been calculating whether they would be able to appear on the stage, or just travel to make the distances.

One act is reported to have returned the following route to the United as impossible and unprofitable. Commencing with Columbus, O., the track called for a trip to Atlanta, Ga.; then Cleveland; Fifth Avenue, New York; Pittsburg; Washington; Trenton, and Detroit among the "jumps."

Another act offered a season's time after looking over the route asked that it be cut down to twelve weeks in order to save them from working for the railroad the other twenty-five. It carried ten people.

CURZON WANTS TO FLY.

Seattle, Aug. 12.

Jos. W. Curzon, manager of the Curzon Sisters, who are now playing on the Orpheum Circuit with their aerial "butterfly" act, has entered in the "Fulton Flight" contest which is to be held in the Exposition grounds during September. Prizes amounting to \$30,000 will be distributed.

Mr. Curzon has an aerial ship constructed by Henri Farman. It will reach New York about the middle of August.

The Curzon girls want to be the first female aviators in America, and are longing to sail in the ship before any of the girls in the Wright family have a chance to take the feminine aerial record for this country, one of the Wright sisters having flown with her brother on one trial in Europe.

DE HAVEN AND PARKER APART.

Carter DeHaven and his wife, Flora Parker, will play in two divisions next season, Miss Parker having taken the legitimate by the acceptance of a role in Sam Bernard's "The Wizard," now in rehearsal.

An act in "one" with a special drop, piano and two small boys for effect and help in making several changes of costume, will be Mr. DeHaven's contribution to future vaudeville.

VAUDEVILLE WIRE CODE.

While abroad, Louis Simon (Simon and Gardner) compiled a code book containing 100,000 sentences covered by one word each. Mr. Simon secured data from the booking offices, managers and agents abroad, adding to this his own knowledge of the customary wording of messages between variety people and those sent by the American managers and agents.

The book has been named "Simon's Universal Vaudeville Code." It will be subdivided into sections for managers, agents and artists, and shortly placed on sale.

The code is adaptable for any country and between countries where either English or German is employed or understood.

At a demonstration in London, Mr. Simon says he reduced a 63-word cable to three words from his code.

MUSICAL STOCK FAILS.

Chicago, Aug. 12.

The musical stock company at the Sans Souci park theatre proved a failure. It drew a little better than the dramatic company, but neither one could be made to pay.

Raymond Hitchcock, Frank Moulan and Edna Wallace Hopper appeared. When there were crowds of any size at the park, the theatre had its share. Guy Mills, who had a small vaudeville place in the park moved to the theatre when the stock company was withdrawn, but his offerings are not attracting much business.

"MISS PATSY," BY SEWELL COLLINS.

"Miss Patsy" is the name of the play designed for Henry W. Savage by Sewell Collins.

It is to be signed, sealed and delivered to the legitimate manager within a month. Until the delivery has occurred, Mr. Collins will allow his vaudeville labors to rest, although he holds a commission to turn out a playlet for W. ("Bill") S. Hart, the Cash Hawkins of "The Squaw Man."

Several other playlets are under Collins' attention. One completed was "tried out" last week in New York.



CONSTANTINE SISTERS.

The dancers of the original cast of "THE GIRL FROM RECTOR'S," and who will reappear with the play when it opens its season at the Grand Opera House, New York, Saturday, August 21. Before leaving vaudeville for productions, the CONSTANTINE SISTERS were one of the "twice-daily" feature acts.

REBUILD SUBURBAN GARDEN.

St. Louis, Aug. 12.

Far from being down and out, the Oppenheimer Brothers have announced they will rebuild Suburban Garden. As soon as the present season closes every building on the grounds will be razed, they say, except the cottage, and it will be remodeled into a Casino and hotel. A new theatre will be built. A large lake and sunken gardens will be landscape features and the Pike and cheap shows will be eliminated. The Oppenheimers are pioneers in local stock star history and the men who brought the first winter shows to St. Louis at summer garden prices now promise to give St. Louis as handsome a park as any in the country. Plans call for the expenditure of \$200,000.

MOTOR TRIP TO CHICAGO.

Chicago, Aug. 12.

With his wife, and traveling in a Haynes car, Homer B. Mason arrived in Chicago after riding from Utica, N. Y., in the machine.

The total mileage covered was 801, and the fastest run, from Buffalo to Cleveland, 194 miles, taken in ten hours, 45 minutes.

The machine is a 60 H. P. runabout, and was sent to the garage in perfect condition after the run.

Mr. Mason and Marguerite Keeler (Mrs. Mason) commenced rehearsing for "Stubborn Cinderella" last Monday.

NEW KIND OF SHOW.

Chicago, Aug. 12.

The musical comedy repertoire company is something new this season. It is managed akin to a "rep" dramatic show and the prices are the same.

There is a chorus of six or eight girls, six or eight principals, and six different musical comedies are given during the week.

The first of these to take the road is under the management of Powell & Cohan. It played last week at Racine, Wis. While the business was not big it was sufficient to encourage the producers and the circuit management who believe the new scheme has merit. The show is at Kenosha, Wis., this week.

CHANGE AT CHURCHILL'S.

To-night (Saturday) Captain James Churchill leaves his restaurant "Churchill's." On Monday the company headed by Geo. Rector takes the place, renaming it "The Cafe Madrid."

It is reported that Churchill received \$200,000 for the transfer. He will open another restaurant in the same neighborhood within three months, he says. The location will probably be the Brewster building at 47th Street and Broadway. Maurice Levi with a band of thirty pieces will be a permanent attraction.

Rector's at 45th Street and Broadway closes to-night. The building will be demolished for the new structure planned for the site.

The Two Racketts open on the United States time at Hathaway's, New Bedford, next week, booked by Pat Casey.

Malcolm Scott leaves on the Adriatic in about ten days. The Englishman will return in the spring to go further on the Morris Circuit.

SAVANNAH DOESN'T KNOW.

Savannah, Aug. 12.

There is a great deal of talk about town in reference to the new Wilmer & Vincent and Jake Wells' house, now under construction.

It is rumored the Shuberts have gained a lease, but no authentic information can be had.

The house is to be called the Colonial, and it was first announced for vaudeville. The opening date is Oct. 15. or Nov. 1.

A PARK ENGAGEMENT.

Chicago, Aug. 12.

Lulu Althamar, private secretary to Ben Atwell, the press agent of Forest Park, is engaged to William Callahan, who has a concession there. The wedding may occur next March.

PERTINA FEATURED.

When "The Soul Kiss," under the management of the Mittenthal Brothers, opens at Red Bank, N. J., on Aug. 20, Pertina, the foreign toe dancer, will be featured, as was Genee in the original production by Klaw & Erlanger last season.

Albert Hoogs will pilot the company on the tour through the south to the Pacific coast.

BOOKING AGENT RESIGNS.

Chicago, Aug. 12.

Harry Leavitt, for two years booking agent of Sullivan-Considine at Seattle, has resigned, and will reach New York shortly. It is said he will have a position in a New York booking office.

"GYPSYLAND" BEING PREPARED.

A production with book by Jean Pardee Clark, and music by Henry Menges, will be presented soon by Carter DeHaven with fourteen people in the company. Mr. DeHaven produces it only; Edw. S. Keller will attend to the bookings.

TWO HEADLINERS ON PERCENTAGE.

Atlantic City, Aug. 12.

Next week at Young's Pier, Dazie and Gus Edwards will share the headline honors, both playing on a percentage basis with the management, the customary plan at that house.

AIR-DOME BUSINESS DULL.

Chicago, Aug. 12.

Many of the airdomes throughout the country are turning from the style of entertainment originally provided them, in the shape of repertoire companies, and are offering vaudeville. The airdome at Wheeling, W. Va., which was on the circuit promoted by F. R. Hallam, is the latest to make the change. It would appear from rumors that things have not been going smoothly with the Hallam circuit of airdomes and arguments between company managers and Mr. Hallam have been numerous.

Airdome business in the Southeast has been fair this season. Some of the companies have been forced to take I. O. U.'s in part on their guarantees. The airdome system in vogue provides for a guarantee to the company and a percentage of receipts when they exceed a specified figure.

BAND'S FAILURE CLOSES GARDEN.

Chicago, Aug. 12.

Ferrullo's Band failed to give a concert at the Coliseum Garden Monday night. At the last minute the band refused to play and that amusement place is closed for a time. There was a dispute over terms which led to the musicians' defection. Stewart Spaulding, managing director of the Garden, is ill and out of the city and no one could be found who would speak for him concerning the trouble. Salvator Tomaso, manager of the band, says \$1,000 is due Ferrullo and his players.

ORPHEUM OPENINGS.

The Orpheums at Denver and Salt Lake City are now open for the season. Of the other Orpheum Circuit theatres, Kansas City house reopens Sept. 5; Omaha, Sioux City, Des Moines and Memphis, Aug. 29; New Orleans, Aug. 28; Butte, Aug. 21; Minneapolis and St. Paul, Aug. 15.

The new houses lately added to the Orpheum list at Logan and Ogden, Utah, will likely compose a "split week," playing each show three days.

Lincoln, Nebr., opens Monday evening, Aug. 30.

ALBEE'S NEW POSITION.

According to an account of a recent meeting of the leading managers of the United, E. F. Albee was chosen as the general booking agent for the agency, with full and sole power to engage acts for long terms.

There is no significance attached to the appointment apparently more than to relieve the other large managers in the agency from worry over anyone besides themselves.

**C. D. WILLARD'S CHARM.**

Probably the handsomest and most expensive watch charm ever worn by any theatrical manager is one owned by C. D. Willard, of "Temple of Music" fame (Blake & Willard enterprises). It is four inches long, 2½ inches wide, and contains 87 pennyweights of pure gold. The emblem at the top represents the Elk; the middle the Eagles, and the bottom square and compass the Masonic. There are 12 diamonds in the Elk's head, 8 in the Eagle and 21 in the square and compass (about 14 carats of pure white diamonds). Surrounding the eagle are 10 pigeon-blood rubies and 6 Egyptian sapphires of many sizes. The outer rim contains two perfectly matched eagle claws. The value of the diamonds alone is \$2,000, and the complete ornament is valued at \$3,000.

The next charm, in point of cost and size, is worn by Geo. H. Hines, largely identified in amusement circles in Chicago, and the third largest is worn by Col. Francis Ferrari.

Sydney, Australia, July 4.

Nellie Brennan, who was very well known to visiting artists, and a sister of Martin Brennan, VARIETY's representative at this point, died two weeks ago at the age of 20.

A. Gregor, founder of the International Artisten Loge of Germany, died in that country about three weeks ago.

Richard Golden died last Monday on the house boat "Stroller" anchored in Gravesend Bay (Long Island). Acute Bright's disease was the cause. He had lately returned from Europe, and was about to open rehearsals for a play specially written for him. Mr. Golden was 54 years of age, and leaves a widow. He became internationally famed as "Old Jed Pronty."

Blanche Gardner, a sister of Billie and Alf Reeves, died in England three weeks ago, at the age of 27.

Marcus M. Wood, a brother of Joe Wood, died last week at the age of 40. Attacked with ptomaine poisoning on Monday, his death occurred a few days after. The deceased was the assistant general superintendent of the United Cigar Co. stores in New York.

**SAND PICTURE OF ADGIE AND LIONS.**

Atlantic City, Aug. 12. One has seen and heard much of the sand artists on the beach at Atlantic City. The above piece was inspired by ADGIE AND HER LIONS—the feature attraction at the MILLION DOLLAR PIER. This is ADGIE'S seventh consecutive season with Cap. John L. Young, who considers her act one of the best attractions that he ever had on his pier, where she has played to the elite of the world. ADGIE remains as the feature on the Million Dollar Pier until Sept. 11.

LONDON NOTES

VARIETY'S LONDON OFFICE.

410 STRAND, W. C.

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

London, Aug. 4.

Irene Franklin put over a good substantial success at the Palace this week. Probably the strangest part of it all is the way the London people have taken to her "Witress" song. The Yank slang doesn't seem to hurt it.

Friend and Downing have accepted a return engagement at the Palace, Glasgow, where they played only four months ago.

Ray Cox sails Aug. 7.

Daisy Harcourt, who has just returned to this country, will leave for a trip through the provinces soon, playing the Barrassford time.

This week the London dailies printed the story of the big booking bureau which now seems sure. The booking arrangement seems to be so certain that the people in the business are figuring how long it will be before it will be broken up by one manager dissatisfied at the acts handed him.

Harry First is deputizing for Lockhart's Elephants at Wilthamstow and for Marie Lloyd at Eastham this week. Next week Mr. First starts on the Gibbons' tour, playing the Holborn Empire.

Vesta Victoria and Fred Kitchen will be two of the features of the bill at the Holborn Empire next week.

Walter Kelly has made arrangements whereby he will play for Harry Rickards in Australia in either January or February, 1910. "The Judge" will probably arrange time in London next summer. He did not intend to play here then, but the offers from houses in London may make the big fellow change his mind.

Charles Hawtrey and Co. break into vaudeville this week at the opening of the new Hippodrome in a sketch called "Time is Money." The piece is rather silly and if anyone but Hawtrey presented it he would probably have a hard time getting work.

Clare Kummer, who opened at the Hippodrome this week, seemed to lack confidence. Miss Kummer does not appear to be a bit at home on the stage and possibly will not do much more vaudeville work on this side.

Fannie Ward and Co., in "The Flag Station," also appeared at the "Hip" at the opening. The sketch which was called "The Operator" in the States really interested the audience, though everyone wondered why the program read "Fannie Ward and Co." John Dean, who plays the telegraph operator, leaves nothing for Miss Ward to do at all. Dean is one of the best actors in vaudeville and it seems strange that a star should have selected him for her support. The stage effect was wonderfully well worked and the piece should have a long run in the halls here.

Someone has been handed "the bunk" with the "8 Real Geisha Girls," on at the Hippodrome. Most likely these select few were picked from a graduation class of a Japanese high school and are now probably doing a repeat of the exercises pulled off at commencement. Of course the singing and talking were funny, but the straight dancing is funnier. Outside of being a good laugh, the act will never do.

Die 3 Schwestern Wiesenthal is in big type on the Hippodrome program and three girls who do "the poetry of motion" dancing and all that sort of thing fit the title. The alleged dances are performed most gracefully, but anyone who has not been gifted with a taste for the artistic would be justified in saying at any point in the act "Get into your dancing, kid, for it might help some." As long as managers are calling their theatres "Vaudeville," they might forget the classics, and go on with vaudeville entertainment.

Henry Leoni, a French singer, and the Ahearn Troupe were the bright spots that could be seen through the thick cloud of gloom at the opening of the Hippodrome, now one of the handsomest halls in the world.

Vernon, the ventriloquist, is in London for a few days and will leave shortly for a tour of the continent.

Billy Gould, who has sailed home, slipped down to Liverpool last week and opened at the Empire Theatre there in a single act. 'Tis said that Billy put a hit over.

Willette Whitaker and Wilbur Hill played the Coliseum last week, closing the show. The pair have been booked back there again next week on account of their big success in that position.

The Ahearn Troupe will stay at the Hippodrome three more weeks, but they are trying to put their Orpheum time back so as to play a few weeks more in England.

Bert Levy is playing the Pavilion in Glasgow this week, going from there to the continent.

It has grown to be quite an institution over here, this opening of American acts. On a Tuesday morning, all the other American acts gather to talk it over. There is a bunch that liked to hear an act get away great, but there are a certain few over here—that lived in America once—and they do like to tell about an act flopping. Three different times acts have gone finely over here, but this crowd of good Yanks tried their best to call the acts "frosts."

Ruth Richmond, formerly with "The Lion and the Mouse," will appear at the Fifth Avenue Sunday afternoon in a sketch called "The Half Breed."

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Aug. 3.

The Eldorado closes this week. The temporary managers, Balazy and Maxilly (two artists who took over the hall on speculation during the summer months) retire. This hall will remain closed until September.—The cabaret run by the new director of the Scala, La Boite à Fursy, up Montmartre, is being demolished and will be rebuilt by Oct. 1.—Alterations at the Folies Bergère are being rushed, but there still remains much to be done. The new stage is not yet commenced.—The Chatelet reopens early this season. It will reproduce "Michael Strogoff" on Aug. 6.—I hear that Roger Debrenne, who has just relinquished the Folies Dramatiques, will take over the lease of the Theatre des Arts, the little house rendered fashionable by Daisy Andrews, an American, who organized the recent tour of Guitry, the French actor, in London, at the Adelphi.—Olga Desmond, the nude danseuse at the Marigny, has been off the bill a few days, on sick leave, but hopes to return during this week.

Le Diable au Corps, the small vaudeville house under the night Café Pigalle, is seeking a tenant for the coming season.—No further news up to date concerning the floating of the company to build the Crawford skating rink in the Rue St. Didier, and the stock has not yet been issued.

I recently spoke of the rumored strike among the ballet girls of Paris, under the paternal direction of Pataud, the great strike leader. The discontent at the Scala, Milan, is said to be more serious, and from reports to hand it would seem there is a cause. The danseuses in Milan receive from \$4 to \$16 per month, but salaries are suspended while the school of dancing is closed for the vacation, and then the girls are not permitted to follow any other calling. They must attend all rehearsals, neatly clothed; must pay for their trousseau for the examinations, and fines are inflicted for absence, even when good excuse is furnished. This is inserted in the contract with the theatre, and is binding, so the ballerines of the Milan Scala have asked for a raise in salary.



Paris, Aug. 3.

The firm of Gaumont has been extremely alert and enterprising in obtaining views of the recent first crossing of the English Channel by a flying machine, and has secured a couple of reels which are unique. Latham is seen in his experiments, and his start for Dover from Calais. As is known, he fell in the sea, and the next views show his return to Calais in the French torpedo boat which picked him up, and then the tug bringing in the wrecked aeroplane, which is seen from different positions, with Latham dressed in the clothes loaned by a sailor. Then follows the first trials of Bleriot at Issy-Mouligneux, near Paris; his flight near Calais, and then his departure across the Channel on Sunday last. These views were taken at 4.30 a. m., and are a splendid piece of photographic art. They were on view in London on the Monday night, so that Bleriot saw them himself at the Empire, where he was an honored guest. He returned to Paris on the Wednesday at 5 o'clock, and at 8.30 that same evening I witnessed a public show of the film describing his triumphant entry into that city. The reels have already been despatched to America.

EDWARD G. KENDREW.

(These views, secured by William Morris through his London representative, Paul Murray, were first shown in New York at the American Music Hall on last week.—Ed.)

ACT FOR LOTTIE GILSON.

Lottie Gilson will return to vaudeville with her former billing of "The Little Magnet." Along with Lottie is Sig. Sully Dufree, the harpist.

The Pat Casey Agency received a letter this week from Miss Gilson asking that time be arranged.

Nita Allen has written an act in which she reappears in vaudeville.

Herbert Lloyd, the original "King of Diamonds," opens at the American, New York, next week in a new act. Mr. Lloyd is carrying six people in the turn.

Arthur Roberts, an English sketch player; Austin Rudd, a comic singer, and Burt Sheppard, all now across the pond, stand ready to play on this side if acceptable offers are made them by the American managers.

Pat Reilly, the Irish comedian and former burlesque manager, has declared for vaudeville, and is putting the finishing touches upon the sketch he has selected to appear in.

Gus Edwards has written a sketch for Harrold and Elwood, who will produce it next Monday at New Rochelle, N. Y. The title is "When Tenor Meets Bass."

The Star, Ithaca, N. Y., will play the smaller vaudeville starting Aug. 30. C. L. Hamer is the manager of the house. Joe Wood will book.

Billie Reeves is still deaf, caused by a blow on his left ear received about a month ago while playing in "The Follies."

Fred Austin, now at Dayton, O., will play vaudeville with The Tossing Austins commencing next month.

JOHN RINGLING SAYS PRESENT IS THE RECORD CIRCUS SEASON

Country Wealthy, and Money Free. Predicts a Good Theatrical Season to Come. No "Fight" with "Two Bills."

John Ringling hit the highway of New York on Tuesday. To a VARIETY representative Mr. Ringling said the reports of any difference between Ringling Brothers and the Buffalo Bill and Pawnee Bill Wild West were wrong.

He attributed the routing which might have caused the report to the conditions in which the Wild West found itself opposed by the opposition western outfit traveling about, and said that in some towns where the Ringlings had their paper first posted, the Bill show had to remain off.

Asked about the business for the season, Mr. Ringling replied: "This will be the best circus season we have ever had. The country is wealthy, and money is flowing freely. The shows during the winter should make a lot of money."

On Wednesday Mr. Ringling left for Toronto. From that point he goes to Seattle, where the Ringling Brothers' circus shows Aug. 19-20.

"BILLS"-RINGLING SCRAP.

Chicago, Aug. 12.

The fight between the "The Two Bills" and the Barnum show is the principal topic of conversation among circus people. It is learned that the "Bills" will reach many of the larger towns of the southeast in advance of the Barnum show. This is interesting inasmuch as the Ringling and Barnum shows have had the preference in the routing for several years past, and Buffalo Bill also always found that where two of the shows made the same point he must follow the circus.

CIRCUS SEASON GOOD.

Chicago, Aug. 12.

The circus season of 1910 promises to be the best enjoyed by tented enterprises in a decade. Although there were some discouraging reports in the early spring the business done in May, June and July warranted the conclusion that the year will be a very profitable one for circus managers, despite summer parks not prospering to a great extent, and other branches of the amusement business not showing those healthy signs which encourages the investment of additional capital.

The Ringling Brothers have had a uniformly big business on the road. The Barnum show has had a remarkably big season. The Hagenbeck-Wallace show did big early in the year and has had a fine business in the larger towns far west, although the small cities have not given the enterprise big money.

"Buffalo Bill and Pawnee Bill" did exceptionally well at many points in the east and poor at some places, but the small cities of the middle west are proving profitable. The Sells-Floto show brags that business has been big where the people were, which leads to the inference that the small towns have been disappointing.

Other shows have prospered with the exception of the John Robinson, Campbell Brothers and the Sun Brothers. While business has not been so very bad with these enterprises it has not been "big" according to the best reports which reach Chicago.

CIRCUS AGENTS RUBBERING.

Chicago, Aug. 12.

When the Sells-Floto show exhibited at Waukegan Friday a number of circus people witnessed the performance for the first time.

The Sells-Floto show being new in this section and having figured largely in the circus news of the last few weeks showmen were anxious to pass upon its merits.

C. C. Wilson, of the Ringling Brothers, said such a representative crowd of agents had never before been on a lot at one time to his knowledge.

Those present were: Ed Knupp, general agent of Cole Brothers; John Ringling and C. C. Wilson, of the Ringling and Barnum shows; Fred Gollmar, Fred Morgan and C. D. McIntire, of the Gollmar Brothers; W. O. Tarkington, general agent of the Yankee Robinson show; J. D. Newman, general agent of the Gentry Brothers, and Herbert S. Maddy, of the Rhoda Royal winter circus.

W. E. Franklin, general manager of the Sells-Floto show, entertained the visitors. H. H. Tammen was one of the reception committee.

TOUGH—BUT STILL—!

Chicago, Aug. 12.

A baby boy was born recently to Mr. and Mrs. John D. Carey. The father is press agent in advance of the Cole Brothers' show. Mrs. Carey is at Buffalo.

The father has not yet seen the baby, but has been informed that it is "a fine looking boy, resembling his papa."

NEWMAN WITH "TWO BILLS."

Toledo, Aug. 12.

J. D. Newman, general agent of the Gentry Show No. 2, was here recently in conference with H. B. Gentry, and the rumor is that Newman will not be connected with the Gentry enterprises next season. He is reported to have several splendid offers.

It is said "Jake" Newman has been selected for General Agent with the "Two Bills" Wild West next season.

Mr. Newman was with the Hagenbeck-Wallace circus as railroad contractor for one season. Last year he attempted to handle both the "No. 1" and "No. 2" Gentry shows. This season, he was assigned to the "No. 2" Gentry circus.

Howe's Great London show is playing three weeks in Vermont to big business. The circus has the territory exclusively as none of the larger shows touched that State.

RED HOT IN OKLAHOMA.

Chicago, Aug. 12.

The hottest circus opposition of years is now on in Oklahoma. Four big shows play Shawnee and McAlester in that little State within three weeks.

"101 Ranch" got its opposition forces there first, with the Barnum-Bailey circus second. Hagenbeck-Wallace followed, and "The Two Bills" struck the storm centre of the season last.

There has been so much opposition to the Barnum-Bailey outfit that Kid St. Clair is now five days behind his wires to move.

"101 Ranch" followed "The Two Bills" into Detroit Monday and Tuesday, but showed on a different lot. Business with them was big.

THREE YEARS FOR ROBBERY.

Denver, Aug. 12.

Two negroes with the Ringling Brothers Circus, Frank Benjamin and Dave Tucker, were sentenced at Laramie, Wyo., last week, to two or three years in prison upon pleading guilty to having robbed D. K. Pelton and John J. Hardigan of this city, who after having been invited to ride on the circus train, were held up by four of the colored workers with the circus, robbed and thrown from the cars.

Two other negroes implicated pleaded not guilty, and were held for trial.

At Ogden on Aug. 4, the steam caliope in the circus parade of the Ringling circus frightened a horse which ran away, injuring several people.

In reporting the Ogden accident, the Denver Post used a scarehead with a two-inch letter across the front page. On the top of the title, the Post says: "The Circulation of the Denver Post yesterday was 54,541." That "head" was big enough had the entire circulation of the Post dropped dead, to have described it.

Opposition is opposition, and Tammen is hot against the Ringlings through the Sells-Floto show bucking the "trust," but it doesn't sound regular for a paper to talk about a little accident of a horse running away through the steam caliope "pulling a bum note" as though the world had done its final flop.

What will happen in the composing room of the Post if one of the Ringling elephants ever breaks loose?

TRENTON FOR WINTER QUARTERS.

The "Two Bills" show will make its winter headquarters for '09-'10 at Trenton, N. J., according to a report this week.

RAY THOMPSON INJURED.

Keokuk, Ia., Aug. 12.

Ray Thompson, the horseman with the Buffalo Bill and Pawnee Bill "Wild West," kicked by a horse last Saturday, while the show was here, is in St. Joseph's Hospital. The Elks took charge of Mr. Thompson, who was seriously injured.

HIS ENEMIES ARE HOPING.

Kansas City, Aug. 12.

F. M. Bonfils, part owner of the Sells-Floto circus, is negotiating for the purchase of the Hippodrome.

Bonfils has extensive interests here, and is said to be among the heaviest tax payers.

KANSAS CITY DENIES LICENSE.

Denver, Aug. 12.

Mayor Crittenden of Kansas City has signed an ordinance passed by the City Council denying Barnum and Bailey the right to show in or parade there on Labor Day, a date the circus is billed at Kansas City for.

Samuel McCracken for the circus appeared before the Council and the Mayor in vain.

The ordinance was introduced and passed at the behest of the local labor organizations.

CIRCUS MAN HURT.

Butte, Mont., Aug. 12.

At the afternoon show Aug. 6 when the Ringling Brothers' Circus played here, Charles Clark, the English equestrian sustained a spinal injury.

Dr. H. T. Ashlock, who attended the man, informed him he would have to rest for a week or longer to recover.

HALL ORGANIZING SOUTHERN CIRCUS.

Chicago, Aug. 12.

W. P. Hall, who has been buying a great deal of circus property of late, will organize and send a tent show south this fall. It will probably be named "The Pan American," as "paper" bearing that title is obtainable.

The circus will be organized at Lancaster, Mo.

E. L. Brennen will be general agent.

ELEPHANT HERD STAMPEDES.

Chicago, Aug. 12.

On Tuesday at Clean Center, Kans., the herd of elephants with the Hagenbeck-Wallace circus stampeded. There were about eleven of the brutes in the rush.

A showman had his leg broken, but no other damage was done.

ROYAL'S WINTER SHOW AGAIN.

Chicago, Aug. 12.

Rhoda Royal was here Sunday conferring with his agents C. B. Fredericks and Herbert S. Maddy. The indoors circus will open at Memphis, Tenn., under the auspices of Al Chymia Temple Shrine, where the season began last winter.

W. O. Tarkington, general agent of the Yankee Robinson show, and Bert Lovelidge, manager of "Car No. 3" of the Ringling Brothers, will be with the Rhoda Royal advance this winter.

All of the agents will be Shriners, as the circus plays the most of the season under these auspices.

MAY BE UP AGAINST IT.

Chicago, Aug. 12.

The John Robinson show goes into Oklahoma on Friday of this week. It is believed the circus arrives there too early to have big business outside of the oil towns, which are good at any time.

COLE BROS. BACK.

Chicago, Aug. 12.

The Cole Brothers ended a very successful Canadian tour yesterday and re-enters the States, exhibiting at Kenmare, N. D., to-day. Business was exceptionally large at a few stands in Canada.

"SELLS" FIGURING.

Chicago, Aug. 12.
The Sells-Floto show is using a special bill now that it has ventured into the east. The poster is reported to have likenesses of the Sells Brothers displayed prominently.

The Ringlings own the Forepaugh-Sells show, a combination of the Adam Forepaugh show and the Sells Brothers' circus. The Sells in the "Sells-Floto" name refers to Willie Sells, a relative of the original Sells Brothers.

It is said that in the event of the Forepaugh-Sells show taking the road next season the Sells-Floto show will contest with it and will either let the Floto name fall out of use or else give it little prominence.

The Sells-Floto show is not doing a record business so far in new territory, but it must be considered the show is practically unknown east.

The parade is a fine one, and the Armoured horses a great feature.

It will be interesting to note how the performance is received in Columbus, O., on Labor Day. That is the home of the Sells Brothers. This date was on the route originally. It is now rumored that it is possible that Columbus will be stricken from the sheet.

JUST PLANNING.

Walter L. Main and J. Augustus Jones are known to be figuring on a 25-car circus for next season.

LOOKING FOR A SHOW.

Chicago, Aug. 12.
Phil Castang was in Chicago Monday trying to ascertain the whereabouts of the Dode Fisk show. He had been wired to join the organization at Denver this week. Mrs. Castang will remain at Lakeside Park in Denver three weeks longer, where she is putting on a lion act.

Mr. and Mrs. Castang closed with the Hagenbeck-Wallace show when it appeared at Denver.

The Artressie Troupe joined the Mighty Haag show at Arlington, Va. Mr. Artressie brought along a brand new leaping board and bar from the Hawkins Mfg. Co., and he has a good line of leaps, doing a double somersault over three elephants and three camels.

Fred Whittier and Fred Seymour were initiated into the Elks on Sunday, Aug. 1, when the Gollmar show was in Portage, Wis., having been elected to membership by the Baraboo lodge. Four members of the show were initiated into the systeries of the same order at Bemidji, Minn., two weeks previously and five more will take the degrees shortly.

When the Gollmar circus exhibited at Portage, Wis., Aug. 2, Fred Gollmar promised to take his parents over from Baraboo, Wis., to see the performance, a distance of eighteen miles. On the day Fred was busy and tried to excuse himself. His father, who is 86, could not be persuaded to give up the trip, and Fred started with the aged couple (the mother is 80) at three o'clock. They saw the night show and did not get back to Baraboo until 2:30 the next morning.

JACK MURRAY'S "JOKE."

John Murray, General Press Representative for Klaw & Erlanger, sent out a joke in his matter this week.

In describing "The Circus Man," which Klaw & Erlanger and Joseph Brooks will produce, with Maclyn Arbuckle in the title role, Mr. Murray dwells upon "Imogene," "a soubret elephant," which is to appear in the piece.

Mr. Murray then says: "A book of cues has been written for her ("Imogene") just like a real actress. She carries it in her trunk."

LIKES THE CANADIAN TIME.

Chicago, Aug. 12.
W. E. Ferguson, general agent of the Norris & Rowe circus, was in Chicago Saturday and stated that his show was doing a nice business in the Canadian provinces. This is the second trip into New Brunswick and Nova Scotia for that circus.

The Cole Brothers "made" that territory last year, going as far east as the Sidneys. The Barnum show was there the year previous.

The Norris & Rowe show will come back into the United States in a short time.

GREAT DAY FOR THE RUBES.

Chicago, Aug. 12.
There will be a battle between burlesque and circus at Centerville, Iowa, for the Hagenbeck-Wallace show exhibits there Aug. 17. Harry M. Strouse's "The Lady Buccaneers" play there the night of the 17.

Julius Buchbinder, agent of "The Lady Buccaneers" left Chicago Sunday as the show has a number of one-night stands through Illinois and Iowa.

Gollmar Brothers and the Powell & Cohan Musical Comedy Company both played Kenosha, Wis., Monday. The circus did good business; the musical attraction prospered also.

The Haag show, which started on the road early in March, expects to remain out until January.

W. J. Hanly is no longer press agent in advance of the Hagenbeck-Wallace show.

Ed Knupp, general agent of the Cole Brothers, was in a Pullman every night last week and left Chicago Sunday for a brief visit to M. J. Downs, who is ill at Toronto.

Charles Ringling reached Paris this week. He will probably book from there, making short tours with a representative from the Marinelli Paris branch for guide and adviser.

Annette Kellerman will lecture on "How to Swim and Keep in Condition" at the Brighton Theatre next Tuesday at noon. Miss Kellerman remains a second week at the house.

The Karno Comedy Co. opens on the Morris time Sept. 13. Alf Reeves will have his people back in New York about a week before. They have been playing in England during the summer.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Anniston, Ala., Aug. 9.

Editor VARIETY:

I have seen in VARIETY the piece published by Brader and Brader in regards to working my house.

Now, I know you have never seen their act or you would not have published what you did. They say if you do not stop at the manager's you get closed. We don't run a boarding house, but the hotels in this town are very bad, and I had so many complaints that I made arrangements with my mother to keep artists only, and I always tell them that they have their choice, either at the hotels or my house.

This team had only been together about one week when they played my house—that is, one show, as I closed them after the first show, as any other manager would have done.

And I can say that this is the trouble with the profession in the south to-day—there are too many amateurs running around calling themselves performers. In conclusion I wish to say that I will go more than half way to show artists a good time while playing my house.

Hugh Grady.

(Manager Cosytorium Theatre.)

Chicago, Aug. 7.

Editor VARIETY:

"Where are the girls?" published in your widely read paper, is interesting and a source of amusement.

Not many months ago five girls, possessing more than usual ability signed contracts in Chicago for a summer run in New York. All five played one week in Chicago, when the company left for the "Gay White Way" for rehearsals.

Upon arrival at the theatre we found many girls waiting with signed contracts. Without one word of explanation the "unlucky five" were told they were "not wanted."

It did not matter if they were strangers in New York; who cared what happened to a mere chorus girl.

Yes, there was one man connected with the organization, Mr. Arthur Weid, and to him we extend our tribute of admiration and respect.

Be on the level, managers, and you will find us regular human beings.

Chorus Girls.

Minneapolis, Aug. 9.

Editor VARIETY:

I have noticed an item in VARIETY stating there were a certain team and single joined to form a trio under the name of "Clover Leaf Trio." I have had that title since last November, and worked in Ritzville, Wash., week Nov. 27th, at the Elite Theatre, where I first originated my act.

I have had a little bad luck with one of the girls and have been delayed, but I am at present rehearsing with another and I intend to use the same title, as I have frames for lobby display.

Wilbur C. Lavine.

Bradford, Eng., July 23, 1909.

Editor VARIETY:

Reading Joseph Hart's letter in VARIETY, re his "Football Dogs," I wish to state that I am the originator of "Football Dogs," and have presented this performance (dogs dressed as football players and playing with a football suspended from the flies) in England for the past five years.

During an engagement at the London Hippodrome, the men, who Mr. Hart says told him got their idea of "Football Dogs" from "seeing a dog play with a rubber ball in the street" were employees of the London Hippodrome, and got their ideas of "Football Dogs" from seeing my dogs perform twice daily as football players.

Result—Velanche's "Football Dogs," which made their first appearance several months after my engagement.

Morris Cronin.

Richmond, Va., Aug. 9.

Editor VARIETY:

In answer to Ned Norton's letter, will say I am still working with my wife under the name of Norton and Ray, though I expect to work single after the first of September, after which I will be billed as Ned "Cork" Norton in order to put an end to any confusion.

Ned Norton.

Tampa, Fla., Aug. 8.

Editor VARIETY:

For the information of artists, the Orpheum, Tampa, is in the hands of a receiver. Various methods are used to retain money from your salary with no chance of redress.

Should train be late and you are not prompt for rehearsals the fine is \$10 each. If you do not change your act on Thursday, even though your contract does not call for it, fine \$10. Browning and Keller were fined under this head this past week.

The Ito Japanese act was forced to split with Ybor City, regardless of their contract calling for one week Orpheum, Tampa. They were also made to play on Sunday at Ybor City, interfering with their route to follow, when the balance of the show finished on Saturday at Tampa. The house manager, Mr. Thompson, refused to pay their salary until they complied.

The methods of transacting business have not improved, although the management is supposed to have changed lately.

*Browning and Keller,
Parrish and De Luc,
George Clancy,
K. Ito.*

In a showcase before a leading photographer's place on Tremont Street, Boston, is a collection of photos labeled, "Prominent Actors." Among the collection is one of E. F. Albee.

NEW ACTS NEXT WEEK

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

Gertrude Hoffmann (New Act), Hammerstein's.

Yull and Boyd, American.

Herbert Lloyd and Co. (New Act), American.

Leo Donnelly, Fifth Avenue.

Flying Martins, Fifth Avenue.

Percy Wenrich and Dolly Connolly, Brighton Theatre.

The Havelocks, Brighton Theatre.

Kurtiss' Roosters, American, Rockaway.

William H. Thompson and Co. (a).
"Pride of the Regiment" (Dramatic).
21 Mins.; Four (Special Interior Set).
Fifth Avenue.

"Pride of the Regiment" is yet playing in London after an eighteen-months' run at the Haymarket there, a program note remarks. "An Englishman's Home" raised a rumpus in England wherever played. It started nothing over here, and it is regrettably said that the same fate for vaudeville may await William H. Thompson's latest sketch, at the Fifth Avenue this week. For Americans there's nothing in the piece; no absorbing interest, and the foundation of the story, the discharge of a soldier after imprisonment for striking a superior officer, not of sufficient import on this side to arouse more interest than to wonder if the officer was hurt very badly. In Europe they make soldiering a profession. In "Pride of the Regiment," great stress is laid upon the young soldier having struck a "subaltern" or non-commissioned officer. That "subaltern" is as foreign to the average vaudeville audience as one of Malcolm Scott's remarks about cricket would have been had he uttered it. The father (Mr. Thompson), an old campaigner who won four medals during his thirty years' service under "his Queen" can not stand the disgrace of the boy's downfall. His discharge from the service brings the father to the point where the son is cast forth. Remaining in silence for years, accepting the father as her lord and master in submissive patience, the mother at this juncture asserts herself. If the boy goes, she goes with him. The mother takes the occasion to hand the father a few particulars about himself she has been holding back during their married life. For a moment the family ties are about to be divided, mother and son against the father, but the sky clears; the father relents, embracing his wife, and although covering up his medals when doing so, receives his son into his open arms also. The sentiment of the mother's love for her boy is finely drawn. That is all there is to the piece. It is slow and without action. There may be those who prefer it to Mr. Thompson's previous sketch. There are those who will like anything Mr. Thompson does, for he can do anything attempted, turning out a finished product. Laurette Allen as the mother averages up her early work towards the finale. Fred J. Webber as the son did not shine. The setting is about the same interior as in "Waterloo." The back wall looks the same, in fact. *Sime.*

NEW ACTS OF THE WEEK

Cartmell and Harris.
"Nearly an Actress."
18 Mins.; Full Stage; Close in One.
New Brighton.

"Nearly an Actress," while it does not amount to a great deal as a sketch and is almost plotless, is still of great value to Cartmell and Harris. It takes that most excellent singing and dancing combination away from the stereotyped, and has comedy values also, even though they are not brought out as strongly now as they will undoubtedly be after the team has spent more time in this field of endeavor. Miss Harris bids fair to blossom forth into a successful comedienne. She has that most important quality, commonly called "personality." The audience warmed to her from the start, though some of the material she is handling is almost enough to swamp her. Mr. Cartmell will have no difficulty in satisfying as a "fly" comedian. When the couple knuckle down to the dancing, they are at home. The opening song with a soft shoe dance is quite the cleverest thing seen in this line in some time. The audience would not let the players proceed until they repeated it. There are three or four other dances. All are equally good. Mr. Cartmell does a very clever bit which he terms the "Dance of the Dope Fiend." It is a surety that there will be several soon doing something similar. Miss Harris went a trifle out of her line and introduced a pretty little skirt dance that was very well liked. A number called "Dancing Sue" was the finish, bringing forth besides an excellent dance by the pair, Miss Harris in the prettiest of brown pantalets. The act could stand quickening in the early portion. A little judicious cutting will do this without any trouble. "Nearly an Actress" is by far the best thing Cartmell and Harris have done in vaudeville. It will be as big a hit wherever shown as it was at the New Brighton Tuesday night—which is saying a great deal. *Dash.*

Seven Perezoffs.
"A Night at Rector's" (Juggling).
15 Mins.; Four (Interior).
American.

Juggling tableware is the principal work of the Seven Perezoffs, a foreign act said to be new over here. Five men and two women compose the troupe. They juggle much as several other "families" have before, setting tables and throwing the furnishings of a dining room around. One young fellow as a waiter did the greater portion, some well. One new trick of casting a cigar from the mouth of one, over his head, when it is caught by another's mouth, standing behind him, is new and good, though Monday afternoon the trick missed. There were several misses. It may have been nervousness from the first showing. The two women ornament the stage mostly. One assists in the passing of several balls, quite a catchy little bit, but aside from this the women did little except to wear a couple of brightly bespangled gowns. Unless considerable improvement is shown after working longer, the act from its first performance could not be classed above the ordinary, and hardly that considering the seven people involved. *Sime.*

Charles Drew and Co. (2).
"A Special Train" (Comedy).
16 Mins.; One (Special Drop).
Majestic.

Charles Drew and Company have one of the best painted "drops" for an "act in 'one'" which has been seen. It is the exterior of a railway station. A regulation rolling iron gate for the entrance to the train-shed is used. The act may be named "The Special Train." At the Majestic this week where it was shown, everybody seems to be so busy counting money or talking with patrons that no programs were obtainable. There are three characters, the station-master (an unusually fine "straight"), an Irishman, and another who assumes various minor costumes for the aid of the "business." The Irishman wants to reach Lonelyville. He is detained at the station, missing several trains until by a pathetic recital at the finale about his old side partner who died, the station master calls up a special to convey him there. As he leaves, the train master grows curious, asking when the other fellow died. The Irishman replies ten years before, and he wanted to reach Lonelyville that night to marry the widow. Some similar finale in an act of this sort is recalled, but cannot be placed. Anyway it would be better were the comedy carried to the last minute. There is no need for "pathos." "Pathos" for "contrast" doesn't bring much in what should be an all comedy act. The laughing point isn't big enough either to stand off the previous recital. If there must be pathos, stick it in somewhere where the audience will have forgotten all about the sobby stuff by the time the finish arrives. Geo. Cohan made a golden rule, but particularly for vaudeville, when he wrote, "Always leave them laughing when you say good-bye." If these "pathetic" writers would paste that in their caps, they would make a whole lot more money. For every dramatic sketch with a long life in vaudeville, twenty-five comedy acts may be named which have lived twice as long. There's lots of good laughs in "The Special Train." Little of the talk is old. The "straight" says to the Irishman, the victim of some "money changing" (new in method, but old in practice): "Do you want your life insured against accident?" referring to the proposed trip on the train. The old man agrees it would be a good thing, and hands over \$2, the premium demanded by the station master. "Now you are insured," he says, "and you will receive \$1,000 if you are dead within 24 hours, but you will have to prove it—and no cheating." At another time the station master, answering inquiries about the fares to Lonelyville, says it is 62 miles going and 35 miles coming, therefore cheaper coming, because the train runs faster that way. Explaining about a round trip ticket, the Irishman wants to know which way that is good for. "Oh, we're not allowed to tell," replies the station master. The brogue of the very good and modern Irishman is light in texture, and might be forced more. Though Drew and Company do not change their finish, they have a good talking act for any house. It could be played a bit faster at times. *Sime.*

"The Ribbon Counter Girls."
"Bargain Day at Lacy's."
21 Mins.; Full Stage.
Morrison's, Rockaway.

"The Ribbon Counter Girls" is the latest product from the Gus Edwards vaudeville foundry. A single glance at the piece is enough to convince the most uninitiated that the song writing producer has spent very little time and incidentally very little money on the production. There is nothing new or novel in a dry goods store setting and the shop girl style of soubret is just about through or should be. There are four chorus girls in it, the other three young women employed being principals. The girls wear short black dresses, cotton stockings, and without further details of the girls' wardrobe it seems the outfit of each, complete, could be purchased out of a not very large bill, with a balance left. Aside from putting on sweaters at the finish of the act no changes are made. The four chorus girls, however, work hard all the time and succeed in at least keeping things from dragging. Irene Shannon is featured, taking care of all the comedy. In a burlesque shop girl costume she does a cross between Irene Franklin's waitress and soubret, handling it very well. Houses where this sort of thing is not as familiar as hereabouts it will probably bring laughs. For New York the type and talk are both late in arriving. There is also a bit of fun derived from a brand of "cissy" whom the girls delight in referring to as "she." Not very funny any more nor has it ever been in vaudeville. Henry D. Gardner played the "cissy" (or perhaps chappy would be a better name for the character) with good sense. Walter Brower was a floor walker with one song which barely got over. Grace Conklin and Violet B. Reed also figure as principals, the latter wearing a dress that cost more than all the rest of the production together. It may have been the contrast, though that made it appear that way. Miss Conklin distinguished herself by sporting the only pair of silk hosiery in the company. There are four numbers in the piece, none novel. A football bargain counter rush used at the finish was probably meant to be novel but did a flop. It's going to take a whole lot of fixing to make "The Ribbon Counter Girls" fast enough for the big league. The best value at present is its liveliness. Intelligent building around this asset may develop a good act. *Dash.*

Lee Bros. and Allen.
Songs and Dances.
12 Mins.; One.
New Brighton.

The introduction of dancing on roller and ice skates adds enough variety to the offering of Lee Bros. and Allen to just about take them out of the class of the ordinary "girl-and-two-boy-hard-shoe dancing acts." The dancing is of the usual sort averaging well. It all runs to "hard shoe," the dancing on skates amounting to very little else. The best is shown by the two boys on ice skates doing a very good dance on a pedestal, not more than two feet square. One song at the opening was given, and although the voices are a bit trying it would be advisable to put in another to relieve the continuous dancing. The dressing is neat, the trio making a very good appearance. *Dash.*

Whittle.
 "9 P. M. at the White House" (Ventriloquial).
 19 Mins.; Full Stage (Special Set).
 Brighton Theatre.

There is sufficient newness to the present Whittle ventriloquial offering to bring it under New Acts. Whittle clings to the Roosevelt impersonation, and a better likeness of the publicity-hating ex-President has not been seen in the varieties. Although the general routine has not been changed materially the new stage setting showing the lawn in front of the White House and several very good and new bits give it plenty of novel freshness. One of the figures apparently draws the head of W. J. Bryan on a blackboard, while the ventriloquist sings the verse of a song. It was good for a big laugh. Whittle is a first class ventriloquist; his many different voices, ranging from the high tremolo of the "kid" to the deep bass of an old man are particularly good. The trick of drinking and talking at the same time has been done no better. Working fast and with many figures leaves no time for dragginess, although a cut of from two to four minutes would send the pace a notch or two ahead.

Dash.

John Weber.
 German Monolog.
 13 Mins.; One.
 Majestic.

John Weber seems to have everything excepting the best way to send over his material. It is about the army, with Weber as a comedy made-up soldier, employing a German dialect. Some of his material is most excellent, freshly amusing and oftimes extremely witty. He did very well at the Majestic, but some of the best points are still flying about for a landing place. Weber ought to drop the German dialect. He isn't a good "Dutchman," and what little is secured from stumbling over some of the words isn't worth the while. Cliff Gordon has killed that off for all the others anyway. What Weber might do is to play a "soused" soldier, or officer, not a "drunk" but with just an "edge on" and mellow enough to confidentially tell the audience a few inside secrets. He might have some of the monolog aimed for the "Dutch" character removed for this, and other talk placed in. If Weber will watch himself now, he is going to make the big time.

Sime.

Ferry.
 Contortionist.
 13 Mins.; Full Stage (Special Set).
 Brighton Theatre.

It is probably next to impossible to dig up anything new in the contortion line. What one contortionist can do another can duplicate more or less so that it becomes entirely a matter of presentation. Ferry has figured out the importance of showing his act and is giving his varied twisting feats in the garb of a frog, with an extremely pretty everglade setting. Besides the novelty of the frog dress, many of the tricks repulsive when done in straight tights, lose all their bad features. Ferry confines most of his work to a pedestal-like arrangement, doing a little on the floor and a trick or two on a trapeze. Opening the show at the Brighton, Ferry did very well. He can be ranked well up.

Dash.

Alfred Keppeler and Audrey Maple.
 "A Grecian Garden" (Singing).
 16 Mins.; Full Stage.
 Morrison's, Rockaway.

Alfred Keppeler and Audrey Maple, for the past two years featured with "The Love Waltz," are doing a little vaudeville on their own. "A Grecian Garden" was written by two men, according to the program. The setting is in a Grecian garden, whither an actor, singer and poet has come to woo a lady fair, but the lady fair, being of the good old fighting stock, bids her suitor show what kind of a Jeffries he is before he may hope to win her. At this point the plot branches off and the couples sort of half-travesty the remainder. It all ends happily with a serious kiss. Several numbers are introduced and these with the first-rate appearance of the couple are what will carry them through. They make a classy-looking pair and if they seem a bit conscious of it that may be forgiven. Several curtain calls Monday night, the couple filled in with pretty poses. A man carried is unnecessary and should be dispensed with.

Dash.

Fred Watson.
 Singing Monolog.
 14 Mins.; One.
 Fifth Avenue.

Without the Morrissey Sisters, Fred Watson is now appearing in vaudeville. With a straw hat and a striped suit, Mr. Watson sings three songs, talking in between of college days. Jack Norworth grabbed off all the cream of the college stuff. Whoever follows as a "rah, rah" monologist must hit up a faster clip than Watson sets. He doesn't get his ordinary stuff over any too well. That may be through newness as a monologist, but as a college boy Mr. Watson isn't natural. The audience never receives the impression the material spoken is impromptu, although you couldn't call Watson mechanical. Of his three songs, the second has a melody pretty close to one of Bill Dillon's selections; the words are different. Watson finishes for an encore with an unannounced imitation of Bert Williams in singing and dancing, the new "coon" song (and the only good number of the trio) securing him some applause. It looks as though Watson should be at the head of some girls. He may waste a whole lot of time trying to be a single talking and singing act.

Sime.

Jere Sanford.
 Whistler, Comedian and Yodler.
 15 Mins.; One.
 National, San Francisco (Week Aug. 2).

Jere Sanford is as good as any and second to no yodler. Last week he was the hit of the show at the National. Opening in a rube make-up Sanford whistles one tune, after telling stories, finishing with yodling. He is using "Sleep Baby Sleep" and "Silver Moon." The comedy is rather weak and he should attempt his offering in evening clothes, for his voice will carry him through anywhere. The whistling makes the finish stronger as the audience is not expecting a "rube" to come through with the singing Jere does, otherwise it is a hit. Sanford is losing time in his "jeans" and "jumpers" and should get busy with a tuxedo.

John O'Connor.

Standard Four.
 Songs.
 17 Mins.; Three (Special Set Interior);
 Can close in One.
 Majestic.

The setting, a bar room perhaps supposed to be in the west or east, is one of the best things about the Standard Four. The other is the bass, who has a poor song. A young fellow in blackface has a high tenor, and may have been intended for a comedian, but he wasn't working at the second part of his job Tuesday evening, although blacked. There's another tenor in the act, who though he doesn't know it maybe isn't sending his voice over for the back rows. When singing those in the rear imagined it was pantomime. The vocalizing is best in concert. Solos should be left alone excepting for the bass. Also as long as the act has the setting, something ought to be done for a story. The boys ought to have someone fix them up something unless they want to give a straight out and out singing act. The bass should object to that frock coat and silk hat. Both are in wrong. All the dressing is, in fact. The trouble with the Standard Four, the young fellows wanted to get away from the regular thing, but tried to do it themselves apparently. The best songs were the last two.

Sime.

Katchen Loiset.
 Animal Act.
 14 Mins.; One (10); Two (4).
 Fifth Avenue.

Whoever booked Katchen Loiset from away over in the other country (probably Germany) to come way over to New York must have believed there was novelty in the act when Miss Loiset has a bull dog dressed like a "student," "tramp," "sailor," "Chinaman" and "grandmother." Miss Loiset dresses up the dog, fastened to an enclosed stand by a chain. It's odd, but not odd enough. All the oddity and the very little humor are caught at the first "impersonation." It might be said to have been a good idea which fell down. Opening the show the woman, attired in a pink almost ankle length soubret costume, sang a German song all alone. She followed this with another of rather pretty melody when pigeons flew to her arms and head. The act must have been clipped considerable from the program array. It should have been cut still further. The "pigeon" song and the dog are the act only. Opening the show Miss Loiset held fair attention.

Sime.

HEADLINERS NEXT WEEK.

Trixie Friganza, American.
 Augusta Glose, Fifth Avenue.
 Gertrude Hoffman, Hammerstein's.
 Annette Kellermann, Brighton Theatre.
 Charmion, Brighton Beach Music Hall.
 Juliet? and Hardeen (joint), American,
 Rockaway.
 Belle Blanche and "At the Waldorf" (joint), Morrison's.

CHICAGO.

Edward Abeles and Co., Majestic.
 Sam Dessauer left New York on Wednesday for Chicago, where Scribner's "Oh, You Woman" show will open the season at the Star & Garter. Mr. Dessauer is in advance.

Daily Brothers.
 Acrobatics.
 6 Mins.; Three.
 Majestic.

The Dailys are two young fellows, acrobats, doing mostly head-to-head and hand work. Nothing out of the ordinary run is shown until the finish. Their routine is nicely enough executed, and some catching from a springboard is very good for the smaller time. The finish, however, is a new trick in this line for New York, and a corker in its way, although not enough to land the act high by that alone. Wearing a cap and a rather large pad, the understander jumps upon the springboard, throwing the top mounter to him, where the fier lands to a head balance, unassisted by use of hands, and maintains the position. It is as good as any one thing the "head walker" of the Patty Brothers does, excepting the long walk. The Dailys announce the trick, and then "stall" too much before going for it. The comedy should be thrown out, and the announcement could go also. Had they performed the feat without intimating to the audience that something "great" was coming off, they would have caught the house completely by surprise.

Sime.

OUT OF TOWN.

Nora Bayes and Jack Norworth.
 Songs.
 32 Mins. Full Stage.
 Young's Pier, Atlantic City.

"Nora Bayes, assisted and admired by Jack Norworth," is the very unusual billing of these unusual people. That is exactly also the idea conveyed during the new act. This is their first week together in vaudeville. The act is a whole show in itself. To say that their work was thoroughly liked about touches the mark. Of the songs, there is but one really new number, "A B C D," a chorus song sung by Norworth and gives promise. Most of the others are new to vaudeville, however. Miss Bayes' songs are from her successes of the "Follies" of this year and last. The first was "Madhouse Opera." Her other big song was "When Mother Was a Girl." She scored solidly with both. For a finish and feature they sang dually, "Shine on Harvest Moon," as only they can sing it. Each does an equal share of the work and each has much individuality. Both are clever artists; as a team they are fine.

I. B. Pulaski.

George McQuarrie and Pauline Sain.
 "Short Pants."
 20 Mins.; Full Stage.
 Pantages', Spokane (Week Aug. 1).

This team, late of the Jessie Shirley Stock Company, made their initial bow to vaudeville in "Short Pants," a sketch. They are a newly married couple. The wife attires herself in short pants to visit a relative. The husband is disgusted and a row ensues. He then attires himself in dresses, saying he will wear them until his wife gives up her grotesque costume. After a wordy war the wife changes to her proper attire and all is well. The characters are well enough done but the substance is utter nonsense. The local popularity of the principals sustained the piece here.

R. E. M.

(Continued on page 21.)

COHAN AND HARRIS' MINSTRELS.

Atlantic City, N. J., Aug. 12.

Cohan and Harris' Minstrels, with George "Honey Boy" Evans as its lone individual star, began its second season this week. It is faster, stronger musically, more evenly balanced and just as big and as elaborately equipped as last year's show which was a revelation in the world of minstrelsy. It had its premier before a crowded house at the Apollo and the stamp placed upon it was one of evident approval.

There is still much to be done to make it a smooth running entertainment. There were a few of the mishaps always in evidence at a first night, but when everything is in smooth working order there will be little to be added.

Evidently nothing has been spared toward making the production perfect in scenic and costume equipment. For the first part which is titled "The Crimson Trellis," the dressing is in red, the clothes of the singers being of an attractive shade with olive green trimmings. The setting is neater and forms a more satisfying picture when the curtain arises than the elaborate transformation set of the previous offering. There is a different setting for each specialty throughout the show and commendable attention has been given to detail, especially in the outing scene of "The Firemen's Picnic," the afterpiece.

No feature of the show was more interesting or more pleasing to the lover of minstrelsy in any of its phases or memories than the pictorial history of minstrelsy used as a curtain raiser.

The first marked improvement was evident in the vocal strength of the organization. The volume, harmony and expression in the choruses is fifty per cent. better than last year when the absence of the heavier scale of voices was most noticeable.

There was a double set of interlocutors and end men, and the innovation of absence of tambos and bones was still in evidence. Following the ensemble Harry Van Fossen and Sam Lee had the first fling at the comedy, the latter putting over a real catchy number, "I'm Going Home," with some clever stepping for a finish. Then followed a bass solo by John P. Rogers, well sung. The change brought John King and Earl Benham on the ends, with Vaughn Comfort as interlocutor and here the first part took another rise. Both King and Benham were with the show last year. King handed out the real "gravy" and almost ran away with the funny portion of the first part, finishing with "Down Where the Watermelon Grows," a riot. Benham, who had a solo last year, made a firm impression on the opposite end and scored one of the hits, with a pretty Irish song, "The Hat My Father Wore."

Individual honors were won by Vaughn Comfort, who stands out as the most useful middle-man that comes to memory. Comfort was forced to sing "Wedding Bells" over several times.

The house was still ringing with the applause for King's "Watermelon" number when George "Honey Boy" Evans was announced. Cohan and Harris have not yet grasped the idea of giving their star the entrance he deserves. If one could properly appreciate it there was the warmest kind of a reception mingled with the refrain of the preceding hit, but it was none the less evident that Evans' introduction was poorly placed. It took only a moment, however, for the "Honey Boy" to

have the house with him, striking a firm landing place with an unmistakable Cohan song, "These Are the Good Old Days." Evans made no attempt to linger and the finale followed, an operatic number by fourteen men being rendered in "One." This was the first weak spot. The operatic numbers selected are not suited to male voices alone.

Alexander and Scott opened the olio portion of the show and the former came in for strict attention by those looking for a comparison with Eltinge, who filled a relative role last year. There is a difference in the type of women impersonations of Julian Eltinge and Arthur Alexander and to state that Eltinge is in a class by himself is not to detract one iota from the merit of Alexander's ability. Alexander does not offer the picture of Eltinge, but he is a wonderful impersonator, pretty—if the allusion to a man being pretty can be excused—neat, a good dresser and a remarkably good singer, scoring a point where Eltinge lacks. It is doubtful if Eltinge ever fooled an audience more completely than did Alexander on Monday night, or was the disclosure of his sex ever more spontaneously applauded. Scott depicted a "dandy coon" splendidly and did a good bit with George Walker's "Bon Bon Buddy."

"Scenes from Blackville," the second number, with Earl Benham and John King featured, proved a rollicking bit of coonology, nicely staged and introducing a cleverly handled dancing ensemble by a corps of nimble steppers with a howling finish. The scene is laid in a churchyard and the frivolity follows the regular Sunday morning meeting. It is a roaring farcical idea, well worked out and held the house convulsed.

It is following this scene that Evans offers his monolog in "One." Evans makes his entrance from the church and like his initial appearance it is a poor one. Monday night was Evans' first appearance on a stage in five months, and he was visibly affected. He tried out some new material which went strongly, but fell back to some of the "old stuff" to gain his ease and, as usual, he hit 'em straight from the shoulder with it. His song was "My Wife's Gone to the Country" and what he did to it was worth a publisher's ransom, whatever that may be.

James Gorman, who put on the big military drill number last year, has furnished another big dancing ensemble with a sword battle and marching number called "Manila," with a plentitude of patriotic atmosphere and splendidly handled by the dancing corps. A scenic effect in which the Statue of Liberty is in the background forms a pleasing stage picture. Between this and the afterpiece Joe Borganny and his "Lunatic Bakers" put over their comedy acrobatics to solid applause and laughter.

The afterpiece, "The Firemen's Picnic," is George M. Cohan's product and there is a close resemblance to the plot of last year's piece.

There were several slips Monday night which robbed the piece of some of its best effects, so that accurate judgment cannot be justly made from that performance. Evans, who is none too well supplied with talk or business, will probably make his part, for there is plenty of room for interpolation. His entrance is funny and his make-up a scream.

Last year Evans was surrounded with principals, every one of whom had gained

PICTURE NEWS

EXPRESS CO.'S TEMPORIZING.

Chicago, Aug. 12.

The Wells-Fargo Express Company has asked the Kleine Optical Company and other licensed manufacturers and exchanges of Chicago to withdraw the petition sent to the Inter-State Commerce Commission recently. It is reported that modifications have been made in the rules of the express companies generally which are now in effect, which are sufficiently satisfactory to the moving picture men that no further action is contemplated at this time.

The express companies formulated what were considered oppressive regulations. Demand was made for metal boxes for films which would have doubled the express charges. The additional expense would have been a large sum. Moving picture men estimate \$10,000 a week. There are 56,000 shipments weekly.

The petition sent in by the Kleine, Selig and other important Chicago picture interests led the Interstate Commerce Commission to serve a notice on Wells-Fargo (and probably on other companies) which was to have been answered in 20 days.

The Wells-Fargo classification now reads: "Accept only when in metal cases enclosed in wooden boxes or fibre board boxes or pails."

SELIG, TWO WEEKLY.

Chicago, Aug. 12.

Commencing Aug. 30, the Selig Poly-scope Co. will increase its weekly output of reels to two weekly, releasing on Mondays and Thursdays.

APPRAISER'S VALUE GOES.

At the Custom House this week it was decided by Sub-board No. 3 that the appraiser's value on film, made at the time of importation is to stand, and duty collected on that valuation.

A long drawn-out dispute between several importers of pictures has been ended by the decision.

VAULT KEEPS DOWN RATE.

Chicago, Aug. 12.

The insurance companies have demanded that the Kleine Optical Company place a vault in the building it occupies on State street and the work has been commenced. The nature of the demands of the insurance companies is not made plain, but a rumor has it that a very high rate of insurance would have been set otherwise.

more or less prominence, particularly in vaudeville. This year Evans alone stands out as a feature act known everywhere. This forms the foundation for argument as to the drawing capacity of the show. But as a show it is a big entertainment of the high grade, just how much difference there is in its cost and maintenance, which is a big item for the management to consider, is a matter of guess work. The show must draw to make money. Messrs. Cohan and Harris have put out a show that should draw and draw big wherever there are theatre patrons who appreciate the point attained in the advancement of the minstrel form of entertainment. It is "Some" show.

George M. Young.

THAT CANADIAN HOLD-OUT.

Chicago, Aug. 12.

The Motion Pictures Patents Company has called the attention of its licensed exchanges to the rule which forbids shipments of rental films into Canada.

STRYCKMANS SUCCEEDED BY BOENIG.

Chicago, Aug. 12.

As previously intimated, H. J. Stryckmans, secretary of the International Projecting and Producing Co., retired from that position at the last meeting of the Board of Directors, over which J. J. Murdock presided.

Capt. L. A. Boenig, who has been with the company since its formation, was elected Stryckmans's successor.

The withdrawal of the former secretary who was instrumental in the original promotion of the company, is thought to have been caused by friction between himself and Murdock, the president. Stryckmans has been traveling for the International considerable. At the early stages of the International's development, he was most active in its behalf.

One story says Stryckmans is the holder of quite some International stock not purchased by the company when his resignation was accepted. Stryckmans' plans for the future have not been given out, but the disposal of the stock, and into whose hands it may finally fall, is making good guessing for the picture crowd in town.

FIGHT LENGTHENS SHOW.

Portland, Ore., Aug. 12.

A fight among the five-cent moving picture theatres has started the various managers increasing the length of their shows, from twenty minutes to an hour or longer.

The competition is a killing one. A small house closed last week, announcing it would resume August 15. The first house to give the 60-minute show for a nickel has been receiving the largest patronage since the change.

FINED \$200 FOR VIOLATION.

Atlantic City, Aug. 12.

A fine of \$200 was imposed upon William Barritt, manager of the Criterion, by Recorder Keffer last week, Barritt having been charged with operating the house with moving picture exhibitions in violation of the local ordinances.

FRISCO OPERATORS' OFFICERS.

San Francisco, Aug. 12.

At the last meeting of the Picture Machine Operators' Union, W. G. Woods was elected president; W. Osterfeldt, vice-president; J. G. Dolliver, treasurer, and C. Coomes, financial secretary.

The report of the financial secretary showed a balance of \$1,435.40.

Edward V. Nicholson was appointed by the Supreme Court this week receiver for the business of Graham & Howe, at 77 West 125th Street, New York, where the partners conduct a moving picture show. The application was made by Alida E. Howe against Henry Graham for the dissolution of the partnership.

THE ONLY LAW.

"Being on the square with a pal is the only law we know." That being the only law "they" know, and the play having been erected on the theme, one who recognizes the inference of the quotation will grasp an idea of the new show at the Hackett, New York.

It's another in "The Easiest Way" class, but for the principal or "living" character, "The Only Way" digs down deep in the moral or immoral garden. It reaches a stratum beneath the depth touched upon in the seamy side by "The Easiest Way."

To those who understand what "The Only Law" is about; what it touches upon and what it tells of, the piece seems impossible. It is described as "A Play of New York Life." The authors could have added New Chicago, Philadelphia or any city of say over 500,000 population. But it's not a play of Albany, or Syracuse, or South Bend, or Pueblo, and as for Haverstraw, the people there would require an interpreter. After hearing the translation they would hang the interpreter, and might include the cast.

Wilson Mizner and George Bronson-Howard wrote "The Only Law." Admitting that with "The Easiest Way" and the other salacious pieces presented in New York last season for box office purposes only, this show as well as the others should never have been placed on public inspection, the authors of "The Only Law" knew what they wrote of. The "rawness" and the disgusting frankness of "The Easiest Way" are thankfully missed, though perhaps this is counterbalanced by the despicable character who stands in the centre of the show. He is of the young man species one hears about or sees in a large city; dresses well; known never to work or to have an income from legitimate sources, and shunned by his fellows excepting those of his clan through the fear of what he may be. The young fellow in "The Only Law" is.

Three scenes and a company of seven tell the story. Jean (Mabel Cameron) is a "show girl." She has a "friend," Bannister (George S. Christie). His father is one of the "multis" down in Wall Street and the firm is "Bannister & Son." Young Bannister is desperately in love with Jean. Their relations are eminently proper from Jean's point of view. "Mr. Bannister" is "good to her." He believes the young woman is ambitious and hard-working. She is just short a musical education and wearing apparel—and money. Bannister takes advantage of his love to leave checks in the apartment so that she may not be pressed by creditors. In the first scene he proposes marriage on Christmas Day.

Jean likes Bannister, particularly through his opulent check book, respecting him for having so much money and being "good to her." But her love is all given to MacAvoy, of Broadway (Forrest Winant). They both live in the same hotel. The hotel is described by Spider (Ben Johnson) as "A dump so crooked that the fire escapes should be steam heated."

Jean in her great self-sacrificing love for MacAvoy insists that he accept loans from her. MacAvoy does. Each time "Mr. Bannister" leaves a check for Jean, MacAvoy bobs up. MacAvoy is intensely bored by Jean's lovemaking. She is al-

ways fondling him, and excuses her friends attacking the youth by thinking the good in him is awaiting an opportunity to be brought out. Even when MacAvoy takes the period out of a \$7.50 piano rental receipt, leaving it \$750 with a suggestion it be brought to the attention of Mr. Bannister as an unpaid bill, Jean doubtfully accedes to the scheme. Bannister "falls," leaving a check for \$1,000 to cover that charge—and the hotel bill.

Spider, who is the "hero" of the play and a confessed wire tapper, at the time evading the police for "trimming a rube" of \$17,500, has suggested to Jean, being an old and valued acquaintance, that she secure a tip on the stock market from her "Wall Street friend." Jean does, investing the thousand on the advice, netting \$18,000. This amount she hands to MacAvoy who deposits it in his own name.

Jean's love-dream is a home in California—in the country—with flowers in the yard—and Mac. She prefers MacAvoy to Bannister and his money. With the \$18,000 Jean plans to go away—to California, with Mac, leaving on the afternoon of Christmas Day before her appointment with Bannister for the wedding ceremony in the evening shall have arrived. Somewhat tired of Jean's funny notions, MacAvoy agrees, but accidentally hearing from Jean of Bannister's proposal, he declaims against her declination of the "great chance." Jean in tears refuses to leave him. So Mac leaves her, going to a steamship office where he arranges to slip out of the country by boat the next day. Spider learns of the intended desertion, explains it to Jean as a mythical case, and Jean replying "Being on the square with a pal is the only law we know" says decisively that the fellow who would run away with a pal's money ought to be arrested.

So Spider tips the cops and Mac is pinched.

He is returned to Jean's apartment, and upon the denouement, she casts him forth forever. Before leaving Spider relieves him of the money in a bit of nice play writing, and throws him out of the room by the back of the neck. Had Spider just given that fellow a slap in the face before finally ejecting him, the audience would doubtlessly have stood up and cheered. Spider should slap him just once anyway.

With Mac finally uncovered for the dirty little piece of humanity that he is, Jean agrees to marry Bannister, who is on the scene, with Spider satisfying him through a story of how it all happened.

There's no one who can point a finger at the girl, so perhaps there's no valid reason why she should not marry Bannister, but it didn't just hit off the finish right.

Mr. Johnson has the honors of the play. His Spider is superb, a crook who knows everything, and it is a "fat" part.

Mr. Winant as MacAvoy has an uncongenial role for any actor. Perhaps every actor it might be offered to would not accept the part. He played the outcast degenerate exceptionally, while Miss Cameron as Jean seemed just a bit too subdued and refined for the "show girl" who had lived long enough to hitch on to Bannister with MacAvoy tagging at her heels.

If "The Only Law" is thoroughly un-

MORRISON'S, ROCKAWAY.

If Morrison's could collect a crowd on Monday night then no condition could arise which would hurt its business materially. The heat was something terrific and there is probably no warmer house in New York city than this seaside resort. People must like vaudeville pretty well to sit through a show with the thermometer hovering around 90.

Dazie, in her second week with Nat M. Wills and Mr. and Mrs. Gardner Crane receive about equal attention on the bill-boards by the sea. It is a pleasure to see a clean little pantomime after watching the brutal performances that have been handed out in the last six months. Not only does it make much better entertainment but "The Love of An Artist," as played by Dazie and her very good company is more artistic in every sense than any of the nude exhibitions or unequal prize ring contests which in some way or another have been given the name of dances.

Nat M. Wills had no difficulty in stirring a rather backward audience to laughter. The comedian was suffering from a cold and cut down his running time, through no wish of the audience, however.

Mr. and Mrs. Gardner Crane have a real live act in "Pixley's Prodigal Parents." It is one of those "seldom-acts" that can be seen any number of times and always appear funny. There are unlimited lines which bristle with bright snappy humor. Mrs. Crane wrote the piece and Mrs. Crane plays it as probably no one else could. There isn't anything funnier than her headlong entrance through that gate. Mr. Crane plays with a dash and vim that keeps the action up to the proper pace. The rest of the cast is adequate, Miss Condon especially deserving mention, playing the wife with a sweetly attractive demureness.

Chas. Leonard Fletcher did only three characters due probably to the heat and it was a very good idea. "Uriah Heep" was the only Dickens character shown. It awakened more enthusiasm than might have been expected. Uriah was never meant to be a hot weather person. As a finish and the best liked was the Old Soldier. It leans probably a little to the flag thing, but it is done so well that it soars above the red fire and stirs up the real fighting blood.

S. M. Van Allen and his Educated Horse started the proceedings.

"The Ribbon Counter Girls," and Alfred Keppeler and Audrey Maple, New Acts.

Understood, those understanding will be shocked to think how those who don't may view it, for if you are fully enough informed to catch all the import and "technique" of the under life the piece speaks so knowingly of, you cannot be shocked yourself, for you already know too much.

The dialog and the situations are excellent, and although written about a nasty subject, the nastiness is not thrown at you. It's there for you to discover if you can. In "The Easiest Way" it was flaunted so it could not be missed.

Of all these "true to life" shows, for being truthfully drawn without exaggeration in the main details, "The Only Law" takes the cookie.

All of them ought to get the hook.

S.M.C.

NEW BRIGHTON THEATRE.

On Monday night the front of the New Brighton Theatre, down by the ocean, looked like an opening opera at the Metropolitan Opera House. The crowd filled the lobby completely and the overflow on the walk in front was large enough to fill another theatre. The house was overflowing before the overture was finished, and it was a well satisfied audience that filed out after the pictures.

The first two or three acts on the bill suffered through the loud playing of a very noisy band on the steps of Riccadona's across the way. The trains also seemed to pass with more frequency during the early portion of the bill. Why the one place that these trains select to whistle is right outside the Brighton has not yet been discovered.

Annette Kellermann has evidently lost none of her drawing power, now the regular season is at hand. If Miss Kellerman is an enjoyable feature in a theatre in winter, unquestionably so she is just doubly that in hot weather. The "Diablo" must have felt the heat, for the spool became unmanageable a couple of times and at last broke up the playing by springing into the audience.

The first four acts on the program appeared in the order named below and are under New Acts; Ferry, Lee Bros. and Allen, Whittle, and Cartmell and Harris. Each did well.

Melville and Higgins had a rather "tough" spot next to closing following three big comedy numbers and they should be given due credit for pulling down what was nearly the hit of the bill. Mae Melville is funny, just naturally so it seems. She doesn't work hard, takes everything easy and brings a laugh every time she speaks. The general idea seems to be to overlook Robert Higgins, the man who stands up stage nearly all the time and "butts in" with a remark only now and then, but to those who go a bit under the surface Higgins is not the smallest part of the specialty. It is a well balanced talking and singing turn, which will be liked anywhere.

Potter-Hartwell Trio have a very good routine of comedy acrobatics. There is no stop in the proceedings, the trio being on the jump all the time. Little lively Miss Hartwell is responsible in a great measure for this. She just can't make her feet keep still. Potter's "Man With the Two Heads" is by far the best of all that have attempted the thing. He really gets something out of it, also securing plenty of good comedy from his trip through the barrel. Opening after the intermission, the act could not have been improved upon for the position.

Wilfred Clarke in his well known and always funny farce "What Will Happen Next," closed the first half, and was, as always, one big laughing success. Even the speed at which the piece runs becomes funny in itself.

Al. Leech and the "Rosebuds" are doing the "schoolroom act" without change. It still seems to please. Dash.

Eddy Parker has been removed from St. Vincent's Hospital to the home of Mollie Williams, of "The Behman Show." Last season Miss Parker was in the chorus of "The Big Review." She is recovering from an illness which confined her to the hospital for five weeks.

VARIETY ARTISTS' ROUTES FOR WEEK AUGUST 16

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUG. 15 to AUG. 22, inclusive, dependent upon the opening and closing days of engagements in different parts of the country.)

All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"G. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

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A B O D Girls 250 W 96 N Y C
Abalos H & B 779 State Bridgeport

Bernice & Howard 2007 Calumet Chicago
Bernier & Stella 22 Haywood Providence
Bernay & Mitchell Theater Minge Co W Va

Cherie Doris 25 E 99 N Y
Chevalier Co 1533 Bway N Y
Chocheats Gaiety Baltimore

Delmore & Lee 1555 Broadway N Y
Deiton A H 638 19 Milwaukee
Deitons 203 W 38 N Y

B
Bader La Velle 383 N Christiania Av Chicago
Baker Harry 3924 Reno W Philadelphia

BYRON A LANGDON LONG ISLAND, MAINE.

Bunch & Alger 2319 N Main Louisville
Burke & Touber East Haddam Conn
Burns & Emerson 1 Pl Boileau Paris

D
Dade Genevieve 351 W 44 N Y
Dainty Four 242 W 48 N Y
D'Alvini Rocky Point N Y

Earle Chas Proctors Newark N J indef
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Fasut Tim 765 Jennings N Y
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Fay Anns Eva Melrose Highlands Mass
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Felmar Rose 5 Sanford Pl Jersey City
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Ferguson Frank 489 E 43 Chicago
Ferguson Mabel Petta South Boston
Fernandez May Duo 207 E 87 N Y
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Fischer J G 125 Spruce Newark
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Flatico Alfred J Luna Pk Cleveland Indef
Fleming & Suratt Majestic Evansville Ind indef
Fleming Mamie Htl Fortescue Atlantic City
Fletcher & La Pierre Theatrum Galveston Tex
Fletcher Chas Leonard 121 W 42 N Y
Fogarty Frank 281 Wyckoff Brooklyn
Follett Lonnie 150 E 107 N Y
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Germany
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NEW ACTS.

(Continued from page 15.)

Beth Densmore.

Musical.

12 Mins.

Unique, Philadelphia.

Beth Densmore was formerly with the Six Musical Nosses, and has framed up a single act which will bring her to notice if properly developed. She "tried out" here this week with good results and great promise. Miss Densmore is a clever musician in her way. Her introduction is a duet on the hunting horn and piano, playing her own accompaniment. The music is commenced before the curtain is drawn. The girl is attired in a summer dress to the knees, disclosing black silk stockings and low shoes, a neat costume. Occa and violin solos follow, after which she returns to the piano and accompanies whistling. In this and her closing number, a cymbal worked by the foot is used without adding anything. Her next is a mistake, that of playing a cornet in front of a colored slide. The cor-

net playing is enough. For the finish she has a triple-tonguing number on the cornet with piano accompaniment. There is still a chance for a lot of improvement in many ways, but for an early showing it gives evidence of becoming a very useful act for the smaller time, and is capable of being "made" for the larger. Miss Densmore needs to give attention to her make-up if the spot is to be used, but better still to cut out the spot along with the colored slide. The act was well liked here.

George M. Young.

Leslie and Baker.

Character Changes.

18 Mins.; Full Stage (Interior).

Airdome, Savannah, Ga.

Leslie and Baker are clever vaudevillians. Their act consists of character changes, songs and dances, and some well-written lines, fired out hot, not the kind that puts an audience asleep. Mr. Leslie's character specialty is that of a prisoner, singing his own composition "God Almighty, What a World This Is," bringing down the house with his work. The act

is neatly dressed, with eight changes and six different characters. Miss Baker sings a pretty song, "I Could Learn to Love a Man Like George Cohan," another of Mr. Leslie's compositions, and she is compelled to respond to many encores, closing with a character song waltz which fairly took the audience by storm. They are the cleverest pair ever seen in these parts.

R. Maurice Arthur.

Major Smith and Mae.

"Try-out in Vaudeville."

14 Mins.; Full Stage.

Alameda Park, Butler, Pa. (Week Aug. 1.)

Major Fred A. Smith, late of West's Minstrels, and "Mae," a singing comedienne, have arranged a snappy offering which has a touch of real novelty. Opening together in street attire Smith does a pretty routine of cane manipulating while Mae sings. Attempting to join in the vocalizing Smith is reproved by his partner, who advises him to "stick to his line" (the minstrel business). This gives excuse for a few minutes of patter, which both handle nicely. Incidental to the

act Smith executes a series of remarkably clever tricks with wands (called "devil sticks") making a costume change for the work. The act closes with a march song by Mae, during which Smith exhibits unusual skill in military juggling. The act has five changes of costume. Mae possesses a pleasing contralto voice, and both are of fine appearance.

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Herbert Bros 235 E 24 N Y
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Hermann Adelaide Gilsey House N Y
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 Mantell's Marionettes Calgary Alberta Can
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 Marchanda The 169 E 89 N Y
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McVeigh John
McNally Ben
McDevitt Joe
Monroe Caryl
Montgomery Billy
Miles & Raymond
Moore Helen Jessie
Martyr Vic
Martyr Vic (C)
Mexican Trio (C)
McDermott Billy (C)
Monahan & Sheehan
Nugent J C
Nolan N J
Nolan N J
Nelson Billie
Norton Fred (C)
Nicholas Ogden L
Noble & Brooks
Onslow Billy
O'Brien D
Overing Mable
O'Brien Kittle (C)
Piper Franco
Picaro Luigi
Perry & Gannon
Phillips Broa
Phillips Godt
Perley L R
Platel Lew
Pomeroy Edgar L

LETTERS

Where C follows name, letter is in Chicago.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for one month.
P following name indicates postal.

Avesto Elmer
Arlington Billy
Anderson Fred
Abi Ed
Alberts Elsie
Asard Benj
Annis Mrs Wm E
Arnold Rena
Arnold Arthur
Armstrong Ed H
Armstrong Harry
Astrella Sisters
Austin Bertie
Arlington & Hellston
Alexis William
Ashley Edgar
Aldeman Joe (C)
Ardie Lons
Alpine Troupe
Blood Adele
Bilyck's Seals
Barnes W H

Bennett & Darling
Brady James
Berg's Merry Girls
Benedict Lew
Behr Carrie
Burke Dan
Brown Mary Ann
Bowler Charles
Bennett Murray
Baker Margaret
Bryce Jno
Bergere Valerie
Harry Jimmie Mr & Mrs
Breen Harry
Brogdon Guy F
Betts Wm
Bond Frederick
Black W W
Brown Fred E
Cullen Billy
Bennett Mark
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AND HER COSY SMITH MINSTREL BOYS

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4 CHANGES OF SONGS — COSTUMES AND BUCK DANCING.
5-LA VILLA GIRLS-5

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Champion uses in the number which is suggestive of the "cooch" dance. He also staged the show under the direction of Lew Watson, the manager. Thomas Bryan is the musical director. The first act is known as "Ikey and Schmulky," and the second, the New York Tomb. The features are a Hebrew "rag" dance which Stewart has not used for a decade. The dancers are: Harry Stewart and Sallie Gallagher, Larry Smith and Guy Lusler, William Davis and Hester Waters, John Waters and Jeanette Lamont, and James Hazleton and Dora Marshall. This is given in the second act. In the first act W. H. Davis and Maude Black offer what is called "The Society Dance," which is pretty and unusual enough to be attractive to patrons of burlesque houses. The olio is not over strong just now. Mr. Stewart does his specialty in the first part, and Smith and Champion have gotten together an act on short notice. Later these three will be seen in a new act. Marion and Thompson are billed as the "Musical Marvels," but offer an ordinary act. Davis and Hazleton do patter and parodies in "one," and are entertaining. Smith and Champion have a number in their act which gives Smith an opportunity to make up as a monkey. Anyone who has ever seen him work will realize at once what he could do to such a character. The performance all in all is very satisfactory. The comedy element is so good that it would make up for any defects if an ordinary olio can be styled a defect nowadays. The chorus is pretty and works hard at all times. It is the kind of a chorus which appeals to those in front. Mamie Champion leads the majority of the numbers. The comedy is real burlesque fun, often ridiculous, sometimes offering a familiar episode with a new turn, but never tiresome. Millie De Leon, "the original girl in blue," is an added feature at the Folly this week. Her censored dance is given.

WILSON AVENUE (J. G. Burch, mgr.; agent, William Morris).—Morgan and McGarry, Rose Johnson, Pierce and Roslyn, Ed Latell, Three Alvos, Zenda, Four English Terrors, Inness and Ryan, Casey and Le Claire.

CALIFORNIA (Louis Levinson, mgr.; agent, William Morris).—Major O'Laughlin, Hanvey and Bayles, Agnes Edmunds, Haas Brothers, Manning and Ford, Bob Connelly, Rose Johnson, and the Balsdens.

BLOU DREAM (Sig. Fallor, mgr.; agent, William Morris).—Evelyn Denville, Five Hwallians, Ali Zada, Earl and Co., Jimmy Everett, Connelly and Connelly, La Charmina, Samuels and Chester.

GEM (Charles Schaefer, mgr.; agent, William Morris).—The Monroes, Helen Atkins, Bonnie and Freeman, Melville and Bond, "Chinee" Walker, Fox and Immen.

PREMIER (Charles Schaefer, mgr.; agent, William Morris).—Billy McGee, Kent and Harvey, Two Mitchell, Dancing Dunbars, Shuford Williams, Autumn and Weyman, B. B. Vernon, Gray Sisters.

IMPERIAL (Rosenthal & Samuels, mgrs.; agent, William Morris).—Alice Van, Clark Rinnell and Co., Tatcher and Tatcher, Robert Smith, Newboys' Quartet, Walter Deoria and Lou Nathan.

WHITE FRONT (Thomas G. White, mgr.; agent, William Morris).—Lou Nathan, Babe Mack, Tatcher and Tatcher, Great Rex, Margie Chadsey.

NOTES.—Ed Gillespie, featured last season with Thomas H. Ince in "Wise Mike," will star in that act the coming season, supported by Blanche Alexander and Art Elmore.—Barney Fagan and Henrietta Byron and Dolan and Lenhart left Chicago last week for a tour of the Sullivan-Considine time.—Dorothy Vaughn stopped off in Chicago last week for a brief visit to friends. She was en route from New York to Butte, where she will open on the Orpheum Circuit.—Millicent Evans, who is looked upon as a Chicago product, is appearing in the leading role of "The Blue Mouse" this week while Mabel Barrison is taking a rest. Both Miss Barrison and Joseph E. Howard will be with the company when it opens in Boston.—No Sunday performances are being given at the Studebaker during the run of "The Candy Shop."—"The Great Star and Garter" show is rehearsing at the Bush Temple. The offering the coming season will be known as "The Fantastic World." It will be

in eleven scenes.—"The Honeymoon Trail" is rehearsing at the Empire and will open 29 at Joliet. Virgie Bennett is putting it on. Bert Baker will be featured and Arline Boling, Maud Potter and Mabel Melvino will be prominent in the cast. Hampton Durand will be musical director with the show. Harry Chappell will manage the company.—F. C. Eberts, manager of the Great Northern, will be general manager of the Globe (formerly International), and George Taylor, formerly advertising agent of the Great Northern will be acting manager of the new Star & Havlin theatre. The house will probably open 29.—George Bedee, who has been prominently identified with Chicago parks for several years, is on the sick list. He had been at the Robert Burns hospital but was removed to his home Wednesday of this week.—"The Girl Question" (western) will open at Madison, Wis., next Sunday. The company is rehearsing here. The eastern organization goes into rehearsal at the Star and Garter 18, and it will open at the American in St. Louis on Sept. 5. Dave Seymour will manage the eastern company and Charles H. McKinney goes in advance.—Bert Wilber is managing "A Knight for a Day," which opened recently, and is said to be doing a nice business in the one-night stands.—Kathleen Rooney and Marie Thurmond will support Karl Hewitt the coming season in his vaudeville sketch, "All on Account of Elaine."—Lillian Mae Dewey, daughter of Mr. and Mrs. Harry Dewey (Lillian Morley) came into this world at eleven o'clock last Sunday morning at a Chicago hospital, and was named in honor of Mae B. Woods, of "The Four Woods." If the newcomer had been a boy it would have been named after W. J. Woods. Lillian Mae tipped the scales at 7½ pounds.

—George Perry and Lee White are playing at Dubuque, Iowa, this week, and open on what they call the "big time" on Sept. 18 at the Orpheum in Memphis.—Ray Raymond, who entered vaudeville last spring under the banner of Jake Sternad, is playing the Star & Havlin time in "Dare Devil Dan," a W. F. Mann attraction.

NOTES.—George Kingsbury is managing the Majestic Theatre while Lyman G. Glover is away on his vacation.—Sarah Louise Cogswell is at the Sherman House, having returned Monday from Cincinnati, where she appeared last week.—The Navassar Ladies' Band will return to Riverview, opening next Sunday.—J. H. Gilmour, who has a school of acting here, is posing in a new picture, "Gratitude," for the Essanay Co.

SAN FRANCISCO

VARIETY'S Western Office,
204 Sutter St.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 2: Sam Watson's Farmyard Circus, Griff, Shrode and Muivey, Herbert and Whigg, "Gibson Girl Review," Julius Tanne, Three Donalds, Lily Lena.

NATIONAL (Zick Abrams, mgr.; agent, S. C. W. Reese).—Although the show at the National is rather short when one stops to consider that this house has been offering nine and ten acts to their patrons, still it is right up to the standard and every act bows off to a goodly share of applause. One of the best sketches shown here in some time is that of Glendower and Manion, in "Christmas on the Comstock." The scenery plays an important part in the offering. Two scenes, each taking half the stage. One is a cabin; the other an exterior (the base of a mountain). The piece is drawn up to a nice climax and is well played. The story is original in every sense, carrying a touch of sentiment that makes it worth while. Another big hit is McDevitt and Kelly, a dancing pair. McDevitt's single is the star, and won the boys a big hand. The Five Juggling Jordans opened the bill with a neat club act. A youngster plays an important part and juggles quite as well as his partners. Mile, Loretta and her posing dog has a novelty quite away from all others. The act went big. Jere Sanford (New Acts).
EMPIRE (W. Z. Tiffany, mgr.; agent, W. S. O. S. Burns).—An exceptionally strong show

WE APPEAL to all managers, "We are the real things in Variety."
WHO ARE WE? The act that broke all records down South.

(Lew) LESLIE and BAKER (Belle)

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Lew—That's me—The author, composer and writer,—so we must have some act.

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 Now our agent is **BERT COOPER.**" (The Real Agent.)

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LILY LENA

OAKLAND "ENQUIRER," Aug. 9, 1909—"Lily Lena, a cute, petite, cunnin', stunnin' (all of that, and then some) little English lady headed the new Orpheum bill yesterday, and she headed it as if she had been used to heading bills all her life. She is about the best comedienne that has been seen in these parts in a generation, and she had the house with her every minute she was on the stage. She has a bewitching smile, a row of unequalled pearly teeth, and a general winsomeness which cannot fail to captivate. See Lily's smile; it alone is worth the price of admission."

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AND
FRANCES CLARE**
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King of the Newsboys.

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LOUISE DRESSER

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"ALEXANDER JONES"

"I WANT SOMEBODY TO PLAY WITH"
"THEN WE'LL ALL GO HOME"
"IF I HAD THE WORLD TO GIVE YOU"
"HONEY ON OUR HONEYMOON"
"SHINE ON, HARVEST MOON"
"WHEN I FELL IN LOVE WITH YOU"
"THE HAT MY FATHER WORE UPON
ST. PATRICK'S DAY"

"CAN'T YOU SEE"
"I'VE LOST MY GAL"
"MOON BIRD"
"DUBLIN DAISIES"
"BONNIE ANNIE LAURIE"
"I WISH SOMEONE
WOULD FALL IN
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at the Empire, considering it in quantity. Huntress is headlined, probably through being a Californian. As a female impersonator he has a lot to learn. He doesn't attempt to deceive the audience in regard to his sex, not a bad idea. Louise Kent and Co., in her playlet, "S. O. L. B." is easily the hit of the bill, with the White City Four a close second. Miss Kent has a vehicle well written and her support is excellent. The White City Four are one of the best singing quartets around this way in some time. The comedian handles the Irish character the way it should be, and gets considerable out of his lines. While a pair of slapsticks are used to manufacture comedy, they do not hurt the act. The Prentiss Troupe offer something good in acrobatics and finished a big hit. Fay Caranza is billed as "The California Nightingale." The thrilling sounds familiar. Perhaps Fay is not aware that this is used by someone else. As a singer she is right, reaching the high ones with ease and finds no trouble holding them. Sutherland and Curtis handed out some good comedy working in "one." Both are clever. Curtis handled a "dope" song very well and the act closed a strong number. Dixie Christy opened with a novel musical act. Miss Christy plays a violin with everything from a newspaper to a shoe. As an opening number she will do fairly well for the small time. The Naples Quartet played some classical numbers on the saxophone. One of the aggregation had his notes attached to his horn. He should practice up and commit to memory. The act was well received.

WIGWAM (Sam Harris, mgr.; agent, S. C. W. Reese).—Gillihan and Murray, Roberts, Hayes and Roberts, Mile, Bialto and J. Louis Mints, Mabel Carey and Co., Essie Allen, Wyatt and Rice, Billy Windom, pictures, and Abini, headliner.

NOTES.—The Portola Theatre booked through the Bert Levey office, was forced to postpone its opening to Aug. 8 on account of the interior not being quite ready for occupancy.—The Grand, Reno, opens Sept. 1, playing vaudeville, from the Bert Levey office.—The Star, Monterey, and Elkborn Theatre, Visalia, have been secured by

Phil Fresse for the Bert Levey office.—Harry Kratzman, Al White and Earl Taylor, opened at the Hague Saturday night, coming direct from the College Inn, Chicago. The boys were presented with several floral offerings and had a warm reception. Mike Bernard is still ragtimeing at the Hague piano.—Chase and Carlyle are to join in a new act.—Jimmy Carroll, a stage hand in one of the local vaudeville houses, and who has gained quite a reputation as a bantam-weight around here, will shortly leave for the east to trade wallops with the boys in his class back there.

DENVER

By HARRY X. BEAUMONT.

Office Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 2: Opening bill very below standard. No snap or life to it. Headliner, "Sunny South," deteriorated since last seen here. The costuming was bad: Ha Grannon sang three songs in a catchy manner and went well. Billy Van passed over some new and old ones, finishing strong. Banks-Breese Duo opened, very entertaining. Crouch and Welch, lively act. The singing and comedy could easily be dropped. The Whittier-Harries Players, in "Almost," nearly good. Of the five people but one was properly dressed. Finish was quiet and drabby. Wynne and Lee, did nicely. Business fair.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).—Borden Zeno and the Hayden Bros, head, in a conglomeration of singing, dancing and music. They have one of the classiest and best dressed acts seen here in many months. The Pederson Bros., aerial gymnasts, excellent routine, and the "Pedersen Trick" featured, literally brought down the house. It's going some when a gymnastic act takes seven or eight bows. Bentfrow and Jansen, excellent vehicle in "The Second Mr. Fiddle." They scored heavily. Marie Erdlicka, lyric soprano, good voice and went big with the popular numbers. Her operatic selections were

not appreciated. Hopper and Reveni, character change, opened.

NOTES.—The Orpheum orchestra of fifteen pieces is now considered the best permanent musical organization in the city.—Waiter Hoff Seely, the representative of Wm. Morris, western, gave out an interview he had secured a location for a new theatre here. He also said they were trying to secure a temporary structure to house them until the new theatre is finished.

BOSTON

By ERNEST L. WAITT.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—The Fadettes; Estelle Wordette and Co., in "When the Cat's Away," much fuss Clinton and Jernon, good; Sadie Jansell, imitator, good; Fred St. Onge and Co., as before; Kelly and Kent, Ben Welch, Flying Martins.

GLOBE (E. P. Jeanette, mgr.; agent, direct).—Jeany, Careno and Dog; Hallett and Slack, Stokely and Casey, musical novelty; Langwood Sisters, comedienne; Jack Manley and Miss Le Barron, singers.

OLYMPIA (South Boston; Frank Woodward, mgr.; agent, N. B. O.).—John Lovely, comedian; Tom Flynn, Eleanor Mack, Flora Schneider.

OLD SOUTHS (Matt Burgess, mgr.; agent, N. B. O.).—Lillian Kimberley, Marie Gregory, singers; Tom Donnelly, blackface; Carl Morrell, Irish comedian; Joe Patchin, Al Conghlin, singers.

PASTIME (Frank L. Brown, mgr.; agent, N. B. O.).—Elsa Ford, singer; Harry Neuman; David Vine, comedy; Chas. McNaughton, songs.

NORUMBEGA PARK.—Flores Troupe, gymnasts; Elizabeth Otto and Katherine Nelson, piano and character songs; Mimsie Four; Grotesque Randolphs, gymnasts; Hauley and Jarvis.

LEXINGTON PARK (John Benson, mgr.; William Morris, booking).—Three Mellis; Howe and Edwards; Fred Rivenhall; Mozart and Ross, novelty musical; Agna Carroll, soloist.

MEDFORD BOULEVARD.—Gray and Graham, musical; "Don," pony; Gordon Eldridge and Co.,

sketch; Hickey and Nelson, acrobats; Lorette and Latens, jugglers.

NEW PALACE (I. H. Mosher, mgr.; agent, direct).—Three Tumbling Coles; Evelyn Abbott and Co., sketch; Falke and King, comedians; Jack Lyle, blackface; Gertrude Mann, vocalist.

NOTES.—Chas. McNaughton, singer at the Pastime, is now on his 74th week there.—Morris Booking offices here, Fred Marlo, mgr., will book Orpheum, Haverhill, new house opening Sept. 6.—Morris' Orpheum will not resume vaudeville until Oct. 1, as Manager Morrison has arranged to keep stock dramatic company there until then.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Hottest day this year Monday, and Marie Dainton's near-imitations for the few faithful who attended Keith's. It was probably the smallest audience even seen in the big house. Miss Dainton made her first appearance here and did not add anything to the credit of English mimics. The remainder of the bill was well balanced and reached a good average. Al Jolson put over the big hit. He is a newcomer here and won himself into favor at once, holding his audience all the way through. Fred Hallen and Mollie Fuller made a lot out of "A Lesson at 11 P. M.," a poorly written sketch. There are a few bright spots in it made so by Hallen, but it has a climax which should be made over. The Doherty Sisters handed out a lot of nonsensical comedy along with a little singing and dancing and did nicely. Old "Henchance" Will Rogers was back with his rope, mustang and droll talk, and "smear on" a plum good novelty in the wild west line. Al White turned out another dancing act which looks good right from the start, though it is still in the rough. It is called White's "Four Dancing Bugs," employing two boys and two small girls, all clever steppers, and White has provided a dandy routine opening. Willie Pantzer secured the usual big

THE OVER-NIGHT SENSATION

"LOVE THY NEIGHBOR AS THYSELF BUT LEAVE HIS WIFE ALONE"

Those who have heard it are using it and those who are using it are satisfied. The biggest song hit in years. Any act will fit the song and the song will fit any act. The one real applause getter of the season. Drop in and look it over, or send for professional copy and orchestration. Competent pianists always in attendance.

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Positively Not a Juggling Act.
AN ELECTRICAL SENSATION, IN-
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H. E. STONE, Manager.
The only act of its kind on the American
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America's Most Meritorious Musical Act

Featuring, FRANK B. CATE, Cornet Virtuoso, and
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share of the honors. The Van Brothers opened the bill with their musical and comedy act, and the Kita-Banzai Troupe put a strong finish to the show with their clever tumbling. There were some new pictures shown.

LUBIN'S PALACE (Isador Schwartz, mgr.; agent, William Morris).—Joe Daniels; Fitzgerald and Wilson; Mozart Musical Trio; Miller and Mack; Lottie Le Clair; Eckle and Dupree; Odison Brothers; Alabama Trio; pictures.

UNIQUE (R. J. Barry, mgr.; agent, W. S. Cleveland).—Beth Denmore (New Act); Gordon and Snow; Queen Dora; Great English; John O'Brien; Jackson and Douglas; Francis Elliott; Norton and Wesley; pictures.

PARK (Thos. Dougherty, mgr.; agent, M. W. Taylor).—Marie Danie; Musical Stewarts; Frank and Sally Foster; Lester and Mack; New York Newsboys' Quartet; Charles Miller, ill. songs; m. p.

GRAND OPERA HOUSE (Geo. Metsel, mgr.; agent, M. W. Taylor).—Queen Mab and Mister Wise; Seven Russells; Louise's Monkey; Gladys Sears; Catalene Brothers; m. p.

NOTES.—Clarence Harvey and his wife, Violet Colby, principals in "Girl From Yama," here the past Spring, sail for Europe next week.—Leo Donnelly has forty weeks' booking over the United time in view, opening early in September.—William Goldenberg, treasurer at the Casino, will return to duty in two weeks.—The Casino (Eastern Wheel) opens 14 with "Dainty Duchess."—The Bijou (Western Wheel) begins same date with "Sam Devere Show."—Georgia Nelson leaves to play a Southern tour next week.—The "Three Tourists" were not long connecting after their return from abroad, Tom Grady signing with "Buster Brown." Mitchell and Quinn are playing Atlantic City this week, and Billy Hart starting rehearsals with "Crackerjacks."—George Karlavagn, proprietor of the Hotel Hurley, the burlesque headquarters here, announces a big opening night 15.—William Lorrello, twenty-five years with Yale's "Devil's Auction," goes out again this year, starting rehearsals in two weeks.—A. L. Einstein will open a booking agency in this city, having three branch offices in various parts of the town.

LA CINEMATOGRAFIA ITALIANA

18

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ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, W. V. A.).—Rosario Guerrero, pantomimist, headliner of the first bill of the season at the Columbia, the first but one of the local downtown theatres to reopen. Others are Mabel McGee, St. Louis vocalist and musical comedy star, talented; Klelu Family, cyclists, fair; Edwina Barry and Co., in a clever sketch; John McClosky, tenor; Jones and Mayo, mimics; Henry Clive, entertaining; Mareena, Navarro and Mareena, equilibrists.

DELAIR GARDEN (John Kearney, mgr.).—Grace Van Stoddard, St. Louis' own prima donna, who years ago as Grace Quive sang with the Bostonians in "Robin Hood," is the star of the week in a splendid revival of this De Koven success.

MANNION'S (Mannion Brothers, mgrs.).—Bob Adams and Bob Alden are the headliners and others are Jimmie Wall, minstrel; Shepp's Animals; The Nelles, jugglers; Mlle. Alfretta, ring, and m. p.

HIGHLANDS (J. D. Tippett, mgr.).—Helen Bertram, comic opera star; Al Cameron and Co., in "The Last of the Regiment"; Byers and Hermann, gymnasts; Potter and Harris; Felix Adler, songs, and Madge Caldwell, singing with Cavallo's Band.

WEST END HEIGHTS (H. E. Burch, mgr.).—West and Gerard, operatic; Dale Sisters; Walter Baker, legerdemain; McCarthy and Barth, m. p. compose the first offering of the new management.

LIMP'S PARK (Bachman Bros., mgrs.).—Billy Allen and Co., in "My Uncle from New York," and Kaltenthaler's Band are billed.

NOTES.—Maurice Wood, in "The Midnight Sun," at the Broadway, New York, is a St. Louis Girl.—West and Gerard, this week at the Heights in private life are respectively Mrs. Fred R. Fodde and Theodore Westhus, both of St. Louis and prominent socially as they are successful professionally.—Marguerite Clark, preparing to forsake opera this season, is scoring a great success this week in E. W. Kiddle's "The Golden Garter." It was premiered Sunday at Suburban Garden and will probably be used all winter by Miss Clark.—Havlin's opened Sunday.—W. Alfred Dertram, a St. Louis vocal instructor, was called to fill the heavy male cast "Robin Hood" requires and he is playing Sir Guy successfully.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris' Show; agent, U. B. O.).—Nora Bane and Jack Norworth (New Acts); Exposition Four, hit; Jas H. Cullen, monolog, went big; Madame Herrmann, well liked; Quinn and Mitchell, hit; Ward, Klair and Co., scored; DeWitt Young and Sister, jugglers, very clever.—**CRITERION** (W. A. Barrett, mgr.; agent, Louis Wesley).—Felix, circus, well held over, hit; Rile and Cady, German comedians, went big. Three Helsons, acrobats, very clever; Tom Gillen, monolog, scored; Buckley-Martin Co., good; Frandilli and Lewis, songs; Marty, comedy juggler.—**STEEPLECHASE PIER** (E. L. Torry, mgr.; agent, Rudy Heller).—Circus; Princess Bonita performing horse; Mlle. Omega, wife; Clyto and Sylrester, knockabout comedians; Three Melvu Brothers, gymnasts; Wm. DeMott and Mlle. Ulree, double horse act; Rex Comedy Circus, clowns, etc.—**MILLION DOLLAR PIER** (J. L. Young, mgr.; agent, direct).—Adgie and Idons, big; Five O'Briens, acrobats, clever; Mlle. Martha,

aerial gymnast, very good; Winston's Seals; Joe La Fleur, contortionist; Steve Miacco, clown.—**STEEL PIER**.—Murphy & Gibson's Minstrels.—**NOTES.**—The circus on the Steeplechase Pier this week is quite a novel affair. The stage has been enlarged and fitted up like a one-ring circus of out of doors; there are seats about part of the stage on which children were allowed, a sheet of canvas hung from the flies added to the effect; there were clowns and performing dogs, cats and ponies; in fact everything that is enjoyable to the small folk. Fred A. Bennett was the ring master.—Word from Bridgeport, Conn., says that a staunch little cruising motor boat named "Red-head" is nearing completion. The boat is being built for Irene Franklin, who will return shortly from abroad to christen it. The boat is 31 feet long, 9 feet beam and draws 3 feet of water. It will be lighted with acetylene and will have other unique features. The cabin arrangements are compact and convenient. The contract price is said to be \$2,000.

BALTIMORE.

ELECTRIC PARK (Max Rosen, mgr.).—Octavia Neal, musician, very good; Mildred and Lester, whistlers, good impression; Eva Gilberta, comedienne, hit; Gravetta and Parr, European novelty artists, fair; Folk and Folk, acrobats, good.—**GWYN OAK** (John C. Farson, mgr.).—Robbin's Wild West Show and vaudeville.—**SUBURBAN** (August Fenneman, mgr.; William Morris, agent).—O'Dell and Hart, comedians, good; Verow, comedy juggler, well liked; Harry

Thompson, monologist, very good; Wilson and Palmer, amuse.—**RIVERVIEW PARK** (Michael Fitzsimmons, mgr.).—Vaudeville and band concerts.—**BAY SHORE** (Duncan Rose, mgr.).—Boston Ladies' Orchestra.—**FORD'S** (Chas. E. Ford, mgr.).—Howe's m. p.—**FLOOD'S PARK** (Jack Flood, mgr.).—Vaudeville and burlesque.—**NOTES.**—The Victoria closed its summer season last week and has remained dark throughout this week while improvements are going on. The regular season will open Monday with eight acts.—The Gayety (Eastern Wheel) opens 14; "The Knickerbockers" opening attraction.—The Monumental (Western Wheel) starts 16 with "The Rollickers."

BUTTE, MONT.

MAJESTIC (C. N. Sutton, mgr.; agent, S.-C. direct).—Week 31: Rothwell Brown and Co., hit; Rinaldo, violinist, audience couldn't get enough; Four Stagpools, acrobats, very clever; Blanche Silon, flying rings, very good.—**EMPIRE** (L. M. Quinn, mgr.; agent, W. S.).—Week 1: Three Scotch Macs, entertaining; Vera Barrett and Co., sketch, good; Saville and Pifo, common ball jugglers, remarkable.—**NOTES.**—The management of the Orpheum is now completing one of the most up-to-date theatres in the Northwest.—The extensive alterations of the Lulu are almost accomplished, and visitors to this cosy playhouse on the opening day will marvel at the transformation that has taken place.—A moving picture show in this city had been using the name "Orpheum" before Martin Beck's house was estab-

I beg to acknowledge receipt of subscriptions, collected by Messrs. SAM SIDMAN, CLIFF GORDON and BOBBY NORTH.

I thank my friends and the above Committee for all their kindnesses. I hope I will soon be able to thank you all personally.

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THIS SONG, BEYOND ALL SHADOW OF A DOUBT, WILL BE ONE OF THE SEASON'S SONG HITS.

"IN DEAR OLD TENNESSEE"

One of the Eddie Leonard style of songs, only not so difficult. A song that anybody and everybody can sing. Great for single, double, opening or closing number soubrette, minstrel, quartette, trio, sextette; in fact, this number can be used for nearly any kind of an act. Orchestration in seven keys.

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SUNLIGHT MUSIC COMPANY **HARRY L. NEWMAN, Mgr., Grand Opera House, Chicago, Ill.**

lished here, and by a recent court decision the vaudeville house is restrained from using the name "Orpheum." It has been changed to "Orpheum Vaudeville," and will open about 15 under the direction of Chester N. Sutton.—It is generally conceded that Alex Pantages will be in Butte this fall with a variety house.—It has been announced that William Morris would extend his western circuit to include Butte, but nothing as yet has been done toward securing a theatre in this city.—It is not believed that Morria will be in Butte.—Kitty Brady, a popular Ill. song soprano, has returned from Anacosta, and is singing at the Majestic.—Manager L. M. Quinn, of the Empire, cancelled Jack Oliver at the last moment when he found the comedian was a negro.
H. T. ASHLOCK.

COLUMBUS, O.

All the theatres have about their weakest bills of the summer this week.—COLONIAL (Jas. Howell, mgr.; agent, William Morris).—Major and McCarthy, good; Harry Turkey Boyd, monolog, fairly good; Cleone Pearl Fell, clever dancer; McFarland and Co., amusing; m. p.—KEITH'S (W. W. Proser, mgr.).—Carlisle Moffitt, baritone; Tommy Murray, tenor; Bertha Allgower, soprano; Elizabeth Holzbacher, contralto; exceptionally good vocalists; m. p.—COLUMBUS (Gabe Sachs, mgr.; agent, Columbus Agency).—Mr. and Mrs. Arthur Wilbur, in "The Female Lobbyist"; La Pearl, aerial; Twylla Smith, vocalist; m. p.—INDIANOLA PARK (C. E. Miles, mgr.).—Santell, strong man (free attraction), excellent.—THEATRE (C. Sullivan, mgr.; agent, U. B. O.).—Winchester, musical, good; Hugh Blaney, vocalist, fair; Jarvis Trio, vocalist, neat and entertaining.
LITTLE CHARLEY.

NEW MADISON'S BUDGET No. 12

Just out and my master effort. Contents include 10 new monologues, 17 great acts for two males and for male and female, 46 cracker-jack parodies, 2 rattling farces, a complete minstrel first part, besides hundreds of original gags, jokes, sidewalk conversations, etc. PRICE ONE DOLLAR.

JAMES MADISON
1489 Broadway, New York.

ERIE, PA.

WALDAMEER PARK (E. H. Suerken, mgr.; agent, U. B. O.).—"Girls From Melody Lane," very good; The Osava, good; Hanson and Drew, pleased; Will Hart, good; Loula Granat, good.—FOUR MILE CREEK (H. T. Foster, mgr.; agent, U. B. O.).—Alardo, pleased; Morris Golden, good; Davey and Pony Moore, very good; Laura Buckley, very good; Waterbury and Tenney, good.
M. H. MIZENER.

EVANSVILLE, IND.

Street car strike called off on 6. Managers Sweeten and Raymond got busy at once. All amusements are now open. Vaudeville at Oak Summit as always.
OBERDORFER.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr.; agent, direct).—Scottish Four, hit; Harringtons, ring, good; Annie Goldie, good; Evelyn Abbott and Co., comedy sketch, excellent; Tumbling Coles, very good; m. p.—PREMIER (L. M. Boas, mgr.; agent, direct).—Joyce, good; Rosalie Rose, impersonations, very good; Jack Lytle, good; Falke and King, excellent; Fay Davis, Ill. songs, very good; m. p.
E. F. RAFFERTY.

FT. WAYNE, IND.

MAJESTIC AIRDOME (F. A. Blemer, mgr.; agent, W. V. A.).—Doyle and Florida, good; Dan Roby, blackface, very good; Copper Quartet, hit; Cora Simpson, monolog, excellent; Frank Jones, Ill. songs, good.—ROBINSON PARK (Proctor, Gambie, Ringler Co., lessees and mgrs.; agent, direct).—Herbert and Germaine, good; Clone P. Fell, good; Springold and Girard Co., sketch, excellent; La Croix, acrobats, clever, and Ida Schnee, songs, fine.
H. J. BRED.

FORT WORTH, TEX.

PHILLIPS (Ed. Phillips, mgr.; agent, S.-C.).—Week 1: Martin and Nitram, Jack and Bertha Rich, Ethel Vane, Kane and Mantor, La Della Lorense, Drisdale Trio, excellent bill.—LYRIC (Henry Cottar, mgr.; agent, direct).—Rnaticana Trio, good; Christine Hill and Co., sketch, good; Osborne's Dogs and Monkeys, and Clarence Abie's Ill. songs.—POLLY (T. C. Bunch, mgr.; agent, direct).—Hugh and Cusack, Wm. D. Reed, entertaining; Swor Bros., holdover, good.
IKF.

INDIANAPOLIS, IND.

The Grand Opera House has closed its picture shows and the accompanying attractions, which included the unseen actors behind the scenes, acrobats and afterpieces, and the interior of the theatre is now filled with scaffolding upon which interior decorators are at work, beautifying the new playhouse for the opening of vaudeville. The Grand was the first of the so-called "regular" theatres to adopt "talking" pictures for summer use, all the other houses in town, except one, following. English's, where the K. & E. shows play in the winter, is still presenting pictures and vaudeville by the Casino Co. The Park dispensed with pictures early in the summer, re-decorated and opened with Max Bloom in "The Sunny Side of Broadway." The company used the Park for rehearsals for several weeks and had a "try-out" night in Shelbyville, the home of Charles Major. The Empire stage is being remodeled, giving more light and more dressing rooms.
JOE S. MILLER.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.; agent, Asso. Booking Agency).—11: Ringler and Bunch, colored, good; Heena Stuart, rube kid monolog, splendid; The Meades, ordinary; business fine.—LUNA PARK (Ed. Stanford, mgr.).—Business fair.
JESTICAM.

MEDFORD, MASS.

BOULEVARD THEATRE (J. F. Mitchell, mgr.). Hickey and Nelson, fair; Fredericks and Don, amused; Gordon Edridge and Co., "Won by a Leg," hit; Lorette and La Tina, dancing and juggling, favorable impression; Gray and Graham, musical, headline and big hit.
T. C. KENNEY.

MILWAUKEE, WIS.

CRYSTAL (F. B. Winters, mgr.).—Goldwin-Patton Co. in "The Devil," excellent; Primrose Quartet, pleasing; Montambo and Bartelli, acrobatic, good; The Beligs, good banjo act.—STAR (F. Trotman, mgr.).—"Star Show Girls," excellent burlesque, headed by Jim C. Dixon. Big chorus and scenic equipment.
HERBERT MORTON.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; rehearsal

Monday 9).—"Planophiends," new dress and company; "500 Miles from Broadway," with Emerlin Campbell; Aubrey Yates and Co., and "More Ways than One," with Beatrice McKenzie; Walter Shannon and Co., all went well; Frank and Marian Moore, laughter; Frank Wilson, cyclist; Ascott and Maximo, wire, both pleased; Collins and Brown, comedians, good.—ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—Good bill presented by the Arcade Stock Co.; Lander and Allen, Lulu Keeley, Bobby Fields, Mand Mason, Edna Cramer and "A Delightful Mixup," by the T. Joseph Hallgarth Co.; m. p. and Ill. songs.—THE OLYMPIA PARK (F. W. Altes, mgr.).—"The Mocking Bird." On the stage are Robert's Circus, Weber Family (7), acrobats; Kilpatrick, juggler, and "Onzaro," the mandy.—HILL-SIDE PARK (W. E. Thaller, mgr.).—Demarest's Society Circus and Wild West; Frank Goodale and his airship in daily flights; the Helikvists, divers; Harrigan and Davies, musical; Smith and Perry, acrobatic comedy; James Finnigan, equilibrist.—ELECTRIC PARK (C. A. Dunlap, mgr.).—"The London Mummies" offer novel act embracing a little of everything; Five Berdis, athletes; Richard Leavitt, impersonations; Ward and Raynor; Ethel Lewis, "coon" shouter; Frank Forrest, vocalist; pictures. JOE O'BRYAN.

ONEONTA, N. Y.

ONEONTA (Fred Gillen, mgr.).—Franklin and Beasley, gymnasts, clever; Burries, s. and d., pleased; Frank Dobson, fair applause; Cais Brothers, s. and d., well received; m. p. and Mrs. Norton, Ill. songs.—NOTES.—L. H. Shepherd, manager of the Casino, who has been seriously ill for the past ten days, is now on the gain.—Howard Austin, singer at the Casino, has returned from a two weeks' vacation.—Edward Renton, representative for S. Z. Poil, and O. S. Hathaway were recent visitors in this city.—The Oneonta is being thoroughly renovated, re-decorated and partly refurbished.—William Leventhal, manager of the Opera House at Ilon, N. Y., spent Sunday in town.
DE LONG.

NEW ORLEANS, LA.

WINTER GARDEN (Low Row, mgr.).—Eight acts and pictures constitute the program for the current week. Walter Ferrando, billed as "Our Singer," sang; Otto Oretta deserves credit for wearing a heavy fannel suit in the summertime; Kohler and Adams, pleased; Louis Bates, a female

At the NEW BRIGHTON THEATRE NEXT WEEK (Aug. 16)

Fred Duprez

WILL SPEAK

EDW. S. KELLER, Chairman

A TERRIFIC HIT

"OH! YOU TRAMP"

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Eddie De Noyer and His Dainty Danie Girls

Open in "Two" Close in "One" 7 Changes And He Certainly Can Dance

Just finished a successful week at The New Brighton Theatre Sole Representatives, JO PAIGE SMITH and REED A. ALBEE

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impersonator; Young Buffalo, sharpshooter, skillful; with some coaching and different matter O. L. Knight would prove acceptable for the better time; Meany and Anderson, "rube" act; Gillette closed.—**SHUBERT** (J. M. Dubba, mgr.).—Tolledo disclosed a showy contortion specialty; Edna May Glover offered a "sagnet" act; Keene and Adams, English duo, liberally applauded.—**VICTOR** (Judith Levy, mgr.).—On Sunday evening the confederates of Poole, a hypnotist, became unruly and "queered" his act; Pate Bros., musical, should eliminate their talk; Bert Blank, singer, liked. O. M. SAMUEL.

REVERE BEACH, MASS.

SCENIC TEMPLE (Geo. W. Morrison, mgr.; agent, William Morris).—Musical Thors, well pleased; Hearn and Rutter, dancers, very good; Frank Bush, headliner, kept audience in good humor; Aman and Hartley, comedy sketch, laughs; John MacDonald, Ill. songs, good; m. p. **CRESCENT CARNERS** (Armand de Baeghem, mgr.; agent, direct).—Thompson and Carter, Ill.; Crowley and Killeen, comedy sketch, good; Grace Holcombe, comedienne, fair; Alf. Caproni, Ill. songs, good; m. p.—**NOTES**. The Dolans, very popular here, have purchased a large farm at Wakefield, Mass. The operatic theatres expect to keep open until the very latter part of autumn. **GEORGE H. BENNETT**.

SALT LAKE CITY, UTAH.

ORPHEUM (Martha Beck, gen. mgr.; agent

direct).—Week 1: Adelaide and Johnny J. Hughes, in "The Foster's Dream," headliners, and by their meritorious work well deserved such title; Sisters Gasch, gymnasts, very good; Warren, Lyon and Meyers, in "When Dreams Come True," well worth while; Elizabeth M. Murray, recalled many times; Charles Marville, good average contortionist; Stepp, Mehlinger and King, much applause; "Frimmed," by Madge, Pierce, Albert Peters, Bruce Brayton and Wm. Mickey, up to the minute. Business very good considering weather, and counter summer attractions. **J. E. JOHNSON**.

SAGINAW, MICH.

Barnum and Bailey showed in Saginaw 7, the hottest day of this summer here. The big parade appeared on time, and while "The Greatest Show on Earth" brought out the crowds, the heat brought out the perspiration. As usual beneath the white top, there were thrills galore, not the least of which was "Jupiter," the balloon horse, upon whose back was most gracefully mounted Mrs. Ray Thompson. As horse and rider were drawn to the top of the tent, they were watched with breathless interest. Mrs. T., who will enter vaudeville next Fall, is a dainty little woman and the mother of a charming four-year old daughter, while her husband is the high school rider with the "Bill" show. The elephant act was marvelous and showed the careful training these ponderous animals had received at the hands of H. J. Mooney, who has handled elephants with the B. and B. shows since 1902. He is a kind master

and looks after his elephants just as a father does his children. There are twenty-five of them, eating from one to two and a half tons of hay per day and are allowed bran once a week. The "Four Olifans," vaudevillians, are more than making good this season, and, with their mechanical paraphernalia, furnish the comedy for the show. Al Olifans has charge. John H. Patterson has his hands full as superintendent of the menagerie, and as usual is hail fellow, well met! "Pat" is a favorite with the boys and complains of nothing but the intense heat on parade. His face looks as though he had been travelling on an African desert. **MARGARET C. GOODMAN**.

SAN ANTONIO, TEX.

LYRIC AIRDOME (H. P. Street, mgr.; agent, S. C.).—Week 1: Lola and Josephine Milton, sketch, good; Vern Vernon, musical, good; Le Noir's Marionettes, very good.—**STAR** (Kennedy & Wylor, mgrs.; agent, Jack Dekey).—Ida Neal, very good; Asilda, Jap. contortionist, pleased; Tom Rogers, blackface, good.—**SUPERBA** (Gelling & Hurlbut, mgrs.; agent, Swor & Frankel Bros.).—Leslie and Patti, sketch, good; Grace Kaufman, soubret, good; Grace Manning, Ill. songs, good.

SAVANNAH, GA.

AIRDOME (Frank and Hubert Handy, mgrs.; agents, S. C.).—Best business since opening with Smith and Kline, dancers, exceptionally clever;

Massy and Kramer, in "Tuba Opry," scored well; Owen and Hoffman, comedy playlet, went big; Mae Taylor, comedienne, big hit; m. p. and Ill. songs.—**ORPHEUM** (Jos. A. Wilensky, mgr.; agent, W. V. A.).—Large returns with the follow ing acts: Theo and her dancing Dandies," headliner, great singing and character change act; The Zat Zanus, kuffe throwers, very clever; Musical Graids, featuring 32 mandolins at one time, big hit; Austin and Tapa, piano act, went big; Minnie St. Blair, soubret, did very well; m. p. and songs.—**CASINO** (Leo J. Doherty, park mgr.).—Attendance increases every week. Casino Stock Co. pleases with afterpiece; a minstrel performance this week, pleasing large crowds; Viola Doherty, Interlocutress; Leo Doherty and Paul Bawens, ends; Dixie Four, Frank Op penheim, comedian, and fifteen others. **R. MAURICE ARCHER**.

UTICA, N. Y.

SUMMIT PARK (W. L. Baker, mgr.; agent, direct).—Guy Brothers Minstrels, excellent.—**LITTLE CONRY ISLAND** (Louis Hyman, mgr.; agent, Wm. Andrews).—May Collins, Violet Perry, Vina Rich, Nellie Ward, Marie Hopper, Catherine Carlton, Marie Bell, Silver Burns, Margaret West Coleman, Lillian De Vere.—**HYPHODROME** (F. F. Clancy, mgr.).—Marguerite Newton and Co. comedy sketch, excellent; Malone and Dixon, very good. **D. J. COUGHLIN**.

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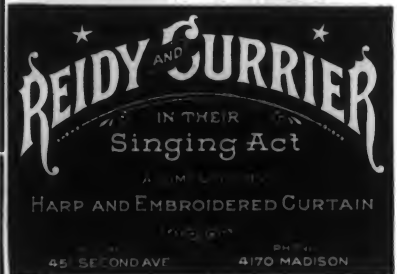
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VARIETY

VOL. XV., NO. 11.

AUGUST 21, 1909.

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VARIETY

VOL. XV., NO. 11.

AUGUST 21, 1909.

PRICE TEN CENTS.

THE VAUDEVILLE SITUATION BECOMING MORE TANGLED

Western Vaudeville Association Now Opposed by Two of Its Former Leading Members. Murdock Reported to Be Behind New Agency. Albee and Keith May Be Behind Murdock. Big Break Expected, Perhaps on Beck's Return.

Chicago, Aug. 19.

Walter F. Keefe and Claude S. Humphrey left the Western Vaudeville Association on Monday, of which previously they had been important members. Immediately the two men organized the booking agency of Walter F. Keefe & Co. in the Schiller Building, and announced 70 weeks for next season.

It has been previously reported that John J. Murdock had offered acts a 35-week contract. Keefe & Co., having opened offices on the same floor in the Schiller Building where the International Producing & Projecting Co., Murdock's picture concern, is located, clinches the belief that Murdock is behind Messrs. Keefe and Humphrey. Keefe has been closely connected with Murdock in his intimate vaudeville dealings for years.

The presence this week of E. F. Albee and Paul Keith around Chicago has led to the opinion that if Albee and Keith are not directly interested in any plans Murdock has for vaudeville, they are standing behind him, lending such moral support as he may want, and are ready to join any movement Murdock makes for a first class grade of opposition against the Orpheum Circuit at the first signs made by Martin Beck that he will break away from the United-Orpheum combination.

This is not unexpected when Beck and Morris Meyerfeld shall have returned from Europe. Mr. Albee may believe this is the only whip to hold Beck in line, but on that score it is not thought that what lines Albee may use to hold the Orpheum Circuit will affect any plans Murdock has in view.

Regarding the new agency of Keefe & Co., Mr. Murdock said over the phone last night from his home at Lake Bluff that

while he is not financially concerned in the Keefe enterprise, he stands ready to be of any assistance to his former employees. (Murdock was lately general manager of the W. V. A. but disposed of all his interest to Beck and others).

Mr. Murdock also said that he was assured upon disposing of his W. V. A. stock that there would be no changes made, and that a week ago last Saturday he was reassured on this point, giving out an interview to that effect to instill confidence in the staff of the W. V. A. The action taken whereby Keefe and Humphrey left the employment of the W. V. A. could not be understood by him, said Murdock.

He denied that his interest in the Keefe agency was actuated by anything other than esteem for Mr. Keefe.

The report about town is that Murdock can use many of the smaller theatres gained by Keefe for a string to his larger bow of vaudeville theatres as an outlet for the product of the International Picture Co.

To a Variety representative Mr. Keefe stated that his departure from the W. V. A. simply meant he would remove his houses there to another headquarters. He said several managers were signed with him, but would not mention names: D. J. Robson of the Bijou, Lansing, Mich., said he would remain with Keefe and Humphrey, and book along with the other Michigan houses. Humphrey has been representing Butterfield's Bijou Circuit in the W. V. A. W. S. Butterfield, when seen in the presence of Kerry Meagher, who remains as Charles E. Bray's chief assistant in the Association, said he was booking with the W. V. A. but would

(Continued on page 11.)

INTER STATE WON'T BAR.

Chicago, Aug. 19.

B. S. Muckenfuss, general manager of the Inter State Circuit and personal representative of Karl Hoblitzelle, president of that corporation, returned to Chicago yesterday, after a five-week trip through the south.

The Inter State Circuit holds a contract with the W. V. A., giving them exclusive privilege of the south in whatever towns first taken. It is said that Wilmer & Vincent hold a similar contract with the U. B. O. It is generally understood that the U. B. O. and W. V. A. work in unison.

The Inter State people have been booking houses in Savannah and Jacksonville. They were the first to book those towns. Since their entry, however, Wilmer & Vincent have invaded both cities also, and rumor has it that they will request the Inter State to cease operations.

When a VARIETY representative spoke to Mr. Muckenfuss on the subject, he said that in the event of this happening the Inter State Circuit would call on the W. V. A. for the support they are entitled to under their existing contract. Asked what action the Inter State would take if this support was not forthcoming, he refused to make a direct answer, but stated the Inter State Circuit was independent and would be guided by its own conscience if such a thing came to pass.

Coupling this interview with the southern visit leads to the opinion that the Inter State is fortifying itself against a possible contingency.

A story about that J. C. Matthews, of the Morris office here, had written Muckenfuss asking if he intended "barring" "Morris acts," and received a reply that the Inter-State would not, has been confirmed by Mr. Muckenfuss, who said: "The Inter-State will play any act that looks good to it, regardless of where it may have played before. There is no 'blacklist' in the Inter-State offices."

MOSE GOLDSMITH STRICKEN.

Chicago, Aug. 19.

Mose Goldsmith, a well known showman of the Northwest, had a stroke of paralysis last week and is now in a Seattle hospital. The physicians hold out little hope for his recovery.

TROUBLE AT THE PALACE.

(Special Cable to VARIETY.)

London, Aug. 19.

It seems there is trouble at the Palace. What looks to be a warfare between Alfred Butt, the manager, and American acts has broken out.

In a shake-up there this week, Emma Carus closed, and will open at the Coliseum next Monday. Alexander Carr quit also, alleging the early position given his act was harmful. He opens on the Bar-nessford time Monday.

Irene Franklin received an early position on the bill Monday, but yesterday was changed to a better spot. Clarice Vance returned to the house this week, at the earnest solicitation of Mr. Butt, for another run.

At the Holborn Empire Monday, Donovan and Arnold scored a decided hit.

AMERICANS AT WINTERGARTEN.

(Special Cable to VARIETY.)

Berlin, Aug. 19.

The Wintergarten reopened for the season yesterday (Wednesday). Four American acts appear on the first program.

Morris Cronin was the biggest hit. The Belleclair Brothers also did very big. Truly Shattuck pleased, and the Musical Cuttys went fairly.

ALDRICH A PARISIAN SUCCESS.

(Special Cable to VARIETY.)

Paris, Aug. 18.

Charles T. Aldrich, the American comedian with lightning changes of costume, opened at the Folies Marigny on last Monday for a run of six weeks. He was a success.

Olga Desmond, the nude dancer at the Marigny, who was taken ill and unable to return to the bill according to the statement given out by the management, was released Tuesday from her contract with the theatre upon the payment by her of \$100 as indemnity to cover cost of advance billing.

BECK AND MEYERFELD CONFERRING.

(Special Cable to VARIETY.)

Paris, Aug. 18.

Martin Beck and Morris Meyerfeld, Jr., both of the United States Orpheum Circuit, are now in Paris conferring, and will remain here for another week.

ONE POLI HOUSE INDEPENDENT.

Waterbury, Conn., Aug. 19.

While nominally under the management of James Clancy, the Jacques Theatre in this city, on the Poli chain, will play vaudeville this season, booked independently, but presumably by Mr. Poli or his people in New York. The regular Poli theatres are booked through the United Booking Offices of New York.

The Waterbury step made by Poli is said to be with the view of placing into practice the intention to book all his houses independently, and not having his contracts with acts recorded on the books of the agency.

Seven acts and pictures will be shown at Jacques for an admission of 10-20-30, the prices formerly prevailing in all Poli houses. It will be booked in conjunction with the Poli houses playing combination vaudeville at Meriden and New Haven (Bljou). The Jacques seats 1,400.

Stamford, Conn., Aug. 19.

S. Z. Poli would like to build a theatre in this town, and, according to report, is seeking to enlist local capital for the enterprise.

Announcement was made from the Poli headquarters this week that the New England manager had acquired a theatre site at the corner of Main and Congress streets, Bridgeport, Conn. Poli promises to erect a \$500,000 building with a seating capacity of 2,500.

BIG MONEY FOR BAYES-NORWORTH.

Nora Bayes and Jack Norworth have been engaged through Edw. S. Keller to appear five weeks in New York vaudeville, playing United houses, at a very big salary, reported as either \$1,750 or \$2,000 weekly for the pair, who play as one act.

The opening will be next Monday at the Fifth Avenue. A special contract clause provides that Miss Bayes and Mr. Norworth shall headline each bill with the names of the principals in equal sized type.

The billing of "Nora Bayes, assisted by Jack Norworth," employed at Atlantic City last week when the couple "broke in" the act, will be retained for the Metropolis, Mr. Keller, their agent, says.

Following the Fifth Avenue week the couple will appear at the Percy G. Williams' houses. Arthur Klein, of the Williams' staff, and Hugo Morris each journeyed to the seaside to look the act over, and both were satisfied to offer \$1,750 for it.

SOMEBODY GOT FIRED.

A number of feature acts which have remained off the United "opposition list" were surprised this week to receive telegrams from the United marked "Paid."

\$1,500 FOR DONLIN AND HITE.

M. S. Bentham has placed Mike Donlin and Mabel Hite in vaudeville next season at \$1,500 weekly. They will open in New York Sept. 6 or 20, with a new skit by Vincent Bryan, remaining in the twice daily for fifteen weeks until January, when the couple will appear under the management of Liebler & Co. in a production.

Previous to the vaudeville re-entry, Miss Hite will revive her part in "A Knight for a Day," at Chicago for two weeks, commencing Aug. 23.

PANTAGES CLOSES DEAL FOR \$100,000.

San Francisco, Aug. 19.

It is announced here that Alexander Pantages has closed the deal whereby he takes over the properties of E. E. Ackerman and William H. Weston of Denver, giving Pantages all the former Western States time, and increasing his list of best houses to about twelve.

The first negotiations were reported in VARIETY about six months ago. The securing of the Crystal theatres at Denver, Pueblo and St. Joe winds the matter up. It was finally closed with C. L. Cole last week, for a consideration, it is said of \$100,000.

Pantages has announced no changes as yet.

S.-C.'S ASST. GENL. MGR.

Chicago, Aug. 19.

Duncan G. Inverarity has been advanced from manager of the Orpheum, Seattle, to Assistant General Manager of the Sullivan-Considine Circuit by John W. Considine.

Inverarity was manager of the Orpheum for a season and directed the Coliseum, Seattle, for a season previous.

BULGER IN KELLY'S PLACE.

Harry Bulger will take Harry Kelly's place in "The Follies of 1900," when Kelly leaves the New York Roof. The show may go to the Liberty after finishing in the air. Charles Robinson will not go out with the piece. "The Sins of Society" is the piece it is said will follow the Cohan and Harris Minstrels into the New York. The blackface production opened there last Monday.

ACT HAS "HUNCH" NAME.

St. Louis, Aug. 19.

There is an act at West End Heights this week under the name of William Jennings and Bryan.

"The name was selected on a 'hunch,'" said one of the members. "The Bryan guy is having a run that makes 'The Old Homestead' look like a one-nighter. If we can only hold out in vaudeville as long as the perpetual candidate we'll be satisfied with our 'hunch' title."



A COUPLE OF COUPLES AUTOING.

MR. and MRS. HOWARD and BARRY and WOLFORD in MR. HOWARD'S BUICK TOURING CAR. This machine has carried the two couples for three thousand miles through Indiana, Illinois and Ohio. The photograph was taken at the end of 2,000 miles. HOWARD'S PONIES are booked solid over the ORPHEUM CIRCUIT for the season; BARRY and WOLFORD have consecutive UNITED TIME in the east for the same period.

TWO "UNITED AGENTS" GO OVER.

Geo. Homans and Bert Cooper, two vaudeville agents accredited heretofore to the United Booking Offices side of the fight, have declared for the Morris faction.

Homans is a well-known manager, producer and agent of acts. His own "Romany Opera Company" will open at the American Music Hall, New York, Aug. 30. Besides this, Mr. Homans' productions are the Zingari Troupe, "Night with the Poets" and "Kountry Kids." In addition he is the agent for Stuart Barnes and Cartmell and Harris among others. Whether Mr. Homans' acts will follow him to the other camp is not known.

W. B. MacCallum, manager and part owner of the Broadway Theatre, Camden, N. J. (in which the Phil Nash of the United Booking Offices is also interested), is also part owner with Homans of "The Night with the Poets."

It is said that the refusal of S. Z. Poli to pay "The Romany Opera Company" \$1,000 weekly led to the Homans "flop." Poli offered \$800, according to report. The other United managers were willing to pay the price demanded.

Bert Cooper became a vaudeville agent early in the summer. He has secured several acts to book, claiming thirty-five. The Empire City Quartet, with two brothers of Cooper's in it, signed with the Morris office last week.

Morris' American, Rockaway, next week, will have Sophie Tucker, Violinski, De Witt Young and Sister, and the Empire City Quartet, each act placed on the Morris time by Cooper.

DISSOLVING FRED FISHER CO.

Steps have been taken looking toward the dissolution of the copartnership between Nat Shea and Fred Fisher, doing business under the name of the Fred Fisher Music Publishing Co., in the Theatrical Exchange Building.

Papers in the matter are now being prepared. The concern is probably solvent and it is believed that all obligations will be met, the difference between the assets and liabilities being small, disregarding the capital invested as a liability. One of the purposes of bringing about the dissolution is to protect the creditors.

RATS' CHICAGO ROOMS.

Aug. 19.

The White Rats of America have removed their Chicago headquarters from the Chicago Opera House Block to 112 Fifth Avenue, more spacious quarters. The new building is located between Washington and Madison Streets. The organization will occupy the two upper stories, containing lodge room, banquet hall and office. Bobby Gaylor will remain in charge.

The Rats prepared an elaborate affair to usher in the new home. A stag banquet was held Wednesday night. Harry Mountford had charge of the opening, dedicating the new home with a speech.

About 200 people were present. Harry Mountford, S. D. Ricardo, secretary of the Actors' Union, Joe Callahan and others made speeches.

John Burns, Bert Baker and Tom Brantford entertained. Joe Callahan was chairman.

COULDN'T TAKE \$3,000.

Henry B. Harris pushed \$3,000 away from Rose Stahl, his star, this week, when the manager vetoed the proposition made by Jenie Jacobs of the Pat Casey Agency for Miss Stahl to appear for one week only at the Alhambra, New York, commencing Aug. 30.

FARMERS WITH AUTOS.

Larned, Kan., Aug. 19.

When the Hagenbeck-Wallace circus showed here there were fully two hundred autos which brought farmers into town.

The wide-spreading automobile has reached the farmer of the country all over. It is one of the best indications that the country is wealthy.

In the southwest there are machines owned by the farming men costing as high as \$6,000. Plenty at from \$2,000 to \$4,000 may be found. Some refuse to learn how to operate the autos, bringing on chauffeurs from Chicago or other large cities for that purpose alone.

15 WEEKS FOR MISS DRESSER.

Fifteen vaudeville weeks commencing Aug. 30 at the Colonial, New York, have been secured by Mike Bentham, the agent, for Louise Dresser.

This route carries Miss Dresser up to January, when she is to enter the east of the Shubert production, "Arcadia," to be presented then at the Herald Square.

THE BADGE DIDN'T GO.

Chicago, Aug. 19.

The august majesty of the law got his'n last Sunday night at Forest Park when he asked for an "O. K." for four. The management couldn't see it at all, and when the august fellow started an argument, they threw him out.

"Him" and "his'n" both belong to the chairman of the Committee of Police at the village of Forest Park. He may be the police force also. The Forest Park people don't like to see four people look the park over for nothing during the season. There's always a chance that if they turn down enough paper some of the turnees will come across with real money some day. When they do, that will be a busy day at Forest Park.

BELASCO'S COMEDY GETS OVER.

Atlantic City, Aug. 19.

David Belasco's first comedy in a long time, "Is Matrimony a Failure?" presented for its premiere at the Savoy Monday evening, jumped over the success line quickly. Leo Ditrichstein adapted it from the German "Die Thur Ins Frie" now running in Berlin.

The comedy is pure, with love and just a "leettle bit" of pathos. The piece looks certain for a big success. The situations are unique, and that close attention to detail for which Belasco has become noted is everywhere visible.

The story starts in Rosedale, a suburb of New York, on a 25th wedding anniversary, with the guests finishing the banquet. The men discuss a current play called "Is Matrimony a Failure?" The unknown author of the play who is present (and has been married two years) says that eighty of every hundred married couples would escape the wedded bondage if they could. The married guests disagree. The author states that in a western town when it was found that for some years a clerk of the Justice of the Peace had performed the marriage ceremonies instead of the Justice himself, but 10 couples out of 56 married by the clerk renewed their wedding vows upon the discovery of their illegal marital relations.

Not accepting the story literally, the guests are somewhat shocked at a New York lawyer present making the announcement that in coming to Rosedale for the purpose of settling the estate of the late Justice Galor, he had discovered that many of the marriage contracts the deceased had been supposed to have presided over had been actually attended to by his clerk while the Judge was on hunting excursions. The news spreading over the village, it is found that 35 couples have been living together for years without the right of law. This situation is the crux of many delicious moments in the play.

Messrs. Belasco and Ditrichstein were called before the curtain repeatedly. Frank Worthing, William Morris, James Bradbury, W. J. Ferguson, Edward Langford, John F. Weber, F. Newton Lindo, Robert Rodgers, Jane Cowl, Louise Mackintosh, Anne Southerland, Louise Woods and Jane Gray all handled their roles cleverly. Josie Morris Sullivan and Frank Manning are excellent in bits.

\$1 A GAL. FOR GASOLINE.

Though Fred Niblo read a newspaper at 10:30 p. m. in the North of Scotland, without artificial light, and has the only moving pictures of the Dreadnaught in action, taken by himself aboard ship, with many interesting things to tell of during the trip abroad which he and his wife completed last Monday when arriving on the Arabic. Mr. Niblo could not forget that he had been charged one dollar a gallon for gasoline while away.

Miss Cohan will return to "The Yankee Prince;" Mr. Niblo resumes his travels about Oct. 1, having a thirty-weeks' route laid out.

Alfred Latell, the animal impersonator formerly with "Polly Pickle's Pets," has been engaged through the Marinelli office to appear in the second revue of the season at the Olympia, Paris, late in the season.

COUNTESS RUNNING THINGS.

St. Louis, Aug. 19.

Adelaide Norwood, prima donna, late of "Madame Butterfly," is not singing this week as a "side" attraction in the Suburban Garden Theatre, where the only honest-to-goodness-gracious countess in captivity is being premiered in "Frou Frou."

The latter is Countess Venturini, secured by Jacob Oppenheimer on a recent trip abroad and, without previous appearance in America, brought to St. Louis as a trump card for the end of the season. And she is the queen who for two weeks in several imported gowns has been giving first hand Parisian tips to local fashion plates. She opened Sunday night, succeeding Marguerite Clark, and promises to be as big a money-maker as was the diminutive actress who forsook comic opera for the "legit."

Norwood was to have rendered ballads between Acts I and II, but the countess said if the diva sang, it would be after the final curtain. To which Miss Norwood, who has been a favorite here since the days of Savage Castle Square, demurred, and a scene not in the "Frou Frou" scenario followed. Finally Miss Norwood cancelled for a consideration, the management says, and left for "Broadway." A host of her friends were disappointed the first night.

Minnie Dupree in "Wanted; A Cook," has been engaged by Arthur Klein through Smith & Albee to open at Percy G. Williams' Orpheum, Brooklyn, Aug. 30.

OPENING BILL AT CHICAGO.

Chicago, Aug. 19.

The opening bill at the American Music Hall, to commence its set season next Monday, is made up of the Sevengalis, Malcolm Scott, John C. Rice and Sally Cohen, Daphne Pollard, Makarenka Troupe, Mazub and Mazet, The Brittons and Blake's Mule.

At the Majestic there will be William H. Thompson and Co., "Our Boys in Blue," James Thornton, Waterbury Brothers and Tenny, Stella Morrisini, Quinlan and Mack, Victoria and Georgetta, and Jones and Mayo.

New Orleans, Aug. 19.

The opening bill booked by William Morris for the American Music Hall (formerly Greenwall's) as far as can be learned at this time is Eltinge, Mr. and Mrs. Arthur Forbes, Edith Helena, Geo. Wilson, 7 Perezoffs, Hanlon and Clifton, Ravoli, 3 Keltons and pictures.

"NYBO" A NEW ONE.

A new booking office to handle small vaudeville time will open Monday in the offices formerly occupied by Joe Wood, Inc., at 1358 Broadway. Wood has turned over his lease on the premises to the new concern, and sold to it the furnishings of the office. "NYBO" is the initial form of New York Booking Office.

Sig. Wachter, Edward Kealey and Joe Roth, son of Herman L. Roth, the lawyer, will operate the venture.

SCOTT RECONSIDERS.

Malcolm Scott, the English female impersonator and monologist, grew stubborn this week when directed by the William Morris office to play the American, Chicago, commencing Monday. Mr. Scott at first declined to accept the assignment and decided to end his run at the American, New York, to-night. On Thursday he reconsidered and agreed to go to Chicago.

Morris had billed Scott for the Chicago reopening, depending upon him as something new for Windy town.

Scott was given an opportunity to "show" over here at the American, and was then engaged. He has been working on the Morris time for four weeks.

BOGANNY LEAVES MINSTRELS.

Tonight (Saturday) the Joe Boganny Troupe of Lunatic Bakers, the comedy acrobatic number from England, will leave the Cohan & Harris Minstrels, where they were placed by William Morris for the season.

The withdrawal is by mutual agreement between the act and management. The Bogannys open Aug. 23 at the American Music Hall, Chicago.

Upon asking for his release, William Morris, who had booked the act with Cohan & Harris, immediately engaged it.

Regarding the judgment recovered against him in London by H. B. Marinelli for an alleged libel published in England, Boganny says he was not present at the trial, the judgment going against him by default. Upon his return the case will be reopened and tried, Boganny says.

GOODWIN RODE \$300 HORSE.

St. Louis, Aug. 19.

William H. Bleyer, attorney for Nat. C. Goodwin, has appealed from the decision of Justice of the Peace Campbell at Clayton, Mo., who gave William Altheer, horse and pony concessionaire at Delmar Garden, judgment in full \$300 damages for a horse which Altheer alleged Goodwin rode to death.

The horse was crippled on July 24, Altheer testified, and was killed three days later. The application for a receiver arising out of this case was thrown out of court.

TWO BANKRUPTS.

Chicago, Aug. 19.

Carl W. Cook, repertoire manager, filed a petition in bankruptcy in the United States court, District of Indiana, on Aug. 3 and the first meeting of his creditors was held Aug. 16 at Terre Haute, Ind.

Fred Raymond, who recently filed a petition in bankruptcy, is now at his home at Sycamore, Ill. His assets as listed consist partly of money due him from folks in the show business.

PALACE ENGAGEMENT PROLONGED.

The engagement of Clarice Vance at the Palace, London, has again been prolonged, giving the "Singer of Southern Melodies" a phenomenal record for the English hall.

The previous extension of her twenty-week run at the Palace was caused by the many inquiries made for her at the box office after she closed the first twelve weeks' stay, that having been extended monthly.



MAGGIE CLINE.

"THE IRISH QUEEN."

Costumed for her "Irish Spanish" song. MISS CLINE originated the "IRISH SPANISH" songs, singing the first, "Signora de Cline," written for her by JAMES T. POWERS ("Havana") in '02 or '03, when Maggie sang it.

Miss Cline returns to vaudeville on Aug. 20, playing at Morrison's, Bockaway Beach, with the week following booked by her agent, M. S. BENTHAM, at the Grand Opera House, Pittsburg. She will accept New York engagements only during the season, perhaps appearing a week or so for her country, next, Mike Shea, at Buffalo.

On Monday the surgeons removed a nodule from the side of "DIDDY CLINE," Maggie's pet dog \$200 was spent on the little animal at the rate of \$25 monthly for hospital care before the cause of the lump in "Diddy's" side was discovered. It first appeared about a year ago.

"THE IRISH QUEEN" has never looked better than at present. Spending the summer at her home in Red Bank, N. J., she placed Maggie once more in the "dilly" class. The other day down there two youngsters fought on the street over Maggie's name. One of the pugnacious little chaps had addressed the Irish Thrush as "Miss Cline." The other insisted her name was "Maggie Cline," when the battle commenced.

NO EXTRAS; NO CENSOR.

There will be no "extras" charged to the traveling managers on the Western Burlesque Wheel this season, without their consent, an order having gone forth from the executive headquarters that nothing beyond the customary arrangements when a show enters the town may be entered into by the house manager, without the consent of the show's director.

Neither will the Western Burlesque Wheel have a "Censor Committee" this season. Up to date none has been appointed and if the plan proposed of having house managers report direct to President James J. Butler at St. Louis on the quality and quantity of each show proves successful, it is unlikely that a permanent examining board for the Wheel will be formed.

It is reported about that the Western people look for President Butler to make his headquarters in New York City soon, it being somewhat impracticable for the Colonel to give the attention to the Wheel from St. Louis as he should and would like to.

The selection of James H. Curtin as office manager of the headquarters in New York is felt by the Western people to have been a wise move, and a big improvement in the conditions governing the Wheel from this end is expected through this, but the matters requiring the president's sanction are increasing to the extent that his removal to the metropolis before Jan. 1 is predicted by many western managers.

FILL IN BRONX WEEK.

The Empire Circuit Co. has made arrangements to play the Grand Opera House, Chester, Pa., for three days (Thursday, Friday and Saturday) of the week between Newark and Philadelphia. On the route sheets, that week is given to the theatre in the Bronx, promoted by the Miner estate and several associates. The Grand Opera House belongs to John Hargreaves. It played Western burlesque for a short time last season, but the managers were not satisfied with the stand. Its reinstatement in the Wheel is merely a temporary arrangement to remain in force only until the Bronx establishment is ready for opening.

The shows will play the Grand on a guarantee of \$600 as a minimum, receipts above that being divided in the ratio of 30 and 70 for house and show respectively.

The talk of admitting Trenton, N. J., into the Wheel to take up the first three days of the week, now unoccupied, has revived.

POSSIBLE DELAY IN BROOKLYN.

Three cars loaded with theatre chairs were shipped from Grand Rapids early this week by express in an effort to rush the completion of the Casino, Brooklyn, in time for opening Monday.

It is possible that the initial performance may have to be delayed for a day or two. Workmen were putting the seats in rapidly Wednesday, and the Empire Circuit officials hoped to get the house under way on schedule time.

Armando, a foreign clown, with his "boxing" kangaroo, booked through the Marinelli agency for the Hippodrome opening, will not come over.

"TROC." SWITCH LIKED.

Chicago, Aug. 19.

The principal topic in burlesque circles here is the substitution of the Alhambra for the Trocadero by the Columbia Amusement Company (Eastern Burlesque Wheel). For some time it has been realized that the Trocadero stage was entirely too small for the attractions. When the Alhambra was open to the Eastern Wheel it was generally urged that the switch be made.

The Alhambra is a big house. The plan will be to cater to women, as at the Star and Garter.

It is possible that I. M. Weingarten will be transferred to the Alhambra as manager, and that Bob Clemens will accompany him as assistant manager. Sam Scribner arrives here Saturday night to see the opening of his "O, You Woman" show, and it may be settled then.

The Alhambra is on the South Side, as far down as 19th Street. The move will greatly benefit the Folly (Western Wheel). Some think it will increase the business of that house \$1,500 or \$2,000 a week. The change may also help Sid Euson's (Eastern).

The lease on the Trocadero will expire July 1. There is a deal on by which vaudeville will be offered at the Trocadero and Columbus, under the management of Webber Brothers, who own the Alhambra. It is said the rental of the "Troc" is \$24,000 a year.

The Trocadero will book in conjunction with the Columbus, both Webber Bros.' houses. Coney Holmes will supply the acts.

AFTER PROVIDENCE AGAIN.

Providence, Aug. 19.

Information says the Western Burlesque Wheel will again be represented in Providence by next season. James J. Butler, president of the Empire Circuit Co., is said to have made the statement that he would be the responsible party to see that the Western shows again play this town. The information goes so far as to say that the new house will be situated opposite the present Eastern Wheel theatre.

THE FIRST CLOSING.

Chicago, Aug. 19.

Hanvey and Baylies have closed with "The Lady Buccaneers," succeeded by Helen Van Buren, prima donna, and George L. Gibson, Irish comedian.

This cuts one act out of the olio, it having been the opinion of Manager Harry M. Strouse that the olio was an act too long.

EASTERN FIXES OPENINGS.

The Columbia Amusement Co. announced the opening dates of its three new houses this week. The Gayety, Minneapolis, throws open its doors Sept. 20. Kansas City has been set down for Oct. 18. Meanwhile the shows will play Des Moines.

The new Boston house to replace Waldron's will not be ready until December.

IDA EMERSON MARRIES.

An announcement has been made that Ida Emerson, of "The Girls from Happyland," and Harry Hills, of "The Bowery Burlesquers," were married on Tuesday in New Jersey.

Miss Emerson was formerly Mrs. Joseph Howard.

FEHR BUILDING AT MINNEAPOLIS.

Chicago, Aug. 19.

For the season of '10-11 the Western Burlesque Wheel will have a new theatre at Minneapolis, replacing the present Dewey, handicapped by the site of the new Eastern Gayety there.

Herman Fehr will erect the theatre to seat about 2,000. It will have an entrance on the main thoroughfare, somewhat below the location of the Dewey and beyond the Gayety. Entrance to the new theatre proper, built "L"-shaped, will be gained from what is now a shooting gallery.

MANAGERS OF BILLING "REP."

Chicago, Aug. 19.

The Columbia Amusement Company (Eastern Burlesque Wheel) might well brag of the house managers on the circuit who have been agents with reputations for "billing." Tom Hodgeman at Kansas City, Eddie Shayne at Philadelphia, Bert McPhail at Cleveland, Archie Ellis at Brooklyn, Tom Henry at Toronto, William Ballauf at Baltimore, "Biff" Clark at Washington, Al Wiswell at Columbus, "Sport" Hermann in Chicago, John Ward at Detroit, Charlie White at Buffalo and Jim Rhodes at Albany makes a line-up.

STRANDED CHANGING CARS.

Toledo, Aug. 19.

A "turkey" under the billing of "The Broadway Burlesquers" was stranded at Lima while the members of the troupe were changing cars, by the manager, Walter Sydle of Chicago, slipping away during the shift.

Some of the company managed to secure funds to travel home, while seven members, including six chorus girls, came on to Toledo and are now looking for work. There are eight left in Lima.

OUR BEST LITTLE SPEAKER.

New Orleans, Aug. 19.

On Sunday evening, Lew Rose, manager of the Winter Garden, made his two hundredth speech since coming to this city. He makes speeches ad lib. and ad valorem.

When there occurs an unavoidable stage wait, Lew glides gleefully forth and makes a speech; when a child idly playing with its father's overgrowth beard accidentally scratches its fingers, it is Lew Rose who strides out serenely, inquiring if there is a physician in the house; and when some one finds something of no especial value except to the owner and leaves it at the box office, it is Lew Rose who holds the article in full view of the audience while pleading for a claimant.

Rose is the greatest Marathon speech-maker.

OFFICIAL EASTERN WHEEL BOOKER.

Jos. L. Weber, a brother of L. Lawrence Weber (Weber & Rush) has been appointed the official booking agent for the Eastern Burlesque Wheel, with headquarters at the United Booking Offices.

Mr. Weber will place the special attractions needed for the Eastern shows, selecting from the books of the United. The number of added features required can not be determined until after the Eastern shows have been inspected by the Censor Committee, who will decide upon those that need strengthening in the important houses of the circuit.

\$2,000 FOR BASEBALL STARS.

Two thousand dollars weekly for twenty weeks is the proposition placed before Hans Wagner, the star baseball player of the world, and Christy Mathewson, the Giants' crack pitcher.

The offer has been made by Harry P. Dixon of "The Big Review," a Western Burlesque Wheel organization. Dixon wants the couple badly to appear in the pieces or during the olio. He says there is no house on the Western Wheel in which the baseball players can not increase the average weekly receipts to an equal amount of their salary, at least.

FRAMES \$100,000 CHECK.

On the walls of Weber & Rush's offices is a frame surrounding a certified check on the Mutual Bank for \$100,000, the first payment, placed in escrow, for the new Columbia Theatre Building at 47th Street and Broadway. The lease for the property has since been turned over to the Columbia Amusement Co.

The sum was for the Thompson-Starrett Co., which is constructing the building.

"As we don't give a check for \$100,000 every day," said L. Lawrence Weber. "We thought we would frame this one. It looked so good to us, although the money was going out instead of coming in."

WEINGARTEN PUBLISHING MUSIC

Chicago, Aug. 19.

The Curio Portello Music Company, with offices in the Real Estate Board Building, has been sold to I. M. Weingarten, manager of the Trocadero. He takes charge immediately.



A MUSIC PUBLISHER CLIMBING.

In the foreground of the picture above are MR. and MRS. JACK VON TILZER. During the dull season Jack is engaged with his brother Al in running the YORK MUSIC CO., a highly successful concern among the best of the music publishing houses.

In the summer Mr. Jack goes away—always with his family—and this year they are on the European continent. As pictured, they are climbing the Glacier in the Alps at Grindelwald, Switzerland.

The young woman is Mrs. Jack, and the youngster, the son. Who the fellow with the spade and whiskers is no one on this side can truthfully say, but he's not a music publisher, that's sure. It's 100-1, though, that Jack has him singing "Take Me Up With You, Dearie" (one of the York's big hits).

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Vol. XV. AUGUST 21. No. 11.

Max Burkhardt is looking about to show himself as a single act.

M. Bemy Bentham is placing Maude Nugent as a single turn for this season.

The Sa-Heras returned Monday from Cuba, where they played for three weeks.

Sydney Wire of Toledo has taken charge of the publicity for "White City" in his town.

The Family, Pottsville, Pa., has been added to the routing sheets of the Independent Booking Agency.

Franco Piper, the novelty banjo player, has signed for the Morris Circuit, Bert Cooper acting for him.

Mat Keefe and Tony Pearl will resume their old partnership. The act has been booked on the United time.

Pat Touhey and Chas. H. Burke have separated. The former act of Pat and May Touhey has been re-formed.

L. Frank Miller, musical director of the "Oh, You Woman" show, became the father of a daughter on Aug. 17.

De Haven and Whitney in "Last Room, Third Floor" will play their sketch at the West End next week. It is a western act.

Rawls and Von Kaufman open for the 1909-10 season at St. Louis, Mo., next Monday, retaining their comedy sketch "Mush."

All negotiations looking towards a partnership between Edw. S. Keller and Max Hart have been declared off by mutual consent.

Bertha Mills will again head the cast of "The Queen of the Moulin Rouge" when it opens Monday at the Nixon, Pittsburg, Pa.

Rooney and Bent open on the United time at Trenton, Sept. 6, entering the Colonial, New York, the week after with their new act.

Maribimi, the ice sculptor, from the other side, opens at Proctor's, Newark, Sept. 6, for his first showing over here, booked by Marinelli.

The Fred St. Onge Troupe of bicyclists sailed Wednesday on the Adriatic for London, where they open Aug. 30, for two weeks at the Palace.

The Morris office commences to book Electric Park, Baltimore, on Monday, placing high grade bills there for the remainder of the season.

The new Clinton Theatre at Albany, N. Y., now under construction, is expected to open Christmas Day. H. R. Jacobs will manage it.

Lester and Shannon left New York Wednesday to open at Calgary, Canada, Aug. 27, having been booked over the Pantages' Circuit by Louis Pineus.

Ernest Pantzer's forthcoming acrobatic production has been modeled closely upon that of his brother Willie's. Four people are concerned in the specialty.

Paul Spadoni, the foreign heavyweight juggler, opens at the Fifth Avenue, New York, Jan. 10, having been booked on this side by the Marinelli office until '10-'11.

Nellie Fenton, who returned to "The Cozy Corner Girls" after an absence of two years from burlesque, was stricken with appendicitis on Monday in Cincinnati.

Melville Stoltz's "Kiddie Land" has been booked by Joe Wood for a "try out" week at the Loew, New Rochelle, next week, the act having been reorganized.

Mike McDonald has been engaged for the Scribner "Oh, You Woman" Show, taking the part laid out for John Lorenzo, who will remain with "The Motor Girl."

The Peterson Bros., a western acrobatic number, will make its first eastern showing at Keith's, Boston, Sept. 6. They close their western time in St. Joseph this week.

William Winter, the dean of all the critics, who has been the play reviewer

of the New York Tribune for forty-four years, resigned last Sunday. Mr. Winter is 73 years of age.

Geo. Whiting and Audrey Pringle commence their United time next week at Hathaway's, New Bedford, playing Hammerstein's Sept. 6, booked through Jack Levy.

De Marlo, the contortionist with the Ringling Brothers' Circus, sails Nov. 1 to open at the Flora, Amsterdam. The Marinelli office has booked De Marlo for eight months abroad.

The premiere of the Hippodrome's ballet this season will be Mlle. Albertina Rasch, who arrived in New York on Wednesday, coming from the Hofburg Opera House, Vienna.

George Ridgewell, an English baritone, formerly of the D'Oyly Carte company at the Savoy, London, has been placed by Alf T. Wilton for a showing to-morrow (Sunday) at the Fifth Avenue.

Marshall P. Wilder is issuing a route "going back," showing where he has appeared in vaudeville since 1809. On Jan. 15 of that year Mr. Wilder played at the Grand Opera House, Washington.

Charles Drew and Co., who played as a "try-out" at the Majestic, New York, last week, have received contracts for the Poli Circuit, commencing Monday at Hartford. Alf T. Wilton acted as intermediary.

Raymond Hitchcock in "The Man from Broadway," formerly known as "The Chorus Man," will commence the season Aug. 28 at Auburn, N. Y., going to Cleveland for a week, and then into Chicago for a run.

Marion Murray has engaged for the leading role of "A Prima Donna's Honey-moon," one of the Orpheum Circuit's productions. Miss Murray, with her sister Victoria, lately married, formerly played as The Murray Sisters.

William Burruss, lately the principal figure in "The Song Birds" in vaudeville, has been selected for the leading comedy role in the Blanche Ring production next month of Hobart and Hein's musical comedy, "The Yankee Girl."

Gertrude Hoffmann will play another week on Hammerstein's Roof. After a rest of four weeks she will commence rehearsals for a production. The Roof may remain open through the week of Aug. 30, depending upon the weather.

The New Columbia in Brooklyn, under the management of Marcus Loew of the People's Vaudeville Co., reopens Aug. 28 with M. S. Epstein continuing as resident manager. Louis J. Beck remains the press representative. Bookings will be through the Joe Wood agency.

"I'm no vaudeville actor any more; I'm a legitimate performer," said Sim Collins, of Collins and Hart the other day. The act is engaged for "Little Nemo," with which they played last season. After declaring himself Mr. Collins bought a new straw hat while it was raining.

Clara Dagneau (Clara Dagneau and her "Dandy Dancers"), was operated upon at Fort Worth on Aug. 11. Though in a critical condition following the surgery, the doctor informed her another operation would be necessary about now.

Jones and Deeley with a week's "try out" at New Bedford behind them have received one of the best looking routes as far as travel is concerned so far seen from the United Booking Offices. They opened last Sunday at the Columbia, St. Louis, and will be first seen in New York at the Colonial Nov. 1.

James H. Curtin's "Broadway Gaiety Girls" are playing at the Folly, Chicago, this week. The show opened in Altoona last week and was reviewed there by the manager. Everything is new about the show, even to the road manager. Mr. Curtin expressed himself as being entirely satisfied with the production.

A. B. Morrison will be the manager of The Jefferson, Memphis, when that house starts the season with Morris' vaudeville. Charles W. Denziger will have the management of the Majestic, Toronto, also for Morris. James Walsh is now the resident manager of the American, New York, W. T. Grover having charge of the American, Chicago.

When Tom McNaughton returned from England last summer, four of the swag-ger English rain coats came with him, besides the one he wore. Tom gave away the four coats. Last Monday when the rain was rushing down the air chutes in buckets, Mr. McNaughton met the four people in a bunch at the Long Acre building, each with his rain coat on. Tom was the only person without one.

Walter C. Kelly opens Sept. 13, playing a week in the east before going on the Orpheum Circuit. When at San Francisco, Mr. Kelly will depart for Australia, playing that country along with South Africa before returning to London to fulfill engagements, about next November. Mr. Kelly has been asked by the Hymans to remain at their theatre in Johannesburg, So. Africa, for eight weeks.

Fraulein Lillian Hoerlein will sing the title role in "The Rose of Algeria" when that opera, by Glen MacDonough and Victor Herbert, is presented on Broadway by Lew Fields and the Shuberts. Miss Hoerlein is an American girl with a European reputation, having secured that and her title of "Fraulein" while playing abroad the past two years, where she was booked in the halls by B. Obermayer, meeting with much success.

A Mrs. Generva Johnston Bishop, from the west, with an operative number she wishes to place in vaudeville, was so struck with the courteous attention received by her from Jenie Jacobs, of the Pat Casey Agency, that she at once sent Jenie a huge bouquet of pinks. Jenie was so struck upon receiving them she nearly dropped dead. It was only Nellie Fallon, Casey's red-headed stenographer, remarking they were "phony" that kept Miss Jacobs alive long enough for a personal examination, when she recovered, giving Miss Fallon the rest of the day off as a reward for saving her life.

NO BARRING OF SMALL TIME.

At both the large and small time booking agencies in New York this week, it was asserted that there would be no "barring" of acts playing for the other side, excepting in those instances where through an act having appeared in a town where the opposition existed, it would be impossible to return the act to that town on the circuit, although playing it in others, nevertheless.

For the Independent Booking Agency, H. H. Feiber made the statement of "no barring," Mr. Feiber remarking the I. B. A. would play any act anywhere it had the time, everything else being satisfactory.

Joe Wood for the Joe Wood Agency practically made the same statement. This leaves the "blacklist" situation with the United, including the houses of the Orpheum Circuit and those booked by Martin Beck as refusing to play acts working for the "opposition," wherever that may be. In the Beck list may be included the vaudeville circuits booked through the Western Vaudeville Association of Chicago, affecting towns in the middle-west playing the lesser-priced variety shows.

The Sullivan-Considine Circuit does not play acts which have been engaged by the Pantages' Western States Circuit, and the reverse is also true, both circuits opposing each other strongly in several western cities. Several of these are occupied by Orpheum Circuit houses. The Orpheum "bars" the acts on the smaller circuits from the towns where there may be an Orpheum, and in which they have appeared for someone else.

The Morris Circuit is "barring" no act. The Morris acts are "blacklisted" by the United, as are other acts playing against houses directly booked through the United. "Morris acts" play on both the Sullivan-Considine and Pantages Western States Circuits.

It is likely that some of the larger houses booked by the I. B. A. will make use of "Morris acts" during the season.

PROTECTING THEIR BIJOU.

New Brunswick, N. J., Aug. 10.

The Opera House has been leased by Feiber, Shea & Coutant of New York, who operate the Bijou for 10-20 vaudeville.

The policy under the new management has not been decided upon. Some combinations are already booked for the house, and it may be conducted for the legitimate attractions during the season, the variety shows continuing at the firm's other theatre.

BESSIE VERY SORE.

Bessie Browning is very sore at Joe Schenck, Joe Wood and any one else who looks as though they might be interested in either the Schenck houses or Wood's booking agency.

Bessie is one of our best little imitators playing the smaller time, and Joe Wood knows it, says Bessie; so does M. S. Bentham, who might book Bessie for the big time were she at liberty to accept, but Bessie is a busy little body, so she has booked herself direct on the Inter-State Circuit, commencing Sept. 8.

But to get back to Bessie's soreness, Bessie met Joe Wood one day in Joe's office, just as Joe had his finger on a vacancy in the bill the following week for Loew's Theatre, New Rochelle. Bessie

wanted a job; Joe wanted an act. "Hello, Josey," said Bessie. "Howdy, Bess?" replied Wood. "What's doing next week?" "Nothing," said Bessie. "I thought of going up to Saratoga for the races, but dropped in to see if you needed me."

"I could use you in New Rochelle next week, Bess," said Joe, "but you know up there we 'split' the week, and for the last three days you would have to go somewhere else."

"Oh, I don't mind that, Josey," answered Bessie. "But, of course, I wouldn't play New Rochelle unless the last half were to be given me in New York City." "It's all right, then," said Wood. "You will play the last half at either the Majestic or the West End." "Now, remember, Joe," remarked Bessie in leaving the office, "you must 'split' with a New York house. I won't go outside." "Go on and go to work," replied Joe, "didn't I tell you?"

That is Bessie's version. She contends that on Wednesday she noticed a slip in Wood's office with "Hoboken" for her second half of the week. "You know, Joe, you said I would play in the West End or Majestic the last three days," she cooed. Joe Schenck was sitting near by, and he said right out loud: "You play Hoboken or you don't get paid for the New Rochelle half."

"Don't I?" queried Bessie, who is there with her knowledge of what is what. "Well, I won't play Hoboken, and you will either keep that agreement or I'll sue you."

Bessie has sued.

PLEASURE BAY QUILTS.

With the end of last week the booking of feature acts by Joe Wood into the Pleasure Bay Theatre ceased. Returns had been unsatisfactory. Max Hochstein, owner of the park is running the open air theatre now with a "Pop" vaudeville show and moving pictures.

GENARO AND BAILEY FIXED.

Pittsburg, Aug. 10.

With a Morris contract for 25 weeks next season lodged among their effects, Genaro and Bailey are at the Grand Opera House, a United booking place, this

week. B. A. Myers, the New York agent put it through.

The team open for Morris Aug. 30.

SO IN CHICAGO ALONE.

Chicago, Aug. 10.

It is estimated that there will be eighty houses in Chicago this winter, which will offer from three to six or more acts of vaudeville.

"POP" CRAZE IN BALTIMORE.

Baltimore, Aug. 10.

Popular-priced vaudeville has caught on with a will in Baltimore. So popular has it become, in fact, that the management of the Victoria, the first of this class, has contracted for an addition to its present building, and operations are now under way.

The Victoria, completed last season, now has a seating capacity of 1,800. With the alterations this will be nearly doubled. William Morris chaperones the bookings, the bills weekly consisting of ten acts. During the present season the management will have the headliner and the extra attraction direct from the American Music Hall, New York, each week.

Opposite the Victoria, The Wilson is nearing completion. Popular-priced vaudeville will also hold forth at this house. Eight acts will comprise the bill.

Blaney's, leased by James Madison of New York, will open its season Aug. 30. Six acts at popular prices weekly.

Lubin's Twin Theatres, after elaborate improvements, will open their regular vaudeville season shortly.

It is rumored that Albaugh's, the former "opposition" foothold in Baltimore, located in the fashionable section of the city, will return to its former policy, playing, however, the "big small-time" acts.

The Academy of Music, formerly the home of first-class legitimate attractions, has also fallen in line with the vaudeville craze and will, on Aug. 23, inaugurate a season of 5-10 vaudeville.

TEXAS-OKLAHOMA TIME.

Chicago, Aug. 10.

Paul Goudron, of the Sullivan & Considine office, begins booking a Texas and Oklahoma circuit this week. The first bill

will open at Fort Worth, Texas, Aug. 23. The acts for this time will be booked by Goudron, but will be routed by Will R. Fairman, who has an office at Waco, Tex.

1,200 HOUSE AT WASHINGTON.

Through William Josh Daly of the William Morris office, and A. C. Mayer, president and general manager of the Mayer Amusement Co., of Washington, arrangements have been made for the Morris office to supply the new Casino the company is building at the Capital with eight acts weekly, commencing with its opening, now set down for Oct. 25.

The Casino will have a capacity of 1,200. Four shows daily will be offered at popular prices, the acts working twice each day, the bill shifting, following out the plan at Lubin's Palace, Philadelphia, and the Victoria, Baltimore, both booked through Morris.

Mr. Mayer, when in New York, stated his company would be operating a string of the popular priced vaudeville houses in cities convenient to each other for easy jumps. A theatre for the first grade vaudeville to be promoted by Mayer would be erected within a year at Washington, he also said, and play the best of Morris' bookings.

TO REBUILD MCCAULEY'S.

Louisville, Aug. 10.

Before the opening of the 1910-11 season the present McCauley Theatre here, playing legitimate attractions at the 50 cent to \$1.50 scale will be replaced by a new house under the same management (John T. McCauley).

The location will be on Walnut street in the rear of Seelbach's Hotel. What will become of the old house is not of record.

BASEBALL PITCHER SIGNS.

Chicago, Aug. 10.

Pitcher Overall, of the National League, has been signed for twenty weeks in vaudeville by Harry F. Weber, the Chicago agent.

TOUR FOR VIOLINISTE.

Chicago, Aug. 10.

Vanda Enos, the violinist, is to tour the country under the management of Fred G. Conrad. Orlin Derr will be her accompanist, and Lulu Hatfield Solomon the prima donna of the organization.

OPPOSITION BY AGREEMENT.

The Independent Booking Agency is in the position of booking its own opposition in Lynn, although the arrangement obtains as an entirely friendly one. In the original line up the Olympia, Lynn, under direction of Manager Lord, was on the I. B. A. list. This week with the consent of Mr. Lord, the Lynn Theatre formerly a legitimate house, was added to the Agency's stands.

The Olympic is owned by a stock company in which R. M. Sheedy is interested. It was Sheedy who brought about the Lynn Theatre transaction.

Sheedy's bookings in the Independent are handled by George Byrne, who represents the New England manager in that office. Byrne is also an independent agent handling acts on a commission basis. He was formerly located at 1358 Broadway, but has moved into the Kuickerbocker Theatre Building.

**? MOTOGIRL ?**

"THE INEXPLICABLE."

In Edinburgh, Scotland, at the Empire Palace Theatre, week June 21, after her big success at the Coliseum Theatre, London, week June 14. All Managers and Agents interested in securing an attraction that absolutely makes an audience SIT UP AND TAKE NOTICE should see "MOTOGIRL." In this act, to which has been added since her last visit THREE NEW AND NOVEL EFFECTS entirely new to America.

EDINBURGH PRESS OPINION—"Besides Harry Lauder, it takes a very bright star indeed, more especially in Scotland, not to look a trifle dim, and it is testimony to the general excellence of this week's bill that the artists it contains come so well out of the ordeal of being placed in juxtaposition with the popular Caledonian humorist, and in this particular Frederic Melville's 'Motogirl,' the other big feature on the bill, did much excellent work."

SALARY MEETING HELD.

Chicago, Aug. 19.

At an open meeting of artists presided over by S. Ricardo, secretary of Actors' Union, yesterday, it was stated that all agents for small houses in Chicago stood ready to pay \$25 for "singles" and \$50 for "doubles," except Washburn & Irving, known as United Booking Association.

A committee consisting of Lew Jack, Walter Kelly and F. J. Snider, called upon the office for a statement in writing upon the matter. C. S. Washburn, who was found in the office, signed an agreement dictated by Jack. As it was being turned over to the committee, J. E. Irving returned and when informed of what had happened took the paper in his hand and went to the open meeting. Irving said he was willing to sign if other agents did, but held on to the written agreement.

A motion was passed and a committee appointed to draw up an agreement which all agents will be asked to sign.

Heretofore minimum wage of artists was \$20 and \$40. The advance was made at open meeting last week. The meeting of the committee which was to aid the Labor Commission in constructing the law relative to cancellation clauses resulted in an adjournment until next Wednesday. Judge George, representing the Western Vaudeville Association, asked an adjournment, pointing out that printed copies of the law were available this week for the first time and pleading unfamiliarity with the statute.

William Morris (Inc.) also asked a postponement, as its attorney was out of the city.

Harry Mountford, who was present representing the White Rats, fought adjournment, fearing it a plan of booking agents to sign up contracts within a week. He was willing for adjournment if agents would stamp on contract made in meantime that terms depended on final award of Commission. It was made plain at the meeting that the most that could come of any action of the committee would be to suggest to the labor commission an equitable contract.

When that body meets at Springfield in September it will pass on this contract if it pleases them and has been passed upon favorably by the Attorney General.

DENIES THE \$200 CLAIM.

Chicago, Aug. 19.

Frances Maurer, who was reported to have brought suit against Geo. McKay, of McKay and Cantwell, to recover \$75 advanced to McKay to stage an act for her, denies through her attorneys, Huttmann, Butters & Carr, that any agreement to pay the artist \$200 had been made.

The attorneys say that McKay accepted \$75 from Miss Maurer, leaving the city next day, and that McKay settled the action the day following the commencement of the suit is ample vindication for their client.

TWO GIRLS SEPARATING.

Rosie Green and Harry Pileer, now doing the star dance in "The Follies of 1909," may enter vaudeville together at the conclusion of the show's run on the New York Roof.

Gertrude Vanderbilt, for several years a professional partner of Miss Green's, may go with the Lew Fields show or into vaudeville also by herself.

The Third Avenue reopens Aug. 30.

CORINNE AFTER HER DIAMONDS.

Thirty thousand dollars' worth of diamonds were tied up by the Supreme Court this week upon the application of Corinne Bella De Biou ("Corinne"), who wants Clarence M. Bush restrained from disposing of any of the jewelry pending litigation to determine the owner.

Corinne once owned it all, but times changing she "soaked" it at different moments, receiving something like \$5,900 in all from the pawnbrokers. Bush, who dabbles in real estate and perhaps other things, redeemed the personal property for Corinne, also paying \$1,200 accrued interest.

Bush caused Corinne to sign a bill of sale on the diamonds. It is claimed that the transfer was a protection to Bush, who had only a lien on the property to the amount of his advances, together with what other consideration for the transaction may have been agreed upon between the principals.

Bush's threat to dispose of the adornments caused Corinne's rush into court, as she says the agreement Bush made to hold the diamonds for a while to allow her a chance for redemption is about to expire.

The court reserved decision.

NO COMPLAINT, SAYS PLIMMER.

Several acts are said to be walking around New York this week with signed contracts in their pockets calling for fair engagements through the United Booking Offices. One declared it had been signed to commence work Monday, but had been notified that no engagement would be given them next week. "I understand that an act under contract to this office has been making complaints," said Walter J. Plimmer of the Park and Fair Department of the United. "They have no occasion to feel abused, except perhaps that they are put out at not receiving the park time. They had no contracts for the parks, and their fair engagements do not commence until week after next."

STOLE \$6,000 FROM MANAGER.

Butte, Mont., Aug.

C. N. Sutton, manager of the Majestic here, was robbed in his room at the Laurence a few nights ago. The thieves entered his room while he was sleeping and got away with \$6,000 and the manager's gold watch.

DOLLY CONNOLLY AND PERCY WENRICH.

Dolly Connolly and Percy Wenrich are playing in New York this week for the first time at the Brighton Theatre. Their pictures are on the front page.

Miss Connolly is possessed of much magnetism and greater ability. She is a singer who can send a song over the footlights to the very best advantage.

Opening at Young's Pier, Atlantic City, last week Connolly and Wenrich were reported a very big hit, and they have confirmed the statement by their large success at Brighton.

Mr. Wenrich is a musician of the first rank, standing among the leaders at the piano, with a knowledge of the melodies that vaudeville likes the best. He wrote "Rainbow," next to "Hiawatha" the best "Indian" number ever composed.

The Zancigs are due in New York on the Corona.

ASKS FRAZEE TO ACCOUNT.

Chicago, Aug. 19.

Walter Lindsay has entered suit against H. H. Frazee for an accounting of \$2,400 realized from "The Flower of the Ranch" last season. The case will be heard about Sept. 1. Joseph E. Howard gave his testimony last week under an agreement of the attorneys.

Lindsay claims to have secured "The Flower of the Ranch" and to have taken Frazee "in with him," the understanding being that the show was to be operated under Frazee's name. Lindsay "went ahead" of it. The operating expenses of the attractions shows a loss of \$600, it is said, but the production was sold to F. A. Wade and Le Compte & Fleisher for \$3,000, leaving the \$2,400 referred to above.

Mr. Lindsay refuses to discuss the matter further than to admit that suit had been entered.

Frazee says he had a contract with Howard and did not know Lindsay in the matter, paying Howard royalties. "It is a joke," he remarked, with a titter, meaning the suit, not the royalties.

CUT OFF JOBBER.

One of the sheet music jobbers has been cut off from the list served by Charles K. Harris in retaliation for selling some of that publisher's music to the Knox stores in St. Louis, Chicago and Milwaukee. The Knox stores sell sheet music at 10 cents a copy and the Harris firm has refused to sell them.

According to Meyer Cohen, manager of Harris' professional department, the Knox people bought their music at 16 and 17 cents and sold it in turn for 10 as a feature sale. Shipments to jobbers were "keyed" (marked for identification) and the Knox supply traced to a certain jobber. The latter's account on the Harris books was ordered closed, and future shipments will be refused.

WILLIAMS' OPENING BILLS.

The program at Percy G. Williams' Alhambra, to open Aug. 23, is: Julius Steger and Co.; The McNaughtons; George Austin Moore; "Phantastic Phantoms"; H. Clay Smith and the Melnotte Twins; Snyder and Buckley; Hill, Cherry and Hill; Martinetti and Sylvester.

At the Colonial, reopening Aug. 30, will be Nora Bayes and Jack Norworth; "Sicilian Singers" (foreign and new); Howard and North; James Harrington; Frank Nelson and Co.; Redford and Winchester; Warren and Blanchard; Bert and Little Walton, and Valcitta's Leopards.

YOUNG GIRL INHALES GAS.

Chicago, Aug. 19.

Ethel Carr, aged 18, was found unconscious in bed at 6350 Halstead Street, having attempted suicide by inhaling gas. She was discovered by Ralph Connors. Both are engaged in the profession of entertainment.

BUTTE FOR SHUBERTS.

Butte, Mont., Aug. 19.

Sam Thall, of New York, in Butte yesterday said the Shuberts were planning a theatre for this town with local capital behind it.

At present the Shubert attractions playing this section are obliged to jump from Winnipeg to Seattle. Butte is intended to break the long leap.

BENNETT GOES TO CUBA.

Charles W. Bennett, the former general manager of the Canadian circuit of variety theatres named after him, returned to New York from a southern trip this week. Mr. Bennett announced upon arrival that he had leased the Theatre Payret at Havana, Cuba, and would take possession of the house on Jan. 1, 1910. It has a seating capacity of nearly 3,000. The new management will install American vaudeville, playing from seven to eight acts, although acts depending wholly upon the English language in their offerings will not be available.

While away arrangements were completed by Mr. Bennett with the West India Electrical Co. for the construction of a house at Kingston, Jamaica. He is also after a large theatre in Mexico City.

MAY HAVE GERMAN COMEDIAN.

Report says that William Morris has secured the services of Otto Reutter, the best known of the German variety comedians.

Reutter commands a salary of \$2,500 weekly, and has been engaged by Morris, according to the report, for two months at \$20,000 gross. It is not known when he can play on this side. Reutter's foreign contracts cannot be postponed.

He is a monologist; speaking only, and in German. The agreement is, if rumor is correct, that Reutter shall play the eight weeks in one New York theatre.

Annette Kellermann posed for moving pictures this week.



MARSHALL P. WILDER,

"The Prince of Story Tellers," who lately returned from engagements in England. In the group, taken at Atlantic City, are Mrs. Wilder and the couple's two children. Upon his London appearance this summer Mr. Wilder scored a substantial hit and has been engaged to return there next season for an extended stay.

"ARTIST" PREFERRED TO "PERFORMER."

Chicago, Aug. 19.

At a mass meeting of artists who play the cheaper theatres, the proposition of advancing the minimum salary of acts from \$20 for "singles" and \$30 for "doubles," to \$25 and \$50, or possibly \$30 and \$60, was discussed. No action was taken.

Harry Mountford told the vaudevillians that "artist" was a better word than "performer" to distinguish themselves by and would be found to command respect.

Mr. Mountford referred to the fact that VARIETY called the vaudeville actor "artist."

A LEGAL POINT.

Boston, Aug. 9.

In the reports of the successful outcome of the Shuberts restraining Jos. Gaites from playing "Three Twins" in Boston at any theatre excepting their Majestic, the point that the court permitted an injunction to issue in the face of a liquidated damage clause the agreement contained has apparently been overlooked by the theatrical people. The decision may mean a revision of the wording in contracts holding this clause. It has been held by courts of equity that where an agreement called for liquidated damages in the event of a breach, no restraining order would be issued. The penalty in this instance was \$1,000.

ATTACHES FOR SALARY.

Cincinnati, Aug. 19.

An attachment for \$70 has been laid against the Chester Park Opera Co. and W. J. Benedict, alleged to be the manager, by Marguerite McDonald, a singer. Two other women with the operatic troupe have applied for writs, also claiming unpaid salaries. The case has been set down for a later hearing.

Benedict denies he is interested beyond being an employee. Max Faetkenhauer, formerly connected with the organization, withdrew after the fourth week. Rankin D. Jones is attorney for Benedict.

MINDIL STARTS PRESS BUREAU.

Phil Mindil, Inc., opened offices on the third floor of the Gaiety Building late this week, with Philip Mindil, the well-known newspaper man, as president, and Paul Gulick as treasurer. The concern will do a general publicity business with special regard to the vaudeville division of theatredom.

Mindil was the pioneer in systematic press work, having some years ago operated a general publicity bureau on Broadway. He abandoned that enterprise to return to newspaper work on a New York daily.

"PINKY" AND A CHORUS.

Chicago, Aug. 19.

Jack Campbell left town on Aug. 13 ahead of "Pinky, the Pinkerton Girl"—one of the Mann melodramas with a chorus. The show opens on Friday of this week.

"PACKY" GOING ABROAD.

Chicago, Aug. 19.

Nate Lewis, who is managing "Packy" McFarland, will take his charge abroad for a tour of the European music halls.

HARRY SANDERSON, GENERAL MANAGER.

Harry S. Sanderson is the general manager as well as partner in the Proctor & Sanderson Circuit, formed by the firm taking over last Monday the new Plainfield (N. J.) Theatre and the Majestic at Perth Amboy, formerly Cummlin & Shannon's houses.

H. C. Egerton, of the Theatre Royal Montreal, will be the business manager at Plainfield, where Proctor & Sanderson have another house ("Proctor's") playing vaudeville.

The Majestic, Perth Amboy, it is announced will play Klaw & Erlanger attractions under the charge of Emery M. Downs, of the firm's forces at Plainfield. The Majestic will be renamed "Proctor's."

F. F. Proctor, Jr., will be the New York representative for the chain of theatres.

PRODUCERS SHORT OF MONEY.

Chicago, Aug. 19.

Money is scarce with the producers of musical comedies who make their headquarters in Chicago. The determination not to make "advances" to artists this season is due just as much to the shortage of coin among managers as to the desire to "reform"—to eliminate a custom which has long been the bane of managers. There were exceptional cases where to refuse to make a slight advance meant to lose the services of valued people.

It is stated on good authority that some managers are playing very close to the cover. Two or three times recently trouble has narrowly been averted in companies rehearsing here now. In many cases chorus girls and principals had to be conciliated.

22 DANCING GIRLS.

A number "tried out" at the American on Wednesday morning will play at the American, Rockaway, next week to "break in," entering the American, New York, the week following.

It is a dancing act, with twenty-two girls, lightly clad who will attempt to exemplify the "doings" at a famous dinner given by Bacchus one evening several centuries ago. "The Goddess of Wine" is the title.

PREPARING NEW MUSICAL PLAY.

Chicago, Aug. 19.

Arthur Pierson is here engaging people for a new musical play, "Miss Idlewild," which opens about Oct. 1. Rehearsals will start about Sept. 1.

HANLON'S POINT AGAIN.

Toronto, Aug. 19.

Hanlon's Point, the "Coney Island" of Canada, which was burned to the ground Aug. 10, is to be rebuilt at a cost of \$500,000.

The fire loss was estimated at \$205,000. The big hotel, grandstand and all the amusement devices were destroyed.

REN SHIELDS THE "STRAIGHT."

Ren Shields has been engaged for the "straight" part in "The American Idea." T. Roy Crawford, of Crawford and Barnes, was first selected for the role this season. Mr. Crawford and Miss Barnes have been placed with another Cohan & Harris production.

EDDIE PIDGEON'S SYSTEM.

The system under which the Publicity Department of the Morris Circuit will be conducted has been in process of perfection during the summer by Edward E. Pidgeon, the general press representative.

At present Mr. Pidgeon is handling all the press matter for the Circuit from his offices in the American Theatre Building, where he has Freddie Shrader for chief assistant, with two others, a stenographer and four typewriters.

When the Morris houses shall have started smoothly upon the coming season, Mr. Pidgeon expects to organize subdivisions at Chicago and San Francisco, but at the latter point in any event to take care of the theatres to be operated by "William Morris, Western." Mr. Pidgeon will probably attend in person the opening of the Valencia, Frisco, taking care of the preliminary press work for that house.

A printed circular for acts engaged on the Morris time has been gotten out, with full instructions what to do and how to do it. Reproductions of photographs are provided for, and a price is made for flashlights.

For the house management or local press man connected with it, Eddie has compiled what he calls "Hints for the Press Agent." Under this heading, each house receives a full list of all acts engaged for the Morris time, with brief notations as to the offering. Supplementary and under the same heading, Mr. Pidgeon sends out detailed notes from any one of which a story may be made. With "Consul" for instance, Mr. Pidgeon has strung out over 80 items concerning the "monk," all interesting, and any one furnishing sufficient information for a good readable story in itself, while the gist of all would be grabbed at by a Sunday edition editor.

In addition to the facts furnished him by acts, Eddie "digs" for his own recollections. In speaking of Edith Helena, Mr. Pidgeon naively slips in that while it is not the policy of the circuit to mention the husbands of its stars, still in this case an exception must be made as N. J. Jennings, Miss Helena's husband, is on the editorial staff of the New York World, and is the famous daily versifier.

For the house management, "front" and "back," one sheet has been arranged for the artist to fill out. It will be copied in five different colors, one for each department of the theatre requiring it.

"VARIETY" MOTOR BOATS.

Philadelphia, Aug. 19.

"Variety," the open motor boat belonging to La Clair and West, qualified for the Philadelphia Inquirer Cup Race, to be held at Herrford Inlet, for the finals, on Aug. 25. Lou La Clair will represent the Sea Isle City Yacht Club, of which he is a member.

Clayton, Aug. 19.

There is a motor boat cruising up and down the St. Lawrence River named "Variety," the name on the boat being a duplicate of the title of VARIETY.

FOUR MORTONS' OPENING SET.

On Oct. 4 the Four Mortons will once more commence a tour of the William Morris Circuit.

AT CHICAGO THEATRES.

Chicago, Aug. 19.

"The Climax" has been well received at Powers and an effort is being made to extend the run. Henrietta Crossman in "Sham" is due there Aug. 30.

"The Queen of the Moulin Rouge" opens at the Olympic Aug. 29.

"The Man from Broadway," Colonial, Sept. 4.

"A Gentleman from Mississippi," continues to draw fairly well at the Grand. It will remain until "Foreign Exchange" arrives early in October.

"Mme. X" will open the Chicago Opera House early in September.

"The Circus Man" will open McVicker's on Aug. 28.

"The Traveling Salesman" business has fallen off, but it will be held at the Illinois until "The Third Degree" opens, Sept. 4.

Elsie Janis in "The Fair Co-Ed" returns to the Studebaker Aug. 30, ousting "The Candy Shop."

"The Burgomaster" had poor business at the National last week. "The Cat and the Fiddle" is this week's attraction.

"The Eye Witness" did very little at the Bijou last week, but "The Girl I Left Behind Me" (Klint's Players) did big at the Academy.

The rehearsals for "The Kissing Girl," which will open the New Cort, commence Sept. 10.

"The Goddess of Liberty" had a big week at the Princess (last week) according to Mort Singer.

Jefferson De Angelis in "The Beauty Spot" opened the regular season at the Garrick Monday.

TRUNKS AT AUCTION.

Chicago, Aug. 19.

A sale of trunks left for unpaid board bills was held Tuesday by the management of the Palace Hotel. One trunk sold for as low as sixty cents. The highest price paid was \$12.50.

ANOTHER BLOCK SHOW.

Chicago, Aug. 19.

"The Girl in the Grandstand," a musical comedy, book by Dave Wolf and music by Arthur Weinburg, will take the road shortly, according to present plans.

It will be under the management of Bobby Foreman and Will J. Block.

40 WEEKS ALONE.

Commencing next May in England, William Gould will open an engagement of 40 weeks on the Moss-Stoll Tour over there.

Mr. Gould "tried out" for a week alone in Liverpool before sailing for home.

OBITUARY.

Chicago, Aug. 19.

E. W. Griffith, advance agent of "The Cowboy and the Thief," died in Omaha, Neb., Aug. 17. He had been with Rowland & Clifford's attractions for eight years. Death came very suddenly. Sam Bender was sent on to take his place temporarily.

Leona Bland, wife of Bert Howard (formerly Howard and Bland), died of cancer Aug. 13 at Camden, N. J. The deceased was first taken ill two years ago, which caused her retirement from the stage.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Chicago, Aug. 14.

Editor VARIETY:

Talk about what is supposed to be interesting reading and supposed also to be original, which the theatrical profession and public pay 10 cents per copy to read! It was proven again to me beyond a doubt that some writers of some theatrical papers will print any story told them, they taking the very long chance of it not being some artist's material.

Generally when the public read a story they say: "Why, I heard so and so tell that story in the theatre"; when the artists read it, they say the same.

In a theatrical paper this week there is a story about a fellow eating pigs' feet which made him so sick a Dutch waiter gave him foot-ease to relieve him.

The above story is mine. I am now telling it for the 61st week and have in all the big U. B. O. houses and also all over the Orpheum Circuit, which I have just finished.

There seems to be no way of protecting original material—not even from some theatrical papers.

If an artist tells a story on his opening Monday, the next day some local paper will print it, saying so and so told the story at such-and-such a theatre last night; then the public who have not been to that particular theatre yet know the story before they get there and one good portion of the artist's act is ruined. I consider it more than bad judgment. *Billy Van.*

(The Minstrel.)

New Orleans, Aug. 12.

Editor VARIETY:

I notice in VARIETY the statement that chorus girls are scarce in New York. Is it any wonder, when managers treat their chorus people as did the manager who brought us to New Orleans with his Olympia Opera Co., with a promise to take us all back to New York upon the completion of the engagement. Instead he left a number of us here stranded.

I was fortunate enough to get work here, doing my vaudeville act at the Shubert, but many of the others were not so fortunate. *Edna May Glover.*

St. Joseph, Mo., Aug. 7.

Editor VARIETY:

Will you please grant us the courtesy of a few lines to explain the troubles we recently had with B. S. Muckenfuss, of Chicago, as a result of which we lost two months' good time?

We wrote him to see if he could give us time in his theatres, naming our salary in the first letter. After several letters had been exchanged, seemingly for no reason, he informed us that we would have to shade our salary. We did so, and more correspondence followed. Then he notified us that if we desired bookings through him, it would be necessary for us to work before him. That being an impossibility, Melbourne MacDowell, Virginia Drew Trescott and others wrote him recommending our act, and saying it was worth the money we asked. Finally he sent us an-

other letter, turning us down absolutely.

During our correspondence with Muckenfuss, we refused other offers, hoping to secure his time. As a result, we have lost ten weeks. What protection has an artist? We think that there should be a way, at least, of our collecting suitable damages.

Weaver and Williams.

(Weaver and Williams are complaining over a simple business proposition. On their own statement, pending the negotiations with B. S. Muckenfuss (General Manager of the Inter State Circuit), they declined engagements elsewhere, preferring to secure the Inter State time if possible. If Muckenfuss committed himself to play this act in any of his correspondence, accepting the offer, a contract was made, and suit may be brought under it, if Weaver and Williams want damages, but they say nothing to the effect that this was done, stating instead that after several letters had been exchanged Muckenfuss asked them to reduce their salary, another business proposition. There is no obligation on the part of any one to play an act until a contract has been entered into. As a manager may deal with more than one act for his circuit, so has the act the privilege of dealing with more than one manager to procure engagements. Aside from the regular course this matter seems to have taken, it is by no means an unusual occurrence. From what we have heard of some agents and booking offices, Weaver and Williams were fortunate in receiving the final letter informing them all negotiations were off.—Ed.)

Greenville, S. C., Aug. 12.

Editor VARIETY:

We have had an experience here and, though it cost us a week's salary, we couldn't help seeing the funny side.

There was no pianist at the theatre Monday. The manager tried very hard to get one. He seemed such a nice old man and felt so badly about it, we told him we would go on and do the best we could without music. We did so and it proved an awful farce as we use four songs and had to guess at the key. Tuesday things were no better and we did our act as before. Wednesday a young woman arrived and we started to rehearse our music. When she saw the music she said, "Oh, I can't play from manuscript. I have tried before and I can't read it." The manager, as a last resort, sent the music to the wife of the Chief of Police who claims to be a pianist. She couldn't play it either, and returned word it wasn't written right; which is strange as we have used the same music in all the other cities. She said she could play one "piece" and that she had some songs perhaps we could use. Then the manager said "You ought to have music that everybody can play. If you don't it is your own fault and lets you out. Why don't you have your music printed?" Well, the finish was he said he would cut out Vau—de—vil for the rest of the week, as nobody could play the music.

Can you beat that? What is this business coming to? We have no redress.

La Fevre and St. John.

Pensacola, Fla., Aug. 13, 1900.

Editor VARIETY:

Having seen the letter of Claude Austin in VARIETY, we beg to reply, not to him but to you, hoping to see it in print, and thanking you in advance for the privilege. This "WOULD BE" was booked at our house for the week of July 19th; he should have been closed the first show. Our reason for not closing him the first show was the fact that we do the best we can for every artist playing our house, and therefore kept him the week out to our loss.

We play a four-piece orchestra, one which has played for larger acts than Austin could pack trunks for—the leader is a lady in every sense of the word, and when a man of the narrow caliber of Austin takes the liberty of cursing her, during a performance or out of it, he is lucky to get off with a fine instead of a thrashing.

The \$2.50 deducted from his salary was given to charity—we adopted this rule long ago. We do not need the money. Saturday we always play two overtures—to hold the show for late business. Austin could have caught his train on the Monday night previous—no one would have missed him.

We knew of his letter to you, having received a copy from West and Willis, from Nashville, who took it as a huge joke, knowing the circumstances as they did. We can refer you to a thousand people who have played our house.

Pryor and Gonzalez.

Mrs. Bijou-Air Dome.

By H. C. Hollister, Sec'y.

"THE ONLY LAW" ON ROOF.

Everything but the final signature to the papers had been decided upon Thursday night between the managements of the American Music Hall and "The Only Way." The piece is to remove on August 30 from the Hackett, where it is now showing, to the American Roof, playing in the theatre downstairs during the time the Roof is occupied by a vaudeville bill.

When the variety programs are shifted for the cold season to the indoor theatre, "The Only Law" will transfer to the Roof, continuing there while the run holds out.

The arrangement has been entered into under a guarantee to William Morris, manager of the American. Visitors to either show will have the privilege of strolling into the other, and "admission tickets" will also take the patrons to both performances during a matinee or at night.

Henry B. Harris, lessee of the Hackett, having a show of his own booked for the Hackett Aug. 30, and the Shuberts finding themselves unable to place "The Only Law" elsewhere, brought about the Roof deal, the guarantee catching the Morris side.

James R. Gentry is with "Fifty Miles from Boston."

Ethel Jacobs, "The English Girl," more commonly known as "Ethel, Joe Wood's stenographer," has returned from her vacation. Ethel didn't go to Newport. That was a "pipe." She went to Asbury Park instead. Ethel is a nice girl, and hates to see her name in the paper.

VAUDEVILLE SITUATION TANGLED.

(Continued from page 3.)

make no statement as to his future intention.

On Tuesday Keefe and Humphrey were in consultation at his then temporary headquarters at Harry Weber's agency, with W. E. Jones (Jones & O'Brien); A. J. Shimp, Rockford, Ill.; Henry Trinz, Milwaukee; F. B. Winter, Milwaukee; A. A. Frudenberg, Muskegon, who also represents the Joe Howard interests; W. S. Campbell, of the Bijou Wisconsin circuit, and some Michigan houses, and there is a report that Schindler & Sittner of local houses conferred with the new agency.

The officials of the Gus Sun Circuit were in town, also talking with Keefe. The Sun people look for 200 houses of different classes.

Neither Keefe nor Humphrey will say anything regarding the causes for the change made.

At the offices of the Western Vaudeville Association Mr. Bray, the general manager, said there had been no special turmoil of any kind. In assuming the charge Mr. Bray said he found that the services of Mr. Keefe were not absolutely essential, and Mr. Keefe resigned, his resignation being accepted. Mr. Humphrey followed.

Mr. Bray stated he intended removing the offices of the Association from the second to one of the upper floors in the Majestic Theatre Building, giving the agency more floor space and better facilities for handling business.

The Western Vaudeville Association, remarked Mr. Bray, will be placed upon a plane of efficiency to bring a very large share of the business for which it was organized.

Questioned regarding the opposition raised by Messrs. Keefe and Humphrey, Mr. Bray answered that for Mr. Keefe to open an agency was but natural, and that as Mr. Humphrey was very friendly with him, he probably thought his best interests would be served with Keefe. Mr. Bray also said it would not be surprising if some of the managers who had had their houses booked by Mr. Keefe in the W. V. A., and were quite close with him, should transfer their bookings.

GO ANYWHERE FOR BUSINESS.

All sorts of rumors circulated on Broadway this week when William Morris was noticed conversing with Mike Shea on the floor of the Long Acre Building occupied by the United Booking Offices and the Orpheum Circuit.

The Independent manager, upon leaving the offices of Stair & Havlin on the fifth floor bumped into Shea, who books Buffalo and Toronto through the United.

While talking about what each would do to the other when Morris opens the Majestic, Toronto, against Shea's in that city, they walked up to the sixth floor, Morris not knowing he was in the shadow of his "opposition."

Standing in the hallway, Morris expressed his opinion of "the bunch inside," while some of "the bunch" gathered around in amazement. He departed with his life still intact, and without having been inside "the schoolroom," that place within the United where the managers hold up their hands when wanting permission to book an act the "old man" hasn't decidedly passed upon.

London, Aug. 11.

Earl Reynolds, the skater, is taking back contracts to America that will bring over a few of Pat Casey's acts next season.

Donovan and Arnold, who arrived in London a week ago, are playing the Argyle, Birkenhead, this week.

Terry and Lambert have time booked on the Barassford Tour that will keep them busy until they sail for America. The team leave the latter part of September, but have not as yet booked any time there.

Paul Murray leaves London next week for a trip to Paris and Berlin for a few more acts for the Morris time in the States. Mr. Murray will sail for America on the Mauretania Sept. 12.

B. A. Rolfe's "Paradise Alley" showed last week, and from the way the audience received the act at the Metropolitan it ought to play around these parts for quite some time.

Madge Temple, who is on the Metropolitan program, is not appearing there this week. The reason isn't stated. No act replaced her.

Dunbar and Skelton, an Irish comedy trio, show how bad comedy can be, and yet they get away with it.

Syd May is a wise mimic if he isn't anything else. Syd only picks out catchy songs that comedians use, and then the gallery gets busy and sings with him, not caring how good his imitations are.

Sam Lloyd, managing director of the Glasgow Pavilion, is in London this week looking the halls over.

La Pia, the dancer, is said to be booked for the Orpheum Circuit at a salary of \$600 weekly.

On Monday at the Palace the house looked more like a Broadway theatre than a London hall. They were a noisy bunch, and the American bill made good a mile. Emma Carus received six bunches of flowers in three sections.

Alex Carr opened at the Palace Monday, and was placed in rather a difficult position for his sketch to get along. However, the comedian made them laugh.

A fresh young fellow is being held for trial here for blowing sneezing powder around the Empire, Islington, some time ago. A life sentence ought to about suit the case.

The Daily Mail to-day runs a paragraph about the Lyceum safety curtain refusing to work when it was ordered lowered in accordance with the regulation of the London County Council. The audience was dismissed, some having their money returned, others receiving tickets for another evening.

It is rumored that the Big Four, who have been over here for some time, have split, owing to disagreement.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

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

Burt Green and Irene Franklin have engaged passage on the New York, sailing Sept. 4.

Mack and Marcus gave a trial show at the Empire last week, and were immediately engaged for a run at that hall.

George Hall, who opened in London a few weeks back has plenty of time booked up, and is now making a trip through the Provinces.

Houdini returns to London next week.

Jordan and Harvey are having a run at the Pavilion.

There is likely to be a law passed shortly licensing moving picture theatres in London. The moving picture shows have all the best of it lately, and there is no doubt but that they are doing harm to the music halls.

Billy McClain, the colored comedian, got into a mix-up with a gang of thugs who stopped his motor car the other night. He was stabbed several times, and taken to a hospital. Condition not serious.

The Ritter Brothers, now in the Provinces, have been booked up almost solid in the last week or so, and they will be busy for a few months to come. Happy Fanny Fields, who has been ill for some time, returns to the halls this week, playing the Empire, New Cross.

Howard and Harris top the bill at the Empire next week.

Notwithstanding the coming of the booking combine it looks as though the Stoll Tour would add the new Theatre Royal in Croyden to its list of variety theatres. This theatre will be direct opposition to the Croyden Hippodrome, which is the Gibbons Hall in that suburb.

Cornalla and Eddie have returned to London, and will take up their Stoll time shortly.

James J. Corbett made his first London appearance at the Oxford last week, getting away just as big as he did in the Provinces. Corbett, of course, is a big surprise, when instead of sparring, he just talks. The ex-champion bids fair to become popular during his stay in London. He has had ten or twelve weeks more tacked on to his London engagements by the London Wm. Morris office. He will be seen at the Pavilion to follow the Oxford and Tivoli.

Radie Furman was at the Oxford again last week with a monolog that someone must have wished on her. Radie can sing and dance.

Zona Vevey is in London playing the Paragon, and is quite the popular thing

at the East End Hall. She is doing one of the daintiest singing acts in the halls.

Little Tich, while dancing in his act in Belfast last week, dislocated his knee. The comedian will probably be laid up for a long time.

The London social season being over, or the occurrence of three fine days may be taken as reasons of business dropping off in all the halls in the West End of London. The Palace, Tivoli and Oxford are the three where it is most noticeable. Another reason for the slump may be the absence of well-known headliners, but anyway the fact remains.

Marie George, the popular pantomime comedienne, "tried out" last week as a music hall turn. Miss George is a good example of the musical comedy lady who is of no use whatever to a music hall. A very cute person is Marie, but as a single she will have her troubles.

The Hippodrome program for the second week shows nothing changed. The now house, along with the Palace and Coliseum, will make it easy for the big headline attractions of the countries. The "Hip" bill as it stands now is not a good looking vaudeville show, and they could use a few real vaudeville attractions.

Walter C. Kelly was offered an engagement at the London Coliseum to start Aug. 9, but "The Judge" was already booked for the big ship and couldn't see the offer.

Lottie Bellman, of Bellman and Moore, is about to appear in the halls as a single turn.

Dora Fellows, a legitimate actress from the States, announces her intention of going on the music hall stage here in a duolog.

Nance O'Neil has been engaged by the Barassford people for a tour in their halls in the provinces. Miss O'Neil opens to-day at the Hippodrome, Liverpool. Louis de Reeder is looking after her interests.

Arthur Prince is again back at the Palace with new material, and is going big.

Percy Henri has taken over the Pavilion Theatre for next week, furnishing five of his own acts to make up the vaudeville show.

Out of twelve halls on the Broadhead Circuit at present, only six are playing vaudeville. Broadhead's territory lies in and around Manchester and Liverpool.

Half a hundred people were down to see Ted Marks and Walter C. Kelly off at the train that carried them to the

Lusitania. Euston Station on that day was a great imitation of Broadway.

Ritter and Foster leave for the provinces this week, where they will remain until their trip to the Continent in September.

Britta Peters, the premiere of the ballet at the Alhambra, has been re-engaged for 52 weeks from Oct. 1 next, at that house. The engagement went through the Marinelli office, which originally brought the dancer from Stockholm.

HOLBORN EMPIRE.

London, Aug. 10.

A very slow and uninteresting program along with the warm weather made the evening far from lively at the Holborn Empire last night. It rested with Fred Kitchen, Vesta Victoria and Harry First to pull the bill up at different times.

The Donnas Trio, on the trapeze, worked slowly, and took a very much longer space of time than was necessary. The act lacked the snap that should be the feature. Tiger Lily is a colored girl, who did acrobatic dancing very well and looked very funny. Hers was not a comely make-up.

Talbot and Pierce are really taking themselves seriously, especially the woman. She has been doing a Japanese girl, and is trying to make a character out of it, falling short. The man is a British naval officer and a tenor. The combination works out.

Alice Hollander is another "Australian Nightingale." Ada Colley was at this house a few weeks back, and she sang under the same title. Texas Hattie is another colored girl who does an acrobatic act, but she does it on a slack wire. Hattie does all that is possible on the wire, and was very well received.

For some unknown reason George French did not appear, though he was billed. French would have been a help to the bill as comedy was lacking. The Tergerser Troupe of Tyrolean singers and dancers were not given enough time. The organization can sing and their yodling would go anywhere. The dance, though simple, was funny through the efforts of the men in the troupe. This little part should prove a big laugh anywhere.

Harry Levaime, a very eccentric comedian, seemed to please the audience. Levaime has a funny make-up, and tells "gags" that a good many others use. He claims to be the originator of them all, so it must be all right.

Fred Karno produces a new act called "Perkins, M. P.," with Fred Kitchen in the lead. It is lucky that Kitchen is there. Without him the act would never do.

Frank Leon and his medals were also there. Leon is a clog dancer.

Launceston Elliott, a great looking strong man, and evidently as strong as he looks, does a lot of showy feats. The audience fell for all of them.

Vesta Victoria, again back at the Holborn, was the same young riot as of old. The audiences there are crazy about that girl.

It did not take Harry First long to "get to" the people after Vesta Victoria's big hit. The act was a big laugh from start to finish, closing the show.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Aug. 10.

As foreshadowed a month ago the Marigny Theatre withdrew its revue at the end of July and has presented since Aug. 1 a good vaudeville program. Olga Desmond remains with her "artistic" (almost nude) dancing. Henriette de Serris' poses (billed as Canova's "Living Porcelains") go well; Lily Flexmore, splendid reception; Stuart, the male Patti (who was detained in Germany and was not on the opening bill) is much appreciated. The headliners are Fred Lindsay, who leaves on 15, in order to catch a steamer for Canada, where he opens in September, and Barnold with his dogs. Bright, equilibrist; the "Six Melody Makers"; Maxini and Bobby, with their acrobatic dog; Balzar, coin manipulator, also earn applause. Inez and Taki, an Italian couple singing imitation of bells, are somewhat weak, and the Mackways are too eccentric and ragged as knockabouts. Willard Simms opens at the Marigny for September. This hall will remain open through September, but it is possible that the other resorts of the Champs Elysées will close within four or five weeks. The open air season of 1909 has been a disastrous one.

M. Paul Lan has engaged Mlle. Polaire for the Moulin Rouge. She will appear in about fifteen days in a realistic sketch "Ma Gosse," by Y. Mirande and Henri Cain, which will be introduced into the present revue.

I hear that there are overtures for a tour by Harry Fragon through the United States. Fragon, claimed by every French-speaking nation, is English, but has lived for many years in Paris and made his first public appearance here. He speaks French even better than English, and his earlier style was very Parisian, while he is the author of several French songs which have been a great success. It was by accident that he took to the music halls here. Taking shelter from the rain one day in a small café, he sat down at the piano in order to amuse his friends. He proved to be so entertaining that the owner of the café asked him to continue, as it was drawing customers; arrangements were made for him to return the following Sunday afternoon, and so Fragon was soon able to secure an engagement at the European Concert (a small hall at the Place Clichy) and afterward three years at the Parisiana where he made a big name. Like Yvette Guilbert he has risen from the smallest halls in Paris (where salaries are low) to be a headliner. And there are others who have had similar beginnings here. Lima Cavalieri (of the Opera) started her professional career at a small café chantant.

The Marigny Theatre is decidedly *chic*, though indifferently stage managed. I hear numerous complaints from artistes of the stage management. There are waits of several minutes between each act. On Aug. 1 (when the new vaudeville program was presented) the audience was kept a quarter of an hour between two shows. It can be realized the impatience

of the people and the effect it has on the act when the curtain finally rises. Things run a little more smoothly at present—but the orchestra does not seem to catch the exact time of the Anglo-American music. Several managers have had trouble here on these lines, and it was only with difficulty that Marinelli at the Olympia, Neighbour at the Alhambra, and Bannel at the Folies Bergère finally got the orchestra to realize the importance of playing the score as it should be.

M. Vidal informs me that the Casino will reopen Sept. 15. If this weather continues he will do well to postpone it to Oct. 1. Building of the new Crawford skating rink has commenced, and posters are already out, although the place cannot open yet for some weeks.

We are now having a hot spell, but it has come rather late for the *al fresco* establishments of the Champs Elysées. The Parisians are all out of the city, *en villégiature*, and the rich Americans are doing other parts of Europe. Paris is still very full of visitors, but the greater number prefer a *pelerinage* to the Moulin Rouge (considered so very naughty, but is a respectable music hall to-day) or the Bal Tabarin. We have had an influx of many Americans during June and July, who spent their money on amusements freely. It can be stated that over 100,000 were in Paris last month, and considering only roughly that they spent \$4 per head on entertainments, which is no exaggeration, it will show the amount in dollars left behind. To this must be added money spent at hotels, night cafés and big restaurants, so it can be fully calculated that Americans have left behind them fully a million dollars during July. In June it was considerably more. This will explain how many of the halls try to cater for these generous clients. But what a failure at some! The vaudeville theatres more appreciated by the Anglo-Saxons are the Olympia, the Folies Bergère and the Alhambra. These are closed and there only remain the Jardin de Paris and the Marigny Theatre. At the former the program is not at all worthy of the resort. Although there is a unique entry price of \$1 for the promenade, the numbers, as a rule, are those we see at the smaller halls like the Etoile Palace, where they charge only nineteen cents.

Mayol, the French chanteur, serio-comic, opens at the Ambassadeurs on Aug. 14.—Aldrich also opens shortly at the Marigny—Mistinguette will soon leave the revue at the Moulin Rouge.

The prospectus of the Anglo-Parisian Roller Skating Rink, Limited, is published. The directors are Thomas Barassford and Geo. Westhead Parkinson, as already announced; the capital is \$15,000, in ordinary shares of \$5 each, for the purpose of leasing a plot of ground from Mme. Louise M. E. Gilbert, of 5,350 square yards, in the Rue d'Amsterdam, for 3 or 5 years (with option of purchase) at an annual rental of \$17,000, and constructing and exploiting thereon a skating rink, with café and

BERLIN NOTES

Berlin, Aug. 8.

The announcement made recently in VARIETY that Berlin would have a new music hall, almost opposite the Wintergarten, is now confirmed. A company has been formed by Mr. Thiessen, a multi-millionaire, who will erect on the ground of Friedrichstrasse (101 and 102), right opposite the station Friedrichstrasse, a high-grade Music Hall, including a café and an ice skating palace. The new building will open in September, 1911.

The Wintergarten reopens Sept. 17. Some prominent American turns will be featured in the opening bill.

Ethel Whiteside with her "picaninnies" opened Aug. 1 at the Apollo, Berlin, her debut in Germany. There are other "new acts" on the Apollo bill: "A Harem-dream," transformation act, with nine people, and Adolf Salge (former Seldoms), in a new posing act, with five women and two men.

Wilhelm Hagenbeck's seventy polar bears have been booked through Paul Schultze for the London Hippodrome for twelve weeks, with provincial time to follow.

Albert Schumann is making extensive alterations in his Berlin Circus at a cost of about \$40,000, while Mr. Busch is also busy in enlarging his stage for big productions. Both circuses will open in Berlin the middle of September. Jack Joyce, "the American Cowboy" is booked with Busch in Berlin for three months.

Richard Sawade, the well-known animal trainer, is preparing a new act, consisting of eight tigers, two lions and two dogs, which attracted the attention of the German Emperor lately at Hagenbeck's Tierpark in Stellingen.

Thomas Barassford, with a Mr. Parkinson from Blackpool, will open a roller skating rink in Dresden by the end of the year.

A leading Berlin agency received a letter the other day from Mr. Engelhardt at Magdeburg, the executioner of death-sentences in Germany, asking to arrange a tour for him in America at \$1,000 weekly. Mr. Engelhardt's features will be the different axes with which he carried out the sentences on those doomed to die for misdoing.

HARRIS IN UNIONTOWN.

Uniontown, Pa., Aug. 19.

The John P. Harris Amusement Company, of Pittsburg, will take charge of the West End Theatre on Sept. 1. It is presumed that vaudeville will be offered. The revival of roller skating in Paris, where there are over seventy theatres and music halls, is anticipated in the prospectus. Barassford's rink has the advantage of being more central than that of Crawford, and located close to Montmartre it will probably cater to a different public. Under these conditions there should be room for the two. Parisians will flock to anything new in the way of pleasure. If Barassford has anything up his sleeve for the future he will do well not to show his trumps too soon.

BILLY GOULD IN ATLANTIC CITY.

By WILLIAM GOULD.

Atlantic City, Aug. 19.

It seems as if I carry cold weather with me. Monday was regular "overcoat" weather here. All the theatres are doing S. R. O. I have visited a lot of seaside resorts in France, Belgium, Holland and England and I must say that for beauty, style and hotel accommodations Atlantic City is in a class all by itself.

It lays as far over the European resorts as Delmonico laps Childs'.

The big laugh among the theatrical colony here is the one that Trixie Friganza put over on Jack Norworth. Nora Bayes and Jack opened at Young's Pier and their billing matter was as follows:

"Nora Bayes, assisted and admired by Jack Norworth."

Trixie was playing for Louis Wesley at the Criterion and her billing matter read:

"Trixie Friganza attentively adored and admired by Nat. M. Wills."

Dasie is the headliner at Young's this week and has a splendid pantomime dancing act that is really a novelty. Gus Edwards held his end up in first class style and could have kept on singing indefinitely. He has a nice pleasing style and seems to convey the impression that he enjoys it more than the audience does. There is one great big find on this week's bill. Their names are Post and Russell. If they are not headliners before the end of this season I shall be very much surprised. They have the most original talking act I have heard in years. They are both wonderful dancers and acrobats and write their own songs and chatter.

The rest of the bill is above the average. Patrice has a splendid sketch that rounds out the best playing bill, so Ben Harris says, that he has had this season.

Elfie Fay is the headliner at the Criterion and sings six songs in her own inimitable way. The songs don't amount to much, but the comedy that this real funny woman serves to her audience during vocal endeavors is great. Rice and Prevost closed the olio and had the audience yelling during the last two minutes of their act when Jimmy Rice really goes to work. Jimmy has the bad habit of soldiering during the first four-fifths of their act. Matthews and Bannon are doing "The Battle of Too Soon" and do it very well. Matthews shouts a little too loud for this house. Perhaps he played in some large theatre last week and does not know how loudly he talks.

David Belasco's new comedy, "Is Mariago a Failure?" is one of the funniest and best comedies I have ever seen, and should run a year in New York. It is just as good to the legitimate as Post and Russell are to vaudeville.

REISLER THREATENS THE LAW.

John Reisler, the "Capitalized Barber," declares that he will make every effort to prevent the booking of "The Cash Girl" that he financed and which was sold at public auction recently.

John has been advised by counsel that he still holds a proprietary interest in the show and declares the Stair & Havlin offices have been warned by him that the first attempt to revive the production will meet legal opposition.

Clara Palmer, of "Havana," is to leave the production to rehearse with "Old Dutch."

NEW ACTS NEXT WEEK

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

Kurtis Roosters, American.
Jos. C. Smith and Ethel Donaldson, American.
Porter J. White and Co., Fifth Avenue.
Rowe's "Dancing Bugs," Fifth Avenue.
Hill, Cherry and Hill, Alhambra.
La Rose and La Gusto, New Brighton Theatre.

Gertrude Hoffman.
"Radha" (Oriental Dance).
18 Mins.; Full Stage (Special Set).
Hammerstein's Roof.

The complete program billing runs, "Exact, lifelike impersonations of the classic dances, as given by Miss Ruth St. Denis as Radha, a Hindoo temple dance, depicting the five senses; sight, hearing, smell, taste and touch." Following all the other dancers whose frank object was to startle the spectator with sensational wriggles and daring extremes of undress, it is altogether likely that Miss Hoffman has drawn her "Radha" too fine to attract the lasting attention of sated vaudevillegoers. This was true of Miss St. Denis' efforts when she played in vaudeville on this side a couple of years ago. Vaudeville refused to become excited over her "Radha," but the same dancer became something of a vogue during a series of matinees in one of the so-called "two-dollar" theatres in New York. In general, Miss Hoffman has followed Miss St. Denis, although the frank announcement of an impersonation absolves her from any accusation of plagiarism. Following a series of lantern slide descriptions, the rise of the curtain discloses a scene in a Hindoo temple, richly colored and lighted in subdued shades of orange and red. Six brown men sit cross-legged about the stage. Two doors at the back open and the dancer is seen seated Oriental fashion in a shrine within. Following certain ceremonials in dumb show by the priests, she comes to life. The dance follows. There is little dancing, rather it is pantomime representing by the use of symbols the various senses. The movements are slow and sinuous, but there is never a suggestion of a "wriggle" and not a detail that could by any possible stretch of imagination be taken as offensive. The costume is striking in a bizarre way. A sort of jacket of cloth of gold, resembling a bolero, covers the shoulders and torso to within three inches of the waist line. From the waist line to just above the knees there are tight-fitting trunks covered with a filmy sort of spangled veiling drawn in tight. From the waist to the edge of the jacket and from above the knees down there is only the light brown make-up. At the conclusion of the dances "Radha" returns to her niche in the shrine. An augmented orchestra under the direction of Max Hoffman added a good deal to the effect. Monday night's audience seemed to be a little puzzled over the act, and returned little applause. *Rush.*

It is intimated in a Shubert press sheet this week that a "surprise" in the forthcoming Lew Fields' revue will be the English "Pony Ballet" playing bagpipes. The "ponies" are now with "The Midnight Sons."

NEW ACTS OF THE WEEK

Flying Martins.
Aerial.
4½ Mins.; Full Stage.
Fifth Avenue.

That "four and one-half minutes" looks as though they were cutting the running time down pretty fine. Well, it is, but the Martins manage to squeeze in more in that short period than most of the other acts, who utilize double and even triple the time. It is needless to say that the boys waste no time with the handkerchief or posing. From the moment they leave the floor they are working with a speed and good nature really exhilarating. Both boys are singing with the music or dropping harmless remarks that go with the spirit of the specialty. The work consists entirely of long swings out over the audience, and are all of the hazardous-appearing sort. The bearer is not a whit larger than the flyer, handling his partner with sureness and confidence. It is rather remarkable to note the indifference with which the pair go after their tricks. The Flying Martins opened the show at the Fifth Avenue Monday night. It is a surety that no act has ever done better in that position in that or any other house. The applause ran through the entire act, and was spontaneous, coming from all parts of the theatre. The Martins are the best proof to be offered that speed in acrobatic acts is more valuable at all times than any "stalling." The Martins will open the eyes of many who think they know something about aerial numbers. *Dash.*

Spenser Kelly and Marion Wilder.
Songs.
15 Mins.; One.
Majestic.

Placing Spenser Kelly and Marion Wilder to close the show at the Majestic where they are "breaking in" was a hard task for the couple. They followed songs and singing, illustrated and other kinds, and the audience was in a comatose state to judge quality of voices by the time they appeared, even if the Majestic vaudeville audience is ever able to judge anything that is not as plainly put before them as the moving pictures. Mr. Kelly was formerly of Kelly and Rose. Two duets are sung, one at the closing, a medley of ballads, brought up to date, with some patriotic excerpts intermingled. It is an excellent arrangement—in fact, so good that one or two snatches of old-time ballads should have been extended. There are also solos, Miss Wilder having a "moon" song, pretty in melody and with some bright talk between verses. She is a handsome woman, well dressed and carries herself in almost a stately style. It is a singing number to command attention, and should be given an opportunity in the early portion of a first class bill. Mr. Spenser might attempt to contrive some way which would render the leaving of the stage by either unnecessary, since neither makes a change, the act being "straight" throughout. At the first "good" showing it could be decided upon also if the opening duet selection could not be improved upon. *Some.*

Herbert Lloyd and Co. (6).
Comedy.
16 Mins.; Three.
American.

Herbert Lloyd was one of the two real hits on the American Roof Monday night. It was rainy and disagreeable; the audience was small in numbers and lacking in enthusiasm; the Roof at any time is never lively with applause, and for Mr. Lloyd to get away with his all comedy-singing-juggling-novelty act under the circumstances speaks more for it than anything else could. To those who saw Mr. Lloyd the last time he appeared here, the present turn is not altogether new, though the company of six (including four good-looking young girls and two boys, one of whom did a brief and laughable travesty on "Salome"), has not shown on this side before. It is Lloyd's first appearance in New York for some time. Opening with his "Seeing New York," a ridiculous black and white illustration on a narrow moving strip of white linen of New York's principal points of interest, Mr. Lloyd sang "Are You the Girl from Delmonico's" or some such title. Two or three "plants" were employed, with each of the company afterwards walking across the stage. It made an excellent start which the "Salome" bit helped along through laughter. From this on, Lloyd went at 'em. He arrived minus his automobile (on the Roof), but with his three or four million-rhinestoned suit with top coat. Underdressed for comedy all the way, and with a lightning change to a Scotch costume at the end, Lloyd kept himself busy every minute. Tearing out his hundred vests or so was a big scream. His "impersonations," including "No good, Napoleon," went well, though Mr. Lloyd isn't using the catch line as conspicuously as formerly. The encore was a Highland dance by a sextet with Lloyd. It could be improved upon by something substituted for it, for the dance is neither lively nor alluring, though the house liked it. Lloyd is a genuine comedian; everything he does for fun is funny, and the more finely drawn the audience, the better Lloyd will always go. *Time.*

Leo Donnelly.
Talk.
13 Mins.; One.
Fifth Avenue.

After listening to Leo Donnelly for twelve minutes, which he consumed in relating his experiences while a newspaperman in Philadelphia, and ready to say a lot of good things about him, he came right out in the spotlight, slipping over Clifton Crawford's "Gunga Dhin." Of course many may think that Kipling wrote it, but vaudeville knows Crawford did. Leo just the same, ain't a bad little feller and yer got to hand him nice things. Working in a good looking sack suit Donnelly tells a number of amusing stories, some new and others not quite so. The audience accepted them all in good part, sending the Reporter-Monologist away happily. Leo's work is still a bit unfinished, and is just a trifle too slow, but with time and the replacing of "Gunga" Leo will be all right. *Dash.*

Dolly Connolly with Percy Wenrich.
Songs.
17 Mins.; Two.
New Brighton.

Whoever framed up Dolly Connolly's specialty for vaudeville had a very good idea of Miss Connolly, and just as good a knowledge of vaudeville. The selections are all light and tuneful with just enough of the "rag" strain running through them to keep all toes a-tapping. Miss Connolly's voice is essentially a "ragtime" one. It just gives that impression to everything she sings. If she attempted the "Holy City" it would come out with a swing to it. That does not mean that it is of the "shouting" sort for it is not. There is much sweetness to it and always pleasing. One extremely noticeable thing was the singer's enunciation. Every word was easily caught in the farthestmost corner. Five songs were sung Wednesday night, the singer changing for each. The several costumes worn are all pretty and becoming. Miss Connolly received no little applause on her costumes and rapidity of the changes. A little surprise in the form of an eccentric dance after the fourth number brought diversion at just the right spot. Art wondering what became of Percy Wenrich all this time? Well, Percy was right at the piano during the proceedings, playing Miss Connolly's accompaniments. He joins the singer in their closing number, leaving the playing to the orchestra. Mr. Wenrich plays only one selection of his own, a good idea, and incidentally "Dublin Daisies" (the one) is a very good number. On second at the New Brighton when the audience was not yet seated Dolly Connolly with Percy Wenrich were a big hit. *Dash.*

Lester Brothers and Creighton Sisters.
Acrobatic, Dancing and Posing.
19 Mins.; Full Stage.
Henderson's.

Lester Brothers and Creighton Sisters embody two distinct specialties in the one act. The sisters open with the conventional "sister" song-and-dance thing, doing fairly with each. The girls look and dress well. Their dancing was injured at Henderson's, due to following an exceedingly good two-men dancing team, which made their work look pale in comparison. The girls have one costume change. The Lester Brothers follow with an exceedingly good acrobatic act. Hand-to-hand balancing and ground tumbling receive equal attention. Both are neatly executed. At the finish the four are together for a series of poses, finishing with work by the quartet on the climbing rope. The posing is done in the usual white dressing, the principals wearing white wigs but not using the chalk. They would do better to go into it further, making up their faces and securing at once a better collection of wigs. Those now in use give an extremely poor impression. A better arrangement for showing the poses might also be installed. A platform of some sort would give a much better effect. The specialty should be condensed to fourteen or fifteen minutes, which would give it needed speed. *Dash.*

Victoria and Georgetta, hand balancers, who dance upside down as well, arrived in New York this week. They open at the Majestic, Chicago, Aug. 23, placed through the Marinelli office.

Felice Morris & Co. (s).
"The Old, Old Story" (Comedy Sketch).
 20 Mins.; Full Stage (Parlor).
 West End.

"The Old, Old Story" is the output of the Orpheum Circuit Production Department. It reflects the growing opinion that nothing is too finely drawn or too subtle for the comprehension of vaudeville audiences. There are passages of obvious comedy, but you have to dig for the essence of its humor. It goes without saying that the West End audience was not up to this mental task. In the higher class houses the audiences should respond more quickly. For the Orpheum Circuit's purposes "The Old, Old Story" should be a valuable property. Felice Morris is the daughter of the late Felix Morris. It is a long time since vaudeville has seen a more skillful comedienne in a role verging on farce. It was due as much to her individual work as to the congenial surroundings she found herself in that the sketch impressed itself upon the wise visitors from the down town theatrical world. The story is feather-light. It concerns a newly married pair, Alice and John. John is an unmitigated pup who plays the masterful husband and thinks himself the lord of creation. Alice is the bungling amateur housekeeper. Alice's father is the third member of the household, quite as much afraid of the domineering John as Alice, and in sympathetic accord with Alice. The obvious comedy centres in Alice's cookery. Just as she has prepared the evening meal John strides in. Everything goes wrong. The potatoes are burned, the table clumsily set and as the crowning climax the chicken has been roasted with the claws still on and without the ceremony of what Alice calls "being excavated." John roars and rages; Alice weeps and apologizes, while father stays discreetly in the background. Between sobs Alice recalls to John the sweet ("mushy" would be better) promises he made to her during the courtship days. "Huh," says John, "I never said such rot, I flatter myself I'm not altogether a fool." Papa enters at this point with a phonograph and a record of a "sloppy" conversation between Alice and John before they were married, and sure enough John, the masterful, is just as "mushy" as a human can possibly be. So everything turns out happily. John agrees to take up the newly married white man's burden and speak no more of the meals that "mother used to make." *Dash.*

Three Dolce Sisters.
Songs.
 11 Mins.; One.
 Henderson's.

The Three Dolce Sisters, after making a good impression on their entrance, do nothing to carry the thing through. The girls look well and what dressing they use is good looking, but there is hardly enough of it. The girls make one change only from light tailored suits to plain ankle length dresses, which, while not elaborate, are becoming. The singing of the three is strong, and had it some good dancing to back it up would place the girls in good shape for vaudeville. *Dash.*

Martin Beck will return to New York around Sept. 1. He is in Paris this week.

John Neff and Carrie Starr.
"The Brain Storm Comedian and the Telephone Girl."
 18 Mins.; Full Stage (Special Drops).
 Henderson's.

John Neff has taken a partner, and extended his erstwhile specialty into an eighteen-minute arrangement of songs and talk of much merit. The comedian carries a special transparent drop hung in "two" showing the interior of a musical conservatory. The man goes directly into his "musical" specialty, in which there is everything but music. Neff has improved his "kidding" of the instruments a great deal, but there is still much room for advancement in the capital idea. He should go further and secure the best looking bunch of instruments available, getting as near the look and atmosphere of a musical setting as possible. (This should be done, even if the act had to play in "three" by reason of the set.) It took the audience some time before they realized that the comedian had no intention of playing upon the instruments, but when they did get it, the laugh was big and prolonged. A telephone call interrupts the man's last attempt. Answering the 'phone, the lights are on the back drop, and through the transparency (another exceedingly good drop, showing the exterior of the telephone exchange) is disclosed, Miss Starr as the telephone operator seated at an open window. A funny exchange of talk is brought forth here in quite a novel manner, closing with the comedian "dating up" the operator. The drop in "two" is raised, and the couple meet in front of the exchange, where more talk and a song sends Neff into his eccentric dance, which makes the finish. Neff and Starr have the foundation of a first-class specialty, and if the man will go in stronger for his musical bit and change about a couple of old songs now being used, the act should hear from the better time. *Dash.*

Lola Yberri and Louise Taylor.
Songs and Dances.
 16 Mins.; Three (Special Set; Curtain).
 Majestic.

Lola Yberri has grown thin within the past year, so, of course, she is dancing better now, and without the aid of a "sketch" foundation. Miss Yberri just changes her clothes and dances—doing both five or six times. While Yberri is changing, Louise Taylor, late of Adamini and Taylor, sings. Miss Taylor is a large woman, much larger than Lola. When Lola is changing Louise is singing, so there's something doing all the time, the two only appearing together for the finale, when Lola does one of her best dances, suggested in dress and execution by the "Hunt Dance" of Genee, but without the toe steps. Just previously Miss Yberri did an "oriental" number, and in the present dancing craze she should elaborate upon this, for the act as now made up is about sufficient for just the time she is playing on at present. The Oriental and concluding numbers only, with Miss Taylor's songs cut down to the requisite number, they should become a big-small time feature. The setting is a red plush curtain with a cabinet opening, from which each makes her first entrance. Miss Taylor scored the hardest with "Carrie Marry Harry." *Sime.*

Sam Liebert and Co. (s).
"The End of the World" (Comedy).
 33 Mins.; Three (Interior).
 Majestic.

"The End of the World" with Sam Liebert, Alex Carr or anybody else is a tiresome thing for thirty minutes or over, especially after the first time seen. The sketch never amounted to anything anyway, excepting as a shining light in a burlesque olio, but Carr managed to "put it over" for a few weeks after that, although he wearied everyone by loving the stage too long. Liebert and the piece are all right for the small houses. They can't go beyond. It's a good act for the smaller houses, as it takes up the time of about three average turns. Liebert follows Carr as closely as he can. Carr has a little something on Liebert as a Hebrew, but not so much at that. Liebert's two assistants, a boy and a girl, don't help him any. They have committed the manuscript to memory, and the young man has some idea of delivering dialog (which really "makes" this piece). The girl isn't at all bad looking. Liebert had better conclude to remain on the popular-priced circuits if he is determined to continue offering "The End of the World." *Sime.*

Three Copelands.
 16 Mins.; Full Stage.
 Henderson's.

The Three Copelands should hang their special drop in "one" instead of using the full stage, which they are now doing. There is no reason for it. Two men and a woman compose the trio. They dress in sailor costumes, and carry a drop of the sea with a huge rock painted in the centre. It may have been the Rock of Gibraltar; a knowing "little party" in the audience said it was, and she makes few mistakes. The singing does very nicely, the trio accompanying themselves on string instruments. One of the men delivers a five-minute monolog which the audience found extremely funny. A little enthusiasm upon the part of the principals would help. The woman especially would make herself better liked if she were to show a bit of friendliness. A "coon" song, "Brady," is featured on the program, but it did not stand out above the other selections. The act will do nicely for the smaller time. *Dash.*

The Havelocks.
Juggling.
 15 Mins.; Full Stage. (Special Set.)
 Brighton Theatre.

Using the familiar restaurant setting the Havelocks, two men, have contrived to put together a routine that possesses a goodly amount of novelty. The pair work as waiter and guest, the waiter doing very little juggling. His comedy and general assistance makes him invaluable to the offering, however. The juggling is well taken care of. One feature trick of a big juggling act seen in New York recently was turned off as though it were the easiest thing the Havelocks did. Throwing an egg from the floor, from between the heels and then catching it upon a plate without breaking brought the pair two separate rounds of applause. The team could try working a little faster, the juggling has speed enough, but the pantomime between is slow, giving a dragginess that should be rectified. *Dash.*

Howard Truesdell and Co.
"A Corner in Hair" (Comedy)
 23 Mins.; Full Stage.
 Brighton Theatre.

It would hardly be fair to say that "Billy's Tombstones" suggested "A Corner in Hair" simply because one man didn't want to marry as his front teeth were false, and another was afraid to marry because his top hair was false. However, the handling is so entirely different and the suggestion lasts but a second. "A Corner in Hair" is farce; farce of the broadest kind. Yet with it all the sketch will probably be a big laughing number. It has a good start, sags a bit, takes another rapid whirl, finishing rather slow. What is needed is a great big laugh right at the finish. It won't do to keep the audience laughing for fifteen minutes and then leave them quiet at the finale. The act runs too long also. With four or five minutes out, the sag periods might disappear. Howard Truesdell is the star at all times, and he gets right into the farcial spirit of the piece, treating the role just as it should be. Gordon Burbury gives good support as his friend. Rose Tiffany plays well enough but does not look the part. There is a servant girl also. "A Corner in Hair" will make them laugh; probably more in some houses than in others, but all will laugh at it. *Dash.*

Tommy Dugan.
Singing Monolog.
 16 Mins.; One.
 Majestic.

Monologists like Tommy Dugan may expect to either stand still or go backward. They can't advance, for they have no originality in method nor enterprise (or money perhaps) to secure material of their own. That they receive applause, but even becoming the hit of the bill in a popular-priced combination vaudeville and picture house isn't a line upon their ability, for if the audience knew enough to distinguish good vaudeville in these theatres, they would recognize the material in use by those who take what they wish from others without permission. Dugan is one of the best "choosers" heard to date. He has selected matter which must make good because of its merit, it having been thoroughly tried out by those who paid for it originally or wrote it themselves. At the Majestic this sort of stuff (and there was nothing Dugan said, sung or did not readily be recollected, excepting a recitation) brought him both applause and laughter. Dressed in a comedy messenger boy make-up, Dugan depends upon his material alone. He has nothing else. The recitation, a pathetic story of a horse thief with a comedy finish, became comedy all the way through Dugan's delivery. Dugan might better stop using this though a big laugh for him, for his delivery exposes his own limitations. In acknowledging that Dugan is a good "chooser," it was with the reservation that during his act he said "I will now sing my latest song, 'Where Has My Lima Bean?'" Dugan probably missed a few shows when very young and picked that by mistake from someone who was as hard up for "new stuff" as he is. *Sime.*

Fourreaux and Marretto, a foreign riding act, will be one of the opening circus attractions at the Hippodrome.

Jack Inglis.
Songs and Stories.
15 Mins.; One.
West End.

Jack Inglis has taken a little bit from the style and material of many different vaudeville artists. Mostly he has followed George M. Cohan, but the Yankee Doodle comedian has no occasion to feel abused. Pretty much all the light comedians are represented in the routine, not forgetting Harry Fox and Carter DeHaven. One Tommy Dugan, also a singing monologist, is going to have a nice time of it the last three days of the week. Tommy was at the Majestic the first three days and was scheduled to finish out the week at the West End. The humor of the situation is that both Dugan and Inglis use the same finish, a recitation with a tragic theme up to the last line which has a "snapper." If Dugan handles it any worse than Inglis he should retain it as a comedy feature. Inglis does every possible violence to the rules of elocution. He doesn't recite, he sings the verses after the manner of school children reading in concert from their primers. Inglis can't talk effectively and might as well give up the attempt. His song (Carter De Haven's) "I'm the Kid that Locks Up and Opens Broadway" and a dance were his best efforts. That ought to indicate his place.

Rush.

Halligan and Ward.
Conversation.
15 Mins.; One.
West End.

Halligan and Ward is the newest arrangement of the act formerly shown by Wynn and Lewis. Halligan is the comedian of the Wynne and Lewis arrangement with Jack Lewis, and Ward is a brother of Fred Ward, formerly of Fields and Ward. Except that several points in the routine of talk will have to be expurgated, and that the final song will have to be toned down, the new team are capable of taking up the place filled by either one of the former acts. Halligan is a first-rate comedian. In the new combination he has fuller scope and makes the best use of his opportunity to spread himself. The pair do not follow the Wynne and Lewis routine, the principal detail held over being the ridiculous burlesque of a hat. Halligan even has stopped overworking that catch line. He is funny all the time, working in a quantity of extemp. matter, all of it good for laughs.

Rush.

Eula Burrelle.
Violinist.
12 Mins.; One.
West End.

Before Eula Burrelle will show up as a candidate for real vaudeville she will have to acquire a stage presence. Until then she will continue to be a parlor entertainer. Eula has ample command over her instrument, but this alone does not make a vaudeville act. She enters slowly and never for a moment displays any sign of animation. Dressing in Gypsy costume a la Nonette, the dress lacks the picturesqueness of the other young woman's. A practical education in stage deportment, gained by actual playing in the smaller houses, is Miss Burrelle's immediate need.

Rush.

"Grand Opera Kids."
Songs.
14 Mins.; One.
Henderson's.

The "Grand Opera Kids" is rather a deceiving title given to a male quartet. Though they wear "kid" knickerbockers and roll collars, but one could be mistaken for a boy. The "Grand Opera" is in the selections, with one exception all from the more or less well known operas. There is a certain amount of kind applause attached to these grand opera things, and even when indifferently rendered they raise more or less of a fuss. There isn't anything to say against the singing in this case, but it is uncertain whether a vaudeville audience will stand for all the heavy matter. The Henderson audience, not a criterion by the way, liked the exception much the best of all sung. It was at the close of the act, a very good number very well done. It may be hard for the "Grand Opera Kids" to follow the many good "straight" singing fours that have shown on the big time. They should do nicely on the smaller circuits.

Dash.

Armstrong and Ashton.
"Sister Act."
16 Mins.; One.
West End.

Armstrong and Ashton make up a neat little "girl" number for light place. Both are on the plump "pony" style of feminine architecture. One dresses as soubret, the other in male attire. The absence of a snappy dancing routine takes a good deal away from the act, which is made up for the most part of singing. A duet at the finish was their best number. Neither has a good enough voice to carry off a solo. One of the pair does a fair impersonation of Harry Lauder singing "Daisy." A change into the Scotch comedian's military rig and back to the same soubret dress as worn at the opening was the only costume change. Their appearance is the girls' stand-by.

Rush.

Corcoran and Dixon.
Songs, Talk and Dances.
14 Mins.; One.
Henderson's.

The big wet night audience on Tuesday at Henderson's certainly fell all over themselves about Corcoran and Dixon. It is doubtful if there has ever been an act in the house that did better. The reason for it was the boys put over very snappy singing and dancing. They talk also, and this is where the team falls away. Fortunately the talk comes at the opening, and the first-rate dancing at the finish overshadows the memory. They work in blackface with the usual "straight" and comedy ends. Both are extremely good, the "straight" being a top-notch in his class. The comedian while sticking to dancing for his comedy is just as good. He puts over a couple of eccentric dances that are wonders. Two minutes of bright talk for the opening will place the act in readiness for any of the larger time.

Dash.

Antoinette Le Brun, of the Grand Opera Trio, is due to return to New York Aug. 23, after spending the summer abroad. Fritz N. Huttman, of the act, and his mother, have also been on the other side.

OUT OF TOWN.

"The Eagle and the Girl."
20 Mins.; Full Stage (Special Drop and Set).
Trocadero, Chicago.

"During the reign of Caid Muzin, ruler of Egypt, a sacrifice of thankfulness was to be offered to the gods for much prosperity in the land and Sheeaboth Zuleika, a beautiful virgin, was chosen for the sacrifice, with other maidens to attend her in the ceremonial. A terrible storm arises. The Evil One appears and attempts to beguile the fair Zuleika. Her soul is saved by the Good Fairy, who dispels the Evil One with her magic power and causes Zuleika to be rescued by a gigantic eagle soaring in the heavens." This explanation of the act is thrown on a slide. The audience is given plenty of time to read it. Familiarity with the story to be conveyed greatly aids in this instance. The curtain rises on a scene, certain of applause. Mountains loom up in the distance and moving cloud and moon effects make a pretty stage picture. An eagle darts across the stage, bringing to those in front a realization that the story of the sacrifice is being told. Nine girls appear and an Egyptian song is rendered. Then Hattie Beston (Zuleika) sings supported by the chorus of eight. At the conclusion of her song, she climbs the mountain and reclines so that a portion of her body is visible from the auditorium. A storm arises, the cue for the Evil One to appear. William Shone has this role and sings "Will of the Wisp" very well. His number gives the girls time for a change of costume and they follow with an imp number, led by Luella Temple, who adds a very clever dance. The Evil One returns amid thunder claps and is met by the Good Fairy (played temporarily by Frances V. Grey). Darkness succeeds the light and a big eagle is seen to pounce down upon the maiden. It carries her out into the auditorium where she sings. There are no lights excepting in the eyes of the eagle and a small one the girl holds which makes her face visible. The eagle can be thrown out a distance of 35 feet. The act is an evolution of the offering introduced with the stock burlesque at the Trocadero about the middle of May. In its various forms it will have had 200 performances at that house when it takes the road. Vernon Bestor wrote the music and J. Duke Jaxone is responsible for the act. When the small stage is considered the original showing of the production is very creditable.

E. E. Meredith.

Ed. Morton.
Songs.
14 Min.; One.
Shea's, Buffalo.

Ed. Morton is making his first appearance in a "straight" singing act here. The dress suit addition to the offering in place of the brown clothes and russet shoes is a marked improvement. Morton sings three songs, "Carry," "Ireland Isn't Ireland Any More," and "My Cousin Caruse." His singing of the last named holds him for another, "The Strawberry Man," already quite familiar here, but Morton's enunciation and interpolation of lines makes it a great finish for him. He is easily one of the hits of the week's bill.

Buffalo.

Trixie Friganza leaves vaudeville this week to return to "The American Idea."

Alfred Gill, Jr.
Violinist.
20 Mins.; One Special Drop.
Proctor's, Newark.

Manager Robert C. Stewart, of Proctor's Newark, brought out a new act this week which caught the house by storm and gave a young Newark lad a big start in vaudeville. It is a meritorious pictorial musical offering by Alfred Gill, Jr., a talented violinist, who is the son of Alfred Gill, a leading Newark commission merchant. The young man is not new to the sensation of appearing in public, but this is his first ambitious effort and it won the heaviest applause of the bill at both performances on Monday. Gill, about seventeen years old, ranks among the best violinists of this section, having the finished touch of older hands and playing with almost faultless technique. He first appears in a specially-lighted cabinet framed by a beautiful curtain. The stage is dark. As he commences his second number it is softly lighted. In another number a series of colored pictures dealing with scenes in the Southland, the Civil War and the Revolution are shown as he plays a medley of American airs. The act is somewhat novel and pretty, aside from the excellent playing of the youthful artist.

Joe O'Bryan.

Essie Ingersoll.
Songs.

10 Mins.; One.
Empire, San Francisco (Week Aug. 9).

When Essie Ingersoll sings, as she does little else excepting to accompany herself upon the piano, she seems to lack confidence, tending to give her an awkward stage poise. When accompanied by the orchestra while singing, Essie has trouble with her hands. The choice of selections has not been in good judgment, one song especially verging quite broadly. Miss Ingersoll is in need of coaching to prevent the dragginess so very evident at present in her act.

Fountain.

The New York Hippodrome, to reopen Sept. 4, will have three changes of the circus bill during the season, once every twelve weeks, on November 29 and Feb. 21. A feature of the new production to be shown at "The Hip" is said to be an immense steamship, the largest "prop" ever built for a stage.

William Masaud has opened a vaudeville agency in the Long Acre Building, New York, naming it the "Variety Booking Agency."

Joe O'Gorman, the Irish comedian, and formerly president of the Variety Artists' Federation of England, would like to "try out" in New York for a week or longer, according to report, and has submitted the proposition to London agents, who have passed it along to the local managers.

"Charlie Wood and his 'Stage Struck Kids' in 'Boys Wanted,'" is to be the billing for a new act gotten out by Charlie. Joe Wood's "kid" brother. Five boys and a girl make up the turn.

Sid Horner is framing up a minstrel act for vaudeville. The "black ring" will be arranged to give an illusion of having fifty players.

LAWYER McDONALD QUILTS THE MOTION PICTURE PATENTS CO.

Hands in His Resignation as General Manager to Take Effect Sept. 1. Probably Pressure from Biograph Co. and Western Men Forced Move.

D. McDonald, general manager of the Motion Picture Patents Co., has tendered his resignation, it is reported, to that concern to take effect Sept. 1. It has been accepted, and the general manager will retire from the post on that date. He is now on a vacation in the North Woods. Mr. Kupperman, a former European representative of the Biograph Co., will replace him as general manager.

It is the general opinion among picture men that McDonald's exit was caused by a general dissatisfaction with his methods by the Chicago manufacturers and the Biograph Co. McDonald since his first connection with the picture business has been an adherent of the Edison group. It was due to their influence that he was appointed to the post of secretary to the Film Service Association. In that position he did not make a great many friends.

When the Biograph-Edison coalition was formed and the F. S. A. reduced to the level of a social club, McDonald was given the general manager's desk, although his position carried with it no great amount of power. He was not authorized to accept or reject a license, and could not on his own initiative make any important move. All matters that arose for decision had to be submitted to the officers of the Patents Co.

McDonald was charged with the business of systematizing the routine work; of collecting and accounting for the payment of royalties from the exhibitors. He handled this assignment so slowly that the concern spent several weeks in making public apologies for its inability to answer its mail or to keep such accounts as would make possible the prompt issuing of licenses.

The office has now been in operation eight months. Only lately was the service perfected so that the royalties were received and accounted for by Saturday of the week in which they were due.

Robert Marshall, the office manager, has also retired from the Patents Co.'s headquarters. He was notified at three o'clock one afternoon recently that his services would not be required after a certain day. An hour later Marshall departed.

NATHAN SELLS CINEPHONE.

Ben Nathan, the Londoner, has disposed of his Cinephone to the Film Import Co., which is offering territorial rights to it for sale.

NEW CHICAGO RULES.

Chicago, Aug. 19. The new building code covers the moving picture theatres and says the structures must be of brick or stone, containing incombustible walls. The capacity is limited to 300. Incombustible screen walls must separate the enclosed parts of the stage from the auditorium, and all new shows must be given in buildings not more than four feet above the street level. The regulations also apply to the operator's booth.

HAS NEW COLORING PROCESS.

Trenton, N. J., Aug. 19. A new process for the coloring of moving picture films is claimed by Dr. Herbert Linde, connected with the Electro-Chemical Laboratory of this city. Arrangements are now being completed to supply the trade, it is said.

CAMERAPHONE CO.'S SCHEDULE.

The New York Times this week reported the following:
Schedules in bankruptcy of the Cameraphone Company, manufacturers of moving picture phonographs, at 573 Eleventh avenue, filed by J. A. Whitman, President, show liabilities of \$58,229, of which \$883 is for wages to thirty-four employes, and nominal assets of \$42,190, consisting of stock and materials, \$3,655; machinery, \$4,319; accounts, \$29,854; cash on hand, \$10; cash in the Commercial Trust Company, \$1,673; cash in the hands of attorneys, \$2,679 claimed as setoff for professional services, and three patents, value unknown. Among the creditors are Clarence E. Jones, \$20,000; McCormick Brothers, \$7,500; McCormick, Davis & Filar, \$6,000; Commercial Trust Company, \$5,000; Robert & Davis, \$4,882, and Samuel Emory, \$1,000 for loans.

ANOTHER SPASM BY THE SEA.

Atlantic City, Aug. 19. Another reform spasm has struck this sea shore. Last Sunday everything was declared closed, moving picture places included as well as vaudeville shows. A few months ago the authorities became righteous, and threatened to close down on everything. That streak of goodness lasted two weeks.

BUILDING A WINTER HOUSE.

Cortland, N. Y., Aug. 19. The Dillon Brothers Amusement Co. which has been formed to incorporate for \$50,000 will build in the rear of the Opera House it now operates here, a building to extend 150 feet back from the rear of the theatre, facing on Groton Avenue and running to Lincoln Avenue in the rear. The seating capacity will be 900. Moving pictures and perhaps a vaudeville act or so will make up the entertainment. The building is to be erected to prevent conflict between the legitimate attractions booked in the Opera House for the season, and the picture policy which has been successful there for the past summer.

The Dillon Brothers may take over the management of the legitimate houses at Binghamton and Gloversville, N. Y. The Opera House, Cortland, books independently.

Carl Laemmle is expected to return from Europe this week.

The Unique Film Exchange has been organized in New Orleans to handle "independent" film. Geo. W. Fox and T. H. Cross of that city are in the concern.

SETTLES COPYRIGHT POINT.

Cincinnati, Aug. 19. The United States Circuit Court of Appeals for the Second District has held in the case of Harper & Bros. vs. Kalem Co. in the "Ben Hur" action that the reproduction of a copyrighted book by means of moving pictures is an infringement of the right to dramatize the book, and of a sole right of performance on the stage granted by the owner of the copyright.

The court said that a series of photographs on a film 1,000 feet long constituted a single picture, capable of copyright as such, and did not infringe on the book or drama, but when the film was thrown upon a sheet reproducing the action of actors and animals, it became a dramatization and infringed.

A NEW FILM FACTORY.

New Orleans, Aug. 19. At Vicksburg, Miss., a Dr. Gimble or Gumble has erected a moving picture plant, very quietly but very completely, according to report.

The factory will turn out its first reel for the market by Sept. 10, according to the advices, full information being unobtainable just now.

PATENTS CO. DROPS EXCHANGE.

Toledo, O., Aug. 19. The Superior Film Exchange of Toledo has received official notice that its license under the Patents Co. has been revoked, and no more films from the associated manufacturers will be shipped them. The Superior people were in negotiation with the Independents before the Patents Co. revoked their license.

St. Louis has evolved a new system of inspection of moving picture theatres. All the policemen of the department have been instructed to make frequent inspection of the shows on their individual beats, reporting any violation of the regulations. The ordinance recently passed at the instance of the Building Commissioner was read in each police station when the policemen turned out for the two shifts.

MOVING PICTURE REVIEWS

"A Heroic Father" (Pathé).
The chief merit of this production is that it is splendidly colored, one of the best bits of color work that has been noted in a long time. The story is hackneyed and unconvincing. The time is set somewhere in the eighteenth century, which gives opportunity for attractive dressing. A small child, apparently the son of an English nobleman, walking near his home in charge of his nurse, is kidnapped by a band of Gypsies and carried to their hiding place in the hills. The father is notified that he must appear in a lonely spot and give ransom. He goes to the rendezvous, is blindfolded and led to the camp of the Romanies. Here the cloth is taken from his eyes and the child brought forth. The father gets possession of a pistol and in a fight that is almost laughably a sham, knocks down five or six husky Gypsies and makes his getaway. In chase on horseback follows over rough country until a friend of the father springs from behind a tree and shoots down three or four of the pursuers. There are a few inaccuracies, as for example, the circumstance that the obliging friend was dressed in eighteenth century clothes and did his fighting with a modern repeating rifle. Also the Gypsies rode in Nineteenth Century English hunting saddles. RUSH.

"With Her Card" (Biograph).
"With Her Card" is a dramatic production with a well-drawn story and a fine dramatic climax. Two stock brokers are rivals for the hand of an actress. One she loves, the other she tolerates with thinly disguised displeasure. The loved one throws her over for a society belle. In revenge she promises to marry the other if he will compass the financial ruin of his rival. He does so with completeness and dispatch, and the victim is about to commit suicide. The actress demands that her loved one's fortune be restored and sends

back a packet of bonds with her card. Meanwhile the society belle has thrown him over upon learning of his losses and he turns back to the actress but too late, for his rival has her by a cleverly arranged bit of strategy. The actress apartments form an unusually good bit of interior scene construction and one broker's office is equally good, the detail in the latter being well handled. Altogether the picture is a highly interesting reel. RUSH.

"Hungry Actor" (Lubin).
"The Hungry Actor" is a short "filler" running only about five minutes. For this time it makes a fairly laughable comedy subject. The familiar type of "barstomping" actor is in search of a meal. He steals a pie and batch of biscuits set out to cool by a housewife. The biscuit proves inedible and the pie too tough for ordinary teeth. Other like incidents follow quickly until the actor finally gets his banquet. The Union Square audience was amused. RUSH.

"How Brown Got Married" (Lubin).
Lubin's principal release on Monday proved to be a diverting comedy. Brown's friends kidnapped him on the eve of his wedding. The following him in "Buster Brown" costume leave him helpless in a deserted house. About the time the wedding guests are gathered the jokers call up the police and tell of Brown's plight. Brown is released, but without making explanations to the policeman starts off to the wedding at full tilt. The policemen follow and the situation introduces a lively chase. A good finish occurs when Brown in the foolish costume bursts upon the wedding party. The series is a lively one. RUSH.

"Little Drummer of 1872" (Gaumont).
A capital military picture, although the military feature is subordinated to the pathetic narrative of a small drummer boy in one of the French wars. A recruiting officer goes through the streets reading to the populace the call to arms. The crowds of men follow him to the recruiting station. An aged peasant offers himself for enlistment and is refused on the score of his disability. His young son offers himself and is accepted. The army goes to the front. The little drummer boy is stationed with a small detachment at an outpost. There is a skirmish and he is chosen as courier to carry a message to headquarters. He starts, but half way to his destination runs into an ambush and falls. The story is simple to bareness, but is told with wealth of pretty incidental touches that carry it through triumphantly. Photographically it is almost faultless. RUSH.

"Cobbler and the Millionaire" (Gaumont).
A comedy subject used to piece out the principal Gaumont Tuesday release. The exclusive rich man in his luxurious home is much disturbed by the constant tapping from a cobbler's shop near by. He summons the humble worker and gives him a bag of gold on his promise to disturb the quiet no more. The cobbler takes the gift with rejoicing. Becoming a wealthy man, the career of his fortune weigh heavily upon his mind. Hide the treasure where he will, he still wakes trembling in the night and hurries to find if it is safe. Finally he becomes so restless and dissatisfied that he brings back the gold to the millionaire, forcing it back upon him, returning to his bench with a sigh of contentment, while the millionaire's ears are again assailed with the tapping of his busy hammer. The time is set in the days of satin breeches and hose and carries attractive fable-like color. RUSH.

"Liberty for an Hour" (Vitagraph).
How seriously one detail can damage an otherwise excellent picture is illustrated in "Liberty for an Hour." A convict makes his escape from jail in prison garb. A short chase is shown, in which the convict eludes his pursuers and lies down in a field abloom with daisies. A little girl, wandering from her friends while gathering the daisies comes upon the jail-bird and gives him half a big bouquet, as well as her childish confidences. Touched, the convict forgets his desperate position until the approach of the armed prison guards warns him of danger. He hides in the thick foliage at the shore of a lake. While the guards hover close by trying to pick up the trail again the same little girl ventures out on the lake on a flimsy raft and falls into the water. Here's a capital situation. Will the convict rescue the child and submit to recapture, or let his little friend go and save himself? Just at the point where the interest is at tip-toe the dulcet of spectators cannot help but notice that the child is standing in not more than two feet of water and could easily walk ashore. They carry the picture out to its finish, when the convict goes back to his cell, but after that burlesque rescue it was all just sham acting to the audience. RUSH.

"The Judge's Whiskers" (Vitagraph).
The Vitagraph studios seem to be getting good ideas these days and then misbanding them. "The Judge's Whiskers" is a neat comedy, science, but the actors clown it until the essence of the fun just misses. A court judge adds to his prosperous appearance by wearing an immense beard. He goes to a barber shop to have it trimmed, fully asleep after giving instructions to the barber, and the latter turning the job over to an assistant with instructions, departs. The assistant shaves the judge's face smooth. Meanwhile the judge's wife has been followed on the street and accosted by a stranger; she hurries home in great agitation. It turns out that with his beard off the judge himself is the counterpart of the masquer, and upon his return home is unceremoniously thrown out. The comedy follows out along these lines until the judge restores his beard over night with a hair restorer and all ends happily. The point is this: While the comedy should have developed quickly through the scene in the barber shop, which was merely preparation for the real comedy situation, it was dragged out to let the barber play buffoon. RUSH.

TIGER'S ESCAPE FROM CAGE MAKES TREVINO SHOW CLOSE

Series of Misfortunes Decides Mexican Showman to Give Up Tour.

Following a series of disasters culminating in the escape of a tiger into the bull ring at Monterey, Mexico, Trevino has given up his show in that country where he is Dick Bell's principal opposition. Trevino himself has left the outfit, after telling the artists that they might have the equipment and run the show on the commonwealth plan if they chose.

The tiger escape, according to a member of the show, was a most sensational affair. A bull fight was scheduled as part of the Monterey performance. The tiger cage was backed up against the ring, together with other menagerie equipment. When the bull entered the big cat drew back snarling and with a lunge leaped against the bars, spreading them and getting into the open. No fault attaches to Trevino for the occurrence, for the cage had been inspected by a government official and pronounced safe.

With the appearance of the tiger panic seized upon the audience. Women fainted and men were trampled under foot in the rush for the gates. A score of men drew guns. As the tiger jumped back and forth among the seats looking for escape forty shots were fired at it. None took effect. The tiger at length took refuge behind a pile of lumber. A wooden wall was constructed around his hiding place, leaving an opening only wide enough to be taken up by the entrance to a new cage. Then the wall was set on fire and the tiger limped into the cage, having torn one paw on a nail in his flight.

The scare ruined the night performance and Trevino decided to close. Unless the acts decide to take the show on the commonwealth plan, the top and equipment will go into storage at Monterey. Last week was a hard one for the show. First the bull got away, then the tiger, and finally a boy wire-walker fell and fractured his skull. This was at the night performance following the tiger episode.

Many of the people with the show remain unpaid and at the time of mailing the last letter from Monterey to New York, Trevino could not be found.

"INDEPENDENT" CIRCUSES OPPOSING.

Chicago, Aug. 19.

The Hagenbeck-Wallace and Sells-Floto shows had opposition at three Indiana stands. George Choffn got into Brazil first and the Sells-Floto had the best of it. Honors were about even at Bloomington, but Hagenbeck-Wallace won out at Vincennes.

The men on Dave Jarrett's car have done some good work in Indiana. "Pop" Wright, the boss bill poster (who has been with W. E. Franklin for fifteen years), has been reporting from 2,000 to 3,000 sheets of paper daily. Mr. Jarrett is a near-press agent now. He calls on the newspapers and gets a "boost" for the car and the Armour horses.

MAKING A GOOD START.

Chicago, Aug. 19.

E. P. Brennan, general agent of W. P. Hall's Pan-American Circus, stole a march on the Gollmar Brothers, for his first official act, contracting some towns in Kansas on the Santa Fe that the other show intended to make.

A check for the transportation was made out as it is the custom when an unknown show takes the road.

BERZAC THE FIRST BOOKED.

The first of the acts playing for the Ringling Brothers' circuses this season to be re-engaged for next year is Cliffe Berzac.

Berzac has two acts with the Barnum-Bailey show, both comedy numbers with an "unridable" mule. Mrs. Berzac works one; her husband the other. John Ringling made the engagement direct through the Marinelli office, that agency having also placed Berzac for the winter season over the United time.

MAIN MAKES DENIAL.

A denial comes from Geneva, O., that Walter L. Main has any intention of entering into a partnership with Jones or W. P. Hall to conduct a circus.

"Mr. Main," so runs the denial, "is retired at his home here. He has his farm and home to look after, and is extensively engaged in the buying and selling of show property. If Mr. Main ever does start a circus it will be under the Main banner and name, and he will be the sole proprietor. This has been his custom since 1886."

BUG ABOUT TICKETS.

Chicago, Aug. 19.

Edward Arlington, general agent and part owner of the "101 Ranch Wild West," has cut out Ottawa, Ill., for Aug. 23, and will exhibit at Morris, instead.

The mayor of Ottawa demanded a license fee of \$75 and 25 tickets, or else \$25 and 75 reserved seat tickets.

Mr. Arlington viewing this extortion, changed towns.

Cole Brothers played Morris on July 4, but it was a rainy day and the country people could not come in. The only other shows of any size which have ever made the town are the Great Wallace (before it was Hagenbeck-Wallace) and Gollmar Brothers'.

PROPERTY MEN DRIFTING.

Chicago, Aug. 19.

Many of the circuses are short of workmen. Cole Brothers and the John Robinson show have suffered particularly on this account.

Property men and drivers have been "coming and going," according to a report from the Hagenbeck-Wallace show, and the enterprise is said to be short about ten property men at present.

BOOKED ONE, ANYWAY.

Chicago, Aug. 19.

John and Al Ringling have gone so far as to engage at least one act for the Forepaugh-Sells show next season. Contracts have been signed, according to an authority which carries weight.

CLAIMS BEST MONKEY ACT.

Chicago, Aug. 19.

A letter from Reuben Castang, well known to circus people through his connection with the Hagenbeck trained wild beasts and the elephant act he put on at the New York Hippodrome, is now at the Circus Paris in Madrid. He has a monkey act which, he writes, has them all beat.

SMALL CIRCUS QUILTS.

A report reached New York this week that Collier's Dog and Pony Circus which has for some time been traveling through the maritime provinces of Canada, had given up the ghost. The show was in St. Johns, New Brunswick, Canada.

CIRCUS ACTS UNPAID.

Several acts have returned to New York after having traveled to Detroit to open there with the Meyer Circus for a week's engagement for the local Elks. They claim that although they were given contracts for six weeks, the show never got beyond Detroit and that the acts were not paid for that week. One of the victims was Alba's Polar bears.

LOST CIRCUS AND FORTUNE.

Albert Drowsky is the trainer of "Consul," Frank Bostock's chimpanzee, now appearing at the American Music Hall, New York.

Eddie Pidgeon, the general press representative for the Morris Circuit, to which the American is annexed, has Drowsky's past history, and while not giving it for all around publicity, mentioned the other day that before the trainer took charge of "Consul," he was considered a rather wealthy circusman, traveling with his own show over the smaller towns of the European continent.

Drowsky's circus was more of a trained animal exhibition. He had twenty-seven beasts, and the billing was "The Happy Family." Drowsky trained them all. His previous specialty was lion taming.

With the circus in good shape, and worth about 100,000 francs, while showing in a small South of France village, one of the horses became infected with a contagious skin disease, which spread to all the animals. In less than a week Drowsky had lost his entire show.

Returning to Paris he lost himself for consolation for another week, and then engaged with Bostock, with whom he has been since.

\$1.10 FOR PHONY PASSES.

Flint, Mich., Aug. 19.

The victims of swindlers who followed a circus in here are still going around town exhibiting brass medals that once looked like gold.

The natives paid \$1.10 for each on the representation of the bunch that the wearer of the "gold medal" would be admitted free to all the shows on the lot.

THE GOLLMAR BROS. CIRCUS.

Chicago, Aug. 19.

The Gollmar Brothers' show is back up in Wisconsin after doubling around so that it made several stands near Chicago. Business at Waukegan, where it followed the Sells-Floto show, was about the same as its opposition's, but Fred Gollmar says he played the town to \$800 less expense than the Denver show.

Gollmar Brothers had no billing in town except banners and newspapers. At Belvidere last Thursday afternoon the tent was comfortably filled and the performance remarkably good. Gollmar Brothers have a 22-car show. The program is so well arranged that it is worthy of attention from rival managers, especially when the daily expense is considered.

Jack Sutton's aerial "revolving teeth" act is the big feature. The artists are known as the Tasmanian-Van Dieman's and were in vaudeville last winter. Four women hang by their teeth. The gyrations when drawn skyward for the third time provide a thriller and a fine circus act. The same women, reinforced by two others, give an acrobatic act earlier in the performance, worthy of praise for splendid costuming. Six women working in one acrobatic act is probably not to be duplicated.

The next most important act is the Namba Troupe of Japs. Takeo Namba actually walks up stairs on his head, going the Patty Brothers one better, for they walk down.

Charlie Rooney and Johnnie Carrea, somersault riders. Marietta and Amelia Carrea, and Nola and Flossie Satterfield in a carrying act, are unusual riding features for a circus of that size and there is a gymnastic number worthy of mention.

Kurello has the place of honor and is a flexible gymnast whose work will attract attention anywhere. His "back-bend" from two pedestals 2½ feet high and his drop of fully five feet on his hands brought great applause. Madame Lindeman, Matthews and Fred Whetten (who "rubes" the performance and works without change of costume) complete the display.

The herd of elephants is a feature in the performance as well as in parade and menagerie. There are eleven pachyderms, ten very large. The menagerie consists of eleven elephants, five camels, eleven ponies, one leopard, one jaguar, three hyenas, one elk, one zebra, one cage of monkeys, two deers, one kangaroo, one wild bear, one hippopotamus, eight lions and a cage of birds.

The street parade includes thirteen cages and there are two bands. There are 95 horses, ponies and mules displayed; 93 people appear.

Twelve tiers of seats are in the "blues" and ten in the "reserves." There are four thirty-foot middle pieces, which makes a tent of nice size.

Last week while the Sparks circus was showing at Glen Cove, Long Island, a tent caught fire during the afternoon performance. One of the lion cages was tipped over in the ensuing excitement. Although the crowd became very panicky, no one was injured, and the damage was slight.

The Lindemans will not be in vaudeville the coming winter but will devote the time between circus seasons to working up a big "return" act.

THOMPSON'S "BULL FIGHT" PICTURES.

Chicago, Aug. 19.

W. C. Thompson will be released from the position of general press agent of the Miller Brothers' "101 Ranch" on Sept. 15, and will devote his entire time to looking after the "bull fight" moving picture, taken when the "101 Ranch" was in Mexico.

There were 26,000 people present at the fight and Thompson is reported to have refused \$2,500 for the picture. Mr. Thompson sent his resignation to Edward Arlington this week. It is not known yet who will succeed him.

The interesting picture has been on exhibition at the Bijou Dream in West 23d Street this week. In it are shown a number of scenes in the Miller Bros.' "101 Ranch" Wild West, as well as the fight between Wm. Pickett, of the show, and a bull in which the cowboy almost throws the bull to the ground. This is the first time it has been shown.

When the Sells-Floto show was in the vicinity of Chicago, Rhoda Royal, the equestrian director, who has not turned in a single fine yet this season, warned everyone that absence from parade or the missing of a performance would be a ten-dollar fine. No fine was imposed.

A. G. Bainbridge, press agent "back" with "101 Ranch," was married Aug. 8 in Detroit.

The photos printed in Collier's Weekly of Aug. 7, which are made to appear as though taken recently, were secured in 1903 and are mostly of the Welsh Brothers' circus.

Charles Ringling is automobiling over Scotland this week. He sails for New York from Liverpool Aug. 28 on the Empress of Brittany.

Jack Cousins recently joined the Yankee Robinson show as equestrian director. Frank St. John, another old-timer, joined last week as clown and tumbler.

Mrs. Jack Sutton, wife of the manager of the Tasmanian-Van Diemens, was in Chicago early this week purchasing some new wardrobe for the women in the act. The Tasmanians have about all this show season's time booked by Al Sutherland, and open as soon as the Gollmar Brothers' circus ends the season.

Chicago, Aug. 19.

Dolly Ledgett, of the Hagenbeck-Wallace show, had been on the sick list since the Sunday at Salina, Kan., and was unable to appear in the performances at St. Joseph. Olga Reed was doing a single riding act in "Ring 1" in her place, while Mary Bedini worked alone in "Ring 3."

Howe's Great London Shows and the Gentry Bros.' Circus are both headed this way. Both shows are traveling east across the state and come down the Hudson River Valley, reaching Jersey within a few days of each other. On the way, however, they do not come to a clash as far as the routes show. The Washburn Circus ought to be in the neighborhood of Jersey City, too, after coming up the Jersey coast.

ENGAGES THE "STRONG ACT."

Through the Marinelli agency, the United Booking Offices has engaged the Saxon Trio, one of the features for the present season with the Ringling Bros.' Circus, to commence a tour of the United States when the tent show goes into winter quarters.

Iowa is well supplied with tented amusement this summer. Seven shows are listed to play that state and Missouri this or next month. In the collection are the W. P. Hall Circus, "Two Bills," Cole Bros., Great Patterson Shows, Yankee Robinson and Barnum-Bailey. As far as the routes show there is little hand-to-hand opposition, considering the crowded condition of the two states.

Bob Simons, who was recently promoted from opposition agent to contracting agent of the Cole Brothers' show, was in Chicago last week en route to the point where he takes up his new line of work.

Willis Sweatman will open shortly in Atlantic City in a new blackface act under the title of "Black Dan."

Arthur Goldsmith, the sub-chief of the Bentham office, is away on a vacation. This week Mike is employing messenger boys only, promising each a ticket at a good theatre next season.

The Bennett Theatre at London the coming season will play four acts weekly, with three shows a day; also pictures.

Stella Morrissey, formerly of Fred Watson and the Morrissey Sisters, will open around Sept. 15 in an act carrying two boys. Alexander Steiner has the offering booked up over United time.

Tom Haverly, formerly of Haverly and McCrea, is trying out a "single" at New Rochelle this week.

Willy Pantzer and his acrobatic midgets have been placed with the Cohan and Harris Minstrels for '10-11. Bert Cooper did the booking.

The Jackson Family of bicyclists will play the Morris time after closing the season with the Ringling Brothers' show. Mr. and Mrs. Arthur Forbes in "The Wild Rose" open for Morris Aug. 30, both acts placed by B. A. Myers.

Brydine Zuber has been engaged for Jos. Hart's "Foxy Grandpa" in vaudeville.

Brady and Mahoney have received contracts for thirty-four weeks of United time, with nothing west of Detroit.

May Boley, taking her vacation in Los Angeles, will return to vaudeville during September.

Sherman and De Forrest will reintroduce "A Jay Circus" at Proctor's Newark, Sept. 6. The same day Maurice Freeman and Co., in "Tony and the Stork," appears in New York for the first time. Alf T. Wilson is the agent for each.

WATSON'S BIG SHOW.

If all burlesque opens for the season of '09-'10 as did W. B. Watson and his own "Big Show" at the Empire, Brooklyn, last Saturday night, it will be the greatest period in burlesque history.

From Harlem to that part of Brooklyn where the Western Wheel house is located makes a long travel, perhaps as far as from here to Europe. It seems so anyway. As *Dash* and I started for the journey, he said "There's one thing you can gamble on; you're going to see a real comedian in Billy Watson."

Of all the burlesque shows I have seen, I had never before "caught" either Billy Watson or one of his three shows.

Last season *Dash* reviewed the Watson show at the Eighth Avenue. Saturday night being a dull one (*Dash* having been "turned for a date") we both went over to the Empire, reaching that house about 8:30. Not even standing room was left. It was a record crowd.

Dan Guggenheim, the manager, one of those nice little fellows always on the job (although Dan isn't "little") said if we wouldn't mind watching the show from the stage, we could. And we did.

I had heard about Watson's "Beef Trust," but upon reaching the wings and seeing his twenty-six chunks of chorus girls in low neck dresses and short skirts, we just laughed our heads off. They may look funny from the front, but they can't look funnier than they do on the stage.

It was the first performance. The girls were interested in the show and stood in the wings, so for a while we saw no more of the show than we could have had we remained outside the theatre.

One of the chorus girls who weighs but 160 pounds Billy excused by saying that she would reach 200 before long. "Girls always grow fat working with my shows," said Billy.

In the "Moulin Rouge Quadrille," Bill's "Pony Ballet" of six young women weighing in the aggregate 1,300 lbs., danced around the stage in a sextet number. That may prove to be the hit of the program after a while.

For the grand finale of the entire show, all the chorus women are placed on pedestals, with a "Committee" of the principals formed to select the best formed ankle of the lot. "No. 7" won the prize the opening night, but of course that was a "frame up," and we had our own choice, being no slouches on ankles ourselves.

The point was, though, that in the alignment of choristers, the heaviest had the top row, on a platform from which they could only escape by a step ladder. When the curtain dropped, the bunch above were stranded. It seems they had been worrying during the exhibition whether that platform would sustain the combined weight, probably a couple of tons, and the fattest girl of the crowd grew hysterical, commencing to cry.

Besides the "girls" in the show there is Billy himself, and he is a natural comedian, surely. The performance ran until 11:20, not so long for a premier. Never during the evening when Watson himself was on did the audience forget to laugh. He is one of those fellows happening once in a million times who can

get a laugh whenever he wants it, by working for it or without. His popularity is sufficient in itself. When you speak about "drawing cards" hand something to Billy Watson. It's even money his name alone packed the Empire.

Probably depending upon this as one of the fruits of success achieved after a long time. Watson is not over particular to surround himself expensively in the support or the other incidentals, believing he can carry everything, as apparently he can.

The whole show is new for this season. "Krausemeyer's Alley" has been replaced as the burlesque by "The Bashful Venus." In this Watson plays a cook in the house of George Malvern, an eccentric wealthy bachelor. The house laughed continuously while Watson was on the stage. He has "the stuff" which makes them giggle. Some new matter went as big as anything else.

The burlesque is in five scenes. They could drop the first in "one" and the "The Garden" a full stage setting.

This "Bashful Venus" is going to develop into the funniest thing Watson has had, according to reports about the others.

The opening is "Miss Clover." There will have to be considerable remaking in it. Watson does not show until late. Several of the bits and business drag.

The girls close it in tights, not looking nearly as enormous as they do in the skirts.

There is an olio of three acts, only two appearing at the first show. Charles Gracie, of Gracie and Reynolds, was taken from the theatre to a hospital early in the evening, suffering with stomach trouble. The ambulance surgeon said he would be well enough to rejoin by Monday.

There are no noted voices around Watson. The singing just about passes, whether solos or in concert. While the dressing is not extravagant, the girls look well from the front, especially at the opening of the burlesque, where a well-painted interior blends with the clothes they wear.

The Bijou Comedy Trio open the olio with songs and talk. If they had some fresh talk or dropped their comedy altogether, they would do better. The singing sent them along more than the rest held them back. Etta Victoria, a chorister at other times, had a contortional specialty, worked somewhat "raw," while she stripped down to tights. For a big woman, Etta is a corking twister.

Billy "cleaned up" for the Empire, letting fly only a couple of double headers that caught laughs, but they were not at all bad. He is a chameleon comedian at any time, and can catch them either way, placing his "stuff" to suit the audience.

Watson has an excellent "straight" in Edward Castano, of great aid to him in the burlesque particularly, with Castano getting some laughs in the first part on his own work. Lew Reynolds is working with Watson, playing a tramp and a doctor, doing well with both, particularly with the latter. In the opening he had a song and dance with Frankie Weston which ought to develop, though it didn't receive much at first showing.

Miss Weston is the soubret, a pigmy among the giantesses of the chorus, and this will help her with the background of

a flesh mountain behind. She did what fell to her lot quite well.

Allie Gilbert leads with several solos. Watson's song is "Otto Kubelik Von Winkleworst." Later he has a saying "Higher! Higher! Higher!" speaking of the girl's clothes. This is carried away from the theatre by the gallery boys.

"Oh, What I Know About You" is a "cute" number sung by the chorus to the audience.

Lizzie Howe has a principal role in each piece, handling her dialog very well in the burlesque, playing "straight" as a maid. May Wentworth has a character as an old maid at the opening, getting some comedy out of it. She has little in the burlesque.

Watson will have to cut thirty minutes out of the performance. When that has been attended to and after playing a couple of weeks, he will have a comedy show that can run right along without further worry.

If Watson doesn't want to cut too much out of the pieces, he might throw away his olio, or at least work the acts into the first or second half.

But still as long as Billy B. Watson himself is there, nothing matters. *Sime.*

WILLIAMS' IMPERIALS.

Chicago, Aug. 19.

Sim Williams' "Imperials" at the Empire this week is making them laugh, probably because Mr. Williams has reached the conclusion that an ounce of comedy is worth a pound of anything else.

Harry Cooper as "Heinie Busch," an old German inn keeper, is seen at his best in this piece. Cooper has a different way of handling the "Dutch" dialect, and his "mugging" is fine. He has complete control of his character at all times. James Fagan essayed the part of a broken-down "legit." Fagan plays the character too "straight" to be effective, but he got over several good laughs, nevertheless. He would very likely be able to secure more out of his part if he attempted it less straight, for he makes a capital light comedian. Monday night Fagan kept working to a party of friends in an upper box, and through his negligence lost several good opportunities.

Helen Almorah as Leslie Barter, the leading lady landed safely, but didn't show her real value until the drill number, which she led in a pair of tights that looked too classy to be true. This costume placed her in Class A as far as figure and appearance were concerned. Violet Hilson, the soubret, is a neat, clean little worker and carries herself soubrettishly. Clara Raymond and Corine De Forest were very much there right along, but appeared to be handicapped by hoarseness. Both girls work smoothly and look well.

Jos. P. Dolan as Billy Bright, a stage manager, should limber up to his part. For a stage manager Dolan works too stiffly. A duet by Dolan and Miss Hilson proved one of the singing hits. Thos. Merrick, a "hick" property man, carried himself to success, as did George Thurston.

The first part is the same as that of last season's "Imperials," minus considerable of what Williams calls "ginger." The burlesque has an interior hotel setting, with Cooper as proprietor. Several funny situations are well handled.

(Continued on Page 22.)

AMERICAN.

Monday evening a nice little "house" party gathered on the American Roof. It rained forty ways from the ace all night, and the weather had been trying out all day to its own satisfaction.

About 8.45 the crowd commenced to look human in the orchestra, but the balcony was most desolate. The people were as chilly as the atmosphere.

It was some time before the program really started. About 8.30 William Morris deployed his "ill song" singer but it could not have been as a "chaser," for there weren't enough people there at the time to "chase." But still the singer hung around for seven minutes, following the system employed of singing two verses and choruses, with the refrain of each "rendered" while the words are thrown upon the sheet. The second song had the American flag in several poses, but the audience wouldn't bite. Those "ill songs" in a first-class bill blend as well as a banquet at the Astor would, with crackers and cheese for the entree.

Yuill and Boyd were programmed to open but did not appear. "Noah's Ark" followed. "The Ark" itself is a good illusion, so good that the couple working it should do nothing else, and request the management to give it a spot on the bill with an attempt to magnify the importance. They should also have their own names on the billing. If the pair are the same who presented the act at Pastor's some years ago, they have improved greatly in the working of it as well as in their dressing.

Cameron and Gaylord were one of the hits. A few changes have been made, and these will probably constantly occur, with the scope now at hand through a girl as a partner. "Consul," the Morris "monk," opened the second half, going as usual. The "monks" never work twice alike and the trainers are always putting in new bits of business. The 7 Perezoffs closed the show. They have not improved in the execution of the juggling any since first showing, nor do they evidence at any time any class. Considering there are seven people on the stage, the work is very light, with but one or two doing any real labor.

Malcolm Scott got several laughs with his "Catherine Parr" and "Salome" eccentric-dance finish. Scott's ad lib. stuff is as good as anything he does.

Trixie Friganza had the hard spot (made doubly so by the night) way down next to last. Miss Friganza has a new and pretty song, "Carrie Marry Harry," and it was well sung by her. She also did a Spanish something to close with, and her talk was placed in between the numbers, but it was too late in the evening for Trixie to score.

Maurice Levi and his band closing the first half did well enough, especially with "The March of the U. S.," but the openness of the roof may have carted away some of the volume, which the limited number of musicians (16) do not seem capable of making at times when needed, or perhaps in expecting the volume a band organization should reach, the discrepancy is more thoroughly noted.

The Sisters De Faye fitted in nicely in an early spot. *Sime.*

Ed Morton opens on the Orpheum Circuit Aug. 29, placed by Jenie Jacobs of the Casey Agency.

FIFTH AVENUE.

The rain unquestionably was responsible in a large measure for the capacity attendance Monday night, although the weather cannot be given the entire credit. It is a good entertainment that the house is offering, and with fair weather, the show should do business. A couple of unavoidable waits put a bit of a drag to "speed" and was the only fault. As everyone is always ready to take a fall out of the orchestra when they hit a little out of the groove, let's put in one little boost for the Fifth Avenue bunch who did some first-class work filling in the waits and otherwise. The bill offers no one headliner, but several of the numbers got into the lights, with no preference shown.

Rajah is playing her first week in a New York regular theatre outside of her run at Hammerstein's. There is very little change in the specialty, excepting perhaps a wiggle or two omitted. It is just as well, for the house seemed a bit inclined to "kid" the shakes. The audience was interested in the performance, and when Rajah started handling or chewing the chair, several curtain calls followed.

Augusta Glose makes her reappearance to New York vaudeville after an absence of two years. There is not a great deal of difference between her present specialty and the one she offered when last seen. The walks of the different types of girls was the hit of her act at that time, and it still remains the best thing she does; also the greatest applause winner. There is a bit of pianolog mixed in among the other numbers, but it is only for a moment and doesn't amount to much. Willa Holt Wakefield has set a pace for pianologists hard to follow, and it is making the many other efforts in this line appear rather pale. The best of Miss Glose's new material is the story of a shop window model in which the singer changes her costume several times. A French number at the finish in which the singer appears garbed as a Cavalier is not strong enough to follow the "Walks" and is not a good number for vaudeville at its best. Miss Glose had a large following present. The applause came from two or three centres mostly.

"The Devil and Tom Walker" scored a big laughing hit. The piece remains without change. Beside the extremely funny ducky of John B. Hymer, with the bright, laughable lines running throughout and the excellent playing of David Walters and Elsie Kent, the sketch has scenic values and as a production ranks with the best that has been done in the varieties.

The DeHaven Sextet scored what might be termed the applause hit of the evening. A better rehearsed girl act has not been seen and the, dressing, always a feature, is still maintained. There are three new girls in the piece, the Barrett Sisters only remaining from the original bunch. The newcomers do very well, although hardly the equals of their predecessors. The Barrett Sisters continue to pull down the laurels. Sidney Gibson was well liked as "The Understudy," first played by Rose De Haven.

The Kitabanzai Troupe with their ten million-dollar drop (Oh! You Fred Brant), closed the show.

The Empire City Quartet appeared. Martin Bros. and Leo Donnelly, New Acts. *Dash.*

HAMMERSTEIN'S ROOF.

The show atop Hammerstein's Victoria is not a bill, it's beginning to look like a close corporation. With the exception of a new dance by Gertrude Hoffman called "Radha" (New Acts) it runs along this week in almost the same shape as it did a month ago, excepting, of course, the recent advent of "Peter," the imported trained monkey. The acts making up the entertainment ought to form a "Paradise Roof Association."

The Daleys open the show. The man seems to have reduced his talk somewhat. He could go a deal further in this direction. The singing of the woman is departure enough from the specialty without the man's dialog, and the announcement of the dance is wholly unnecessary. They have half a dozen good straight bits on the rollers that are new, notably a curious spin and a forward somersault. The woman is a bright, lively little person and the straight skating near the finish was attractive.

The Frey Twins have added a lecturer to their act, as well as the program line "Daniel Frey presents." Martinetti and Sylvester came over with a lively fifteen minutes of knockabout acrobatics. The clown has a quantity of fresh nonsense and takes several startling comedy falls. Trovato was one of the big applause numbers, partly due to his concluding medley of patriotic songs of the nations. His are what are known as "circus" methods in the vernacular. As a straight soloist he would doubtless be a brilliant violinist. For vaudeville purposes his scheme of acrobatic bowing and the odd position in which he plays (holding the instrument tightly between his knees) are impressive in a superficial way. The unusual position, however, may be used as giving greater freedom in handling the bow.

Ryan and White were given the important place following intermission and filled it handily.

Broadway's opinion as to the respective merits of the Morris and Hammerstein "monks" seems to have settled into the conviction that there is an even stand-off. Certainly both animals are remarkable specimens. "Peter's" best is the bicycle riding. On the wheel he seems to be quite as much at home as on his feet. Since the opening several comedy bits have been put in the routine and the old laughing tricks have been immensely improved. "Peter" is giving a much better performance than at first, and the roof audience, even on Monday night, when the weather was gloomy enough to discourage enthusiasm, gave the turn the limit of applause.

"The" Quartet, next to closing were victims of position and the mood of the audience on that disagreeable evening; Hastings and Wilson, closing, had a hopeless task to keep the people in. *Rush.*

Williams and Tucker were booked this week by Pat Casey to play the Orpheum Circuit, opening August 28 at the Orpheum, New Orleans.

Camille Ober, a French eccentric singer, opens for Percy G. Williams Sept. 6 to play three weeks. H. B. Marinelli did the booking.

Ed Brynes, a monologist, while playing at the Air Dome, Alton, Ill., last week married Cleone Falls, a non-professional.

Huegel & Quinn 118 E 24 Erie
Huegel Bros 118 E 24 N Y
Huehn Musical Proctor's Newark
Hughes Musical Trio 80 Orpheum Butte

La Zar & La Zar 168 Dearborn Av Chicago
La Pearl Harry Barnum & Bailey C R
La Petite Revue Orpheum Oakland

Marvin, Bros Empire Irontown O
Mascot Lincoln Ill
Mathiesen Walter 90 W Ohio Chicago

"Honey On Our Honeymoon" is the best march-song we have ever written. Jerome and Schwartz It's at REMICK'S GET IT WHILE IT'S YOUNG.

Imperial Musical Trio 213 W 11 N Y
Ingram & Hyatt 1814 Edmondson Baltimore
Ingrams Two Fairmont Pk Kansas City

La Fleur Joe 57 Hanover Providence
LaFord Chas S Charles Ht Manacle
LaGrange Gordon 4373 Laclede St Louis Indef

McCree Dayenport Trompe Ringling Bros O R
McConnell John & Ed Orange N Y
McGeo Joe B Ge Van's Minstrels

Normans Juggling 5904 Marshfield Chicago
Norton C Porter 6342 Kimbark Chicago
Norris Leon & Co 63 W 7 Mt Vernon

Jackson Family Ringling Bros C R
Jackson Alfred 225 Fifth Av N Y
Jackson Arthur P Spa Pittsfield Mass Indef

Lea & La 1533 Broadway N Y
Lena Lily Orpheum Los Angeles
Lenore Ted 134 W 36 N Y

McNallys Four Angst St No 5 Berlin Ger
McPhee & Hill 311 8 Av N Y
McVeigh Grace N Y

O'Dell & Hart 2063 Stroud Green Lake Wash
Odell & Kinley 8405 Collingwood Toledo
Ogden Helen 279 Clybourn Chicago

Jerome & Hunter Bijou Woonsocket R I
Jewells Manikins Saltier Pavilion Salt Lake Indef
Jewette Hayes & Lind 25 E Providence R I

Leeds & La 1533 Broadway N Y
Lena Lily Orpheum Los Angeles
Lenore Ted 134 W 36 N Y

Miles & Noulton 58 Race Buffalo
Milton Chas W 1301 Gwinette Augusta
Milton & Co Lola Van Buren Ht Chicago

O'Neill Emma Saratoga Ill Chicago
Opp Joe 1536 Broadway N Y
Orbansky Irma 9 Aitkenhead Rd Glasgow Scot

Johnson & Wellis O H Indianapolis
Johnson & Fellman Empire Middleboro Eng
Johnson R Melvin Johnson Ht Lafayette Ind

Leeds & La 1533 Broadway N Y
Lena Lily Orpheum Los Angeles
Lenore Ted 134 W 36 N Y

Mills & Noulton 58 Race Buffalo
Milton Chas W 1301 Gwinette Augusta
Milton & Co Lola Van Buren Ht Chicago

Owen & Co Garry 1742 St Charles Av N Orleans
Owens Billy & May 1421 Adams N S Pittsburg

Jones & Sutton Pittsburg Pa
Jones Ebbie A Bunch of Kids Co
Jones John Bess Point Mass

Leeds & La 1533 Broadway N Y
Lena Lily Orpheum Los Angeles
Lenore Ted 134 W 36 N Y

Moran W A 312 Innon Toronto
Moran & Wisner Scala Copenhagen Denmark
Moran & Moran 1533 Broadway N Y

Pacheco Family Ringling Bros C R
Palmer & Lewis 233 Tremont Boston
Palmer Sisters 545 Hart Brooklyn

Kalma & La Farlon 1337 E 111 N E Cleveland
Kaimo Chas & Ada Ringling Bros C R
Karrell 112 Broadway Chicago Ill

Leeds & La 1533 Broadway N Y
Lena Lily Orpheum Los Angeles
Lenore Ted 134 W 36 N Y

Moran & Moran 1533 Broadway N Y
Monetta Five G O H Bldg Chicago
Montague Mona 2959 Urain Denver

Parker Palmer & Co 1533 Broadway N Y
Parker & Shaw 187 Hopkins Brooklyn
Parshley Celeron Pk Jamestown N Y

Kaufman & Sawtelle Monin Rouge B R
Kaufman & Kenilworth 272 E 35 Chicago
Kaufman Reba & Inez Empire Johannesburg S A

Leeds & La 1533 Broadway N Y
Lena Lily Orpheum Los Angeles
Lenore Ted 134 W 36 N Y

Moran & Moran 1533 Broadway N Y
Monetta Five G O H Bldg Chicago
Montague Mona 2959 Urain Denver

Patterson's Bronze Studios 619 Larkin Frisco
Pauline Thane Pier Old Orchard Beach Me
Pauline New Rochelle N Y 31 Yonkers N Y

Kavanaugh & Davis Barnum & Bailey C R
Kean & Wren National Grand San Francisco
Keating Chas 65 Hudson Hartford

Leeds & La 1533 Broadway N Y
Lena Lily Orpheum Los Angeles
Lenore Ted 134 W 36 N Y

Moran & Moran 1533 Broadway N Y
Monetta Five G O H Bldg Chicago
Montague Mona 2959 Urain Denver

Pearce Sisters 725 Lane Seattle
Pepper Twins Lindsay Ont Can
Pearson & Garfield 229 W 38 N Y

Keeley Lillian 134 Wadsworth E Boston
Kelfe Zena Glockner Hospital Colorado Springs
Kelfer & Chappman 2435 S 17 Phila

Leeds & La 1533 Broadway N Y
Lena Lily Orpheum Los Angeles
Lenore Ted 134 W 36 N Y

Moran & Moran 1533 Broadway N Y
Monetta Five G O H Bldg Chicago
Montague Mona 2959 Urain Denver

Phillips & Bergen 373 Charles Boston
Phillips Blondine Pantagen Spokane
Phillips Samuel P 316 Classon Brooklyn

Kelton & Lynn Majestic Milwaukee
Kenton Dorothy Hansa Hamburg Ger
Keogh & Franca Box 69 Colon Mich

Leeds & La 1533 Broadway N Y
Lena Lily Orpheum Los Angeles
Lenore Ted 134 W 36 N Y

Moran & Moran 1533 Broadway N Y
Monetta Five G O H Bldg Chicago
Montague Mona 2959 Urain Denver

Phillips & Bergen 373 Charles Boston
Phillips Blondine Pantagen Spokane
Phillips Samuel P 316 Classon Brooklyn

Kramer Bruno 104 B 14 N Y
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Borden, Zeno and Haydn Bros. have been my feature this week over an exceptionally strong bill, and they have filled the position with great credit to themselves and the highest of satisfaction to me. Their act is one of the **BIGGEST LAUGHING HITS** that has ever played my house, and has earned for them a big reputation on the Coast, where they will be welcomed back at any time. Five and Six Bows—an Encore—and Some More Bows—was a nightly occurrence, and I cannot recommend this act too strongly to Managers who are looking for a feature that will draw the crowd.
(Signed) **SAM HARRIS, Mgr.**"

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OAKLAND "ENQUIRER," Monday Evening, Aug. 9, 1909—"Lily was the star again, the bright scintillating light which shed its rays in every part of the house, and she received an ovation—two of 'em. You can't get away from Miss Lena; fact is, you wouldn't try to, but that is by the way. The clever little comedienne had her audience with her in every song, and more than repeated her success of last week. Last night she introduced a new song hit, 'The Goo Goo Land,' and it was as good as her other numbers—nuf oed. Lily could headline the Orpheum bill indefinitely, and Oaklanders will be sorry to lose her when she takes her bright smile and winning ways to other places."

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"Yip-I-Addy-I-Ay!" "Oh, That Yankiana Rag" "You're Just the Kind of Girl I'd Like My Girl to Be" "Save All Your Kisses For Me" "Somebody Wants You" "Tittle, Tattle, Tattle Tale," Etc. "Heinie Waltzed Round on His Hickory Limb" "A Member of The Midnight Crew" "Whistle, And I'll Wait For You" "Take Plenty of Shoes"

"When I Dream in The Gloaming of You" "Say Boys, I've Found a Girl" "Go Find a Sweetheart From The Emerald Isle" "Gee! But I Feel Blue" "Only Love Dreams" "I Want a Home, That's All" "I Love My Husband, But Oh, You Henry" "Roses Bring Dreams of You" "Emmaline" "You'll Be Sorry Just Too Late"

"The Billiken Man" "My Little Kangaroo" "This is No Place For a Minister's Son" "Oh, You Kid" "Meet Me in Rosetime, Rosie" "Gee! Ain't I Glad I'm Single" "The Whitewash Man" "I Wish I Had a Pal Like You" "Bambooland" "I'm Going to Get Myself a Black Salome"

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DENVER

By HARRY X. BEAUMONT.

OHPHEUM (Martin Beck, gen. mgr.; agent, direct).--Week 9: La Petite Adelaide, assisted by Johnny Hughes and four dancing girls, head. Act distinct novelty and scored heavily. "Trimmed," clever playlet, carried off second honors. From the point of applause, Elizabeth Murray should be accorded the headline position. She was some hit and left them clamoring for more. Warren, Lyon and Myers have an odd musical offering interspersed with some quaint comedy and put over a big hit, "Les Myosotis, gymnastic, very good. Stepp, Mehlinger and Klug, fine entertainers and passed over nicely. Chas. Marville, opened and went good. Business fair.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).--Cooper and Brown and Magneto, direct headliners. The former have one of the surest-dra Hebrew comedy acts ever seen here, and the comedian, who works somewhat on the style of his brother, Harry, is exceptionally clever. The straight possesses an excellent voice, and some good harmony singing brought the act to a strong finish. Several encores followed. Magneto has an act of the electrical order, and while not causing any demonstrations, gets them talking. An "electric dinner," with the assistance of "plants" was a scream. The Blossoms, juvenile singers and dancers are exceptionally clever "kids," and went big in the opening position. Marie Hrdlicka (second week), scored with several selections. Adams and Mack, burlesque magicians, very clever. Business good.

NOTES--Geo. Brown, of Cooper and Brown, was secretly married to Marie Hrdlicka on the 6th. The news leaked out as all such things do, and the couple were the recipients of a big banquet given them at the Mozart by fellow performers showing here. Upon the completion of their contract with the Pantages Circuit, they will take a short honeymoon trip.--Wm. A. Weston has just returned from a trip through the West, and has acquired the booking of several houses which will be added to the Pantages Circuit.--Chas. Jacobs, the press agent of the Crystal, has been appointed publicity promoter of the Interstate Fair, which will be held in Denver next month.--It is rumored that William Morris has taken a lease on Elitch's Gardens until such time as he can get a location in town. The local papers seem to think that the building of a Morris house in Denver is nothing but a dream. An offer was made Pelton & Smutzer for the Curtis, but as they are tied up with the Shuberts, there was nothing doing.--The Royal Hawaiian Quintet has been engaged for one year by the Cafe Mozart Co., as the musical portion of their daily menu.

BOSTON

By ERNEST L. WAITT.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).--Harry de Coe, balancer, featured, headlined,

boosted, boomed, much advertised, and making good as best "thriller" ever here. He's a wonder, novel and interesting, tremendous reception; Fallettes, held over; Three Hanloas, acrobats, excellent; Murray and Lane, good singing; "Country Kids," laughable comedy; Quinn and Mitchell, fair farce; Russell and Held, good dancing and singing; Keith bills much improved this summer, doing big business.

GLOBE (E. F. Bennett, mgr.; agent, direct).--Lydia Dreams, ventriloquist, featured; Musical Bakers, good novelty; Marion and Weiser, acrobats; Greta Byron, comedienne; Jack Manley, Richard Hartford, singers.

COLUMBIA (H. Farren, mgr.).--Jardin de Paris Girls, bully show, most everything new. In olio Prince Ethel, Egyptian dance, good; The Mitchells, great dancers; Belle Wilton and Lyric Four, good; Musical Stewarts, excellent.

NEW PALACE (I. H. Mosher, mgr.; agent, direct).--Powers, hypnotist; Daly Brothers, head balancing; Mahoney and Tremont, comedy singing; Dolly Marshall, songs; Musical Lowe, Gertrude Mann, singer.

NORUMBEGA PARK.--Zingari Singers, Four Imperials, hoop rollers; Gordon Eldrid and Co., sketch; Tanean and Claxton, comedy musical.

PARAGON PARK.--Prof. Lawrence Davis, aeronaut; Valding and Davis, flying trapeze; Johnnie Maguire, singer.

LEXINGTON PARK.--Lieut. Randall, novelty and pictures; Arlington and Helton, dancers; Adams and Taylor, musicians; Whitman and Davis, sketch; W. H. La Hill, tenor.

AUSTIN & STONE'S (Jack Cumerford, mgr.; agent, direct).--Giovani's Monkeys; Mlle. Aversa; Rats; "Tom Thumb," small horse; Frothingham and Dedham; Joe Mack, monolog; Tom Bullock, singer.

MEDFORD BOULEVARD (J. W. Gorman, mgr.; agent, direct).--Florens (Troupe). Mimic Four, McNish and Pondfield, Axard Bros., Otto and Nelson.

HUB (Joe Mack, mgr.; agent, direct).--George Georgolas, Greek sharpshooter, featured.

NOTES--Gaiety opens 23 with "Jersey Lilies"; Howard 23 with "Yankee Doodle Girls."

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).--It has been some weeks since this house looked as large a crowd as on Monday night, the S. R. O. sign being in working order for the first time in months. A pleasing bill was enjoyed, there being hardly a let up in the early pace. Julius Steger, in his new sketch, "The Way to the Heart," had the top line position and no dramatic playlet shown here has been accorded a warmer appreciation. Ruth Comfort Mitchell has supplied Mr. Steger and his capable company with a real vaudeville gem; a tensely drawn story with heart interest as its principal ingredient, with a beautiful climax. Although this was the first week after a summer rest, a perfect performance was given Monday. Howard and Lawrence put over the big laughing bit with "The Stage Manager." Miss Lawrence has injected into the piece a

screamingly funny dance which brought her rounds of deserved applause, while Howard scored as usual with his piano playing. Ben Welch added his share to the general merit, holding a steady dough with his stories and finishing strong with the Italian impersonation. There are so few triple-bar acts in vaudeville nowadays that that of the Artios Brothers figured as a novelty, though the routine of tricks shown were not above the ordinary. The men, however, got in a liberal amount of comedy through clowning and interested enough to keep the house seated during the closing position. The only noticeable halt occurred when Jones, Grant and Jones, colored, appeared in next to last place. Irving Jones, always funny, has surrounded himself with three helpers, only one aiding him to any extent. The two women could be excused for all the good they do. It would be a better act with Jones and Grant, the latter making a good straight. If the four are to continue, the act will need cutting as it dragged badly. The Exposition Four did nicely with their musical act. New clothes were worn, and boys deserving mention for their continuing effort to look well dressed. Franklin Katzen Loiset secured some results through dressing up a bull-dog, getting some good effects. The early portion of her act did not count for much. The dog resembles very much one seen by a man in the same capacity, seen here a long time ago. Some clever floor tumbling and a little dancing of light merit were shown by Henry and Lisel, as the opener.

CASINO (Ellas & Koenig, mgrs.).--Weber and Rush's "Dainty Duchess" secured a flying start for the season's opening, the house being crowded Saturday night and again on Monday when rain helped. Fred Ireland, with Dave Marlon last season, is the principal worker in the "Dainty Duchess," and has titled the two-act piece "Rogue De La Mode." It is a musical farce with a plot that might be styled a cross between "Fra Diavolo" and "Ermine." Ireland has well twisted the story, and with E. W. Roelker, furnished some catchy musical numbers. The weakness lies in the dialog, which offers little that is not in wit legitimate laughter. The two principal comedy parts are in the hands of George Stevenson and John J. Lake, a pair who show ability to do good work, securing a liberal amount of comedy out of the roughly drawn material supplied them to work with. At such an early stage of the season, however, it is apparent that much can be made of the characters introduced, and they have the opportunity of showing their talents in this respect, if permitted. The first act is too talky, but a liberal supply of musical numbers lessens the drag. The second act develops into a fast running section. There are numerous wrinkles to be ironed out, however, the action of the story being warped and disconnected and leading up to a poor climax. Ireland has a dreary part and does it well, though he never seems to let up in his acting and his tendency to pitch his voice on the same key while talking as well as singing is not always agreeable. Alice Brophy sings, and it is her best asset. She also makes a nice appearance in the various costumes worn. Fannie Thatcher does satisfactory

work in what she has to do, reading her lines clearly and with apparent understanding of their worth, adding a neat stage presence and a pleasing voice. Ida Bayton is the soubrette. Ida is plump and goes to look upon. She attracted the most attention while in the white boy's suit in the first act and figured in the big song bit of the show. It was not her singing, however, which scored, but the assistance lent by a blonde damsel on the end of the line--maybe Mable McLeod, if memory of last season serves right. For the blonde pulled a "wiggie" when the girls entered for the first chorus, that had the house sitting up, and from this point Ida Bayton's song was a "sure fire." Later Ida did nicely in another number with some nicely worked scenic effects. Edward Roelker adds an over-played "top" character with light results, and P. W. Miles a couple of small parts and a striking likeness to Fred Ireland. The show is clean throughout, an unnecessary use of the word "hell" at short intervals being the only demerit. There is an undressing scene in the second act which is held to a close limit, allowing for a bit of comedy, well handled. The dressing is not expensive, though two or three pretty effects have been secured, the black and pink soubrette costumes and the Spanish suits worn by the chorus those most noticeable. An old style pink and tinsel dress at the opening is a cheap looking affair and the "ponies" footmen suits are worse. The sextet of "ponies" are active and with proper dressing ought to add attractiveness. They show this latter in the blue dresses, though the stockings are cheap looking. The musical numbers loop up well, a long-shoe dance by the "ponies" and a pretty electric effect in the "Greeky" number winning favor as novelties. The olio is but fair. Emily Egmar and Beatrice Wynn, from the chorus, open with a mild "sister act." Fred Ireland, assisted by Alice Brophy, Miles and Roelker, present an old sketch, a song by Miss Brophy, assisted at the piano by Roelker, being its principal mark of merit. Lake and Stevenson put over the bit of this portion with a specialty which they call "In Wrong." It is almost a duplicate of the act being used by Charles and Fanny Van, from which it was probably lifted. One of the pair lands solidly with some dancing. Nelson and Nelson do some clever acrobatics on stilts. The comedy efforts are weak, and the dressing bad. The best feature of the "Dainty Duchess" show is that an effort has been made to get away from the stereotyped style of burlesque entertainment, and it is a commendable one. The show is good now and should improve. It met with favor here. The Casino has been re-pointed during the summer and presented a most inviting appearance, and Harry Spillman, stage manager for many years here, is again on the job. FLOU (O. M. Bailaut, mgr.).--The "Sam Devere Show" was the initial attraction opening to big business. Whallens and Martell act, featuring Matt Kennedy this season and the show given this week would have suffered without his individual efforts in the principal comedy role. The book has been framed by J. Grant Gibson, and from its construction the makers could not have spent much of his vacation time on it. The first part is called "The Hoodlum's Holiday," which is as good as anything else, for it is a

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HARTFORD, CONN.

POLI'S (G. N. Hanscomb, mgr.; agent, U. B. O.; Monday rehearsal 10).—Opening bill of the season. Tom and Edith Almond, music and dancing, good reception; Lightning Hopper, good sketch artist, very well received; Walsh, Lynch and Co., good sketch; George Austin Moore, dialog songs and stories, good reception; Porter J. White and Co., in "The Visitor," a very good sketch, ably acted; Melville and Higgins, very good reception; the Great Henri French, very clever juggling, trick wheel riding and impersonations, well received. AL. D.

JOHNSTOWN, PA.

GLOBE J. G. Foley, mgr.; Associated Booking Agency of Pittsburg; rehearsals, Mondays and Thursdays 10:30.—12:14: Rose Kendall, soubret, clever; Fehrmann and Robles, Dutch comedians, good; Nat Dantzie, blackface monolog, 16-18; Coleman and Mexis, sharpshooters, excellent; James Dunlevy, monolog, good; Burton and Watts, colored s. and d. JESTICAM.

LOUISVILLE, KY.

HOPKIN'S PAVILION, FONTAINE FERRY PARK (John T. Tippitt, mgr.; agent, direct).—Al. Cameron and Co., rattling good sketch; Helen Bertram, fair; Kiasler and Dunn, blackface, good; Potter and Harris, aerial; Byers and Hermann, clever pantomime; Madge Caldwell, re-engaged, accompanying Gregg's Band, scored. J. M. OPPENHEIMER.

MILFORD, MASS.

LAKE NIPIMUC PARK (Dan J. Sprague, mgr.; agent, I. B. A.).—Brooks and Vedder, excellent; Beltrah and Beltrah, fine; Kenney and Hollis, bit; Siney's Animals, fine; Saydie Rogers, clever. CHAS. E. LACKEY.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Very good summer bill introduces "Working the Third Degree," a tabloid melodrama, very cleverly handled; Alfred Gill (New Act); Evans and Lee, lively stappers; the Four Masons, in "A Country School," funny sketch; Howell and Scott, had laughs; the La Vine-Climaron Trio, in an acro-comedy "kit, pleased, a did Ralph Johnstone and Co., in a strenuous circle sketch, "The Wheelman's Inn"; Edna Luby gave four encores.—ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—The Arcade Stock Co. Specialities by Long and Short, in "Miss Vacation"; the Bazzle-Dazzle Trio; Arthur Graham; Fields and Mason and Moonson and Kelly, in "By the Sad Sea Waves."—HILLSIDE PARK (W. E. Thaller, mgr.).—Demarest's Society Circus and Wild West Show, in conjunction with "The Heliolets," high fire divers, a very sensational diving act; Wormwood's Dog and Monkey Circus; the Breakaway Barlowa, in a rattling acrobatic act with special apparatus and a clever girl (unknown) on the wire.—ELECTRIC PARK (C. A. Dunlap, mgr.).—Toosan-Horson Co., Japs.; Frank Birt, mimic; Alice Fowler, vocalist; James Brittan,

comedian; Beatrice Haynes, soubret; Rogers-Wakeman Co., in "Electric Sparks"; Curran and Miltorn, comedy dances; and Yout and Luckie, repeat former success.—EMPIRE (Western Wheel).—"Pat White's Gaiety Girls," and WALTER MANN'S (Eastern Wheel), "Al Reeve's Beauty Show," open to-night (Sat.).—NOTE.—Leon Evans will act as manager of the Empire this season. JOE O'BRYAN.

NEW ORLEANS.

WINTER GARDEN (Law Rose, mgr.).—The booking agent has been unusually kind this week. Jim Roberts, harmonist, opened and bit; Mr. and Mrs. Lancaster appeared "No. 2." Mr. Lancaster blackens and "unblackens" his face in full view of the audience while Mrs. Lancaster plays the benjo. They were vigorously applauded. John Fields, Jr., monologist, is billed as the late star of George M. Cohlan's "Yankee Doodle Boy." It will probably be news to Cohlan to find that he has written a play called "Yankee Doodle Boy." Fields has delegated unto himself some of the best matter used by our best monologists and scored in triplicate with local patrons of divine divertisement. Raymond and Harper, pleased; Four English Belles, agile.—WHITE CITY (J. Megginson, mgr.).—Opened with vaudeville on Saturday. Chas. Eberhardt, the Stewarts, Billy Quirk, Sidney Lawton.—SHUBERT (J. M. Dubbs, mgr.).—Edna May Glover, Rodgers and Marvin.—VICTOR (Judah Levy, mgr.).—Steve Reed, Anna Miller, Paul Ladrew, Marlon Mitchell, Gordon and Hawkins, and Xerxes. O. M. SAMUEL.

REVERE BEACH, MASS.

SCENIC TEMPLE (Geo. W. Morrison, mgr.; agent, Wm. Morris).—Ada Corbett, character change artist, pleased; G. T. Flake and Nellie McDonough, "The Ladies Interfering Society," good sketch; Four Musical Lancers (featured), excellent musical act; "Rastus" Brown, good; John McDonald, ill. songs.—CRESCENT GARDENS (Armand de Ravignon, mgr.; agent, direct).—Chas. H. Mackie, monolog, very good; Saxe and Vallin, comedy sketch, pleased; Four mermaid Musicians; Jean Livingston; Alf Caproni, ill. songs.—NOTE.—Geo. A. Copeland and Geo. W. Morrison (the popular young manager of the Scenic) are having a \$50,000 theatre erected in East Boston, Mass., under the same policy as the Scenic Temple. The season at the Scenic terminates earlier than usual, Sept. 13. GEORGE H. BENNETT.

SAN ANTONIO, TEX.

STAR (Kennedy & Wyler, mgrs.; agent, Jack Dickey).—Week 8: Regoras, novelty act, very good; the Mooremans, sketch, good.—SUPERBA (Gelbig & Hurlburt, mgrs.; agent, Swor & Frankel Bros.).—Week 8: Williams and Sterling, s. and d., good; Grace Kaufman, soubret, good; Mabel Manning, songs, good.—LYRIC AIR DOME (H. P. Street, mgr.; agent, C. E. Hodkina).—Week 8: Abdallah and Nichols, acrobats and contortionists, very good; the Drapers, sketch, excellent; Harry Feldman, s. and d., good; Marlon Dourmont, ill. songs, good. BEN MIHAM.

SAVANNAH, GA.

SAVANNAH (W. B. Seeskind, mgr.).—Opening show, "The Smart Set," colored, pleased a top-heavy house.—ATHENEUM (John P. Taggart, mgr.).—Reopens 23 with the John B. Willis Musical Company. Repertoire of musical shows.—GRAND (Arthur Lucas, mgr.; agent, Empire Exchange).—Reopens with vaudeville and pictures 23.—CASINO (Leo J. Doherty, park mgr.).—The Dohertys, singing and talking, big bit; Paul Bawena, monologist, scored; the Lungs, physical culture, very new; Chevalier Albert L. Gullie, tenor, fine; the Davenport, wire, held over; Frank D. Opple, comedian, very clever; Cameron's Orchestra.—ORPHEUM (Joa. A. Wilenski, mgr.; agent, Inter-State).—Thomas and Ryan, dancing, excellent; the Parker-Palmer Co., athletic comedy sketch, clever act; Allabassi and Torre, songsters, fairly good; Armstrong and Verne, headliners, big hit; pictures and ill. songs.—AIRDOME (Frank & Hubert Bandy, mgrs.; agent, S. C.).—Marvelous DeVitts, acrobatic, very good; Al H. Bell, ventriloquist, exceptionally clever; Ingram and Lind, good; George Clancy, monolog, went big; Brown and Lester, musical, fairly good; pictures.—NOTES.—Messrs. Bandy, managers of the Airdome, have planned to have their Dome remodelled into an up-to-date winter garden, where they will offer something new in the way of entertainment, but no authentic information is ready at present.—The Colonial is scheduled to open either Oct. 15 or Nov. 1. The building is rapidly nearing completion. This will be one of the handsomest theatres in the south when finished, and a seating capacity of 1,700. R. MAURICE ARTHUR.

SCHENECTADY, N. Y.

VAN CURLER OPERA HOUSE (Chas. G. McDonald, mgr.).—The Chas. K. Chupman Co.—EMPIRE (Wm. H. Buck, mgr.).—The Ducklings, open 21. S. J. KING.

SPOKANE.

ORPHEUM (Martin Beck, gen. mgr.; agent, W. V. A.).—Week 8: "At the Country Club," real headliner, Gardner and Revere, good; Arlington Four, pleased; Luciano Luco, excellent; Ruby Diamond and Co., hit, the McGrady, arrow shooting, clever; Marselles, contortionist, fair.—PANTAGES (E. Clarke Walker, mgr.; agent, W. S.).—Week 8: Edward Blondell and Co., strong feature; Irene Lee and Boys, went well; Spiller Musical Bumpers, good; George Yeoman, monolog, fair; Buckle's bags, ordinary.—WASHINGTON (Geo. H. Kenesley, mgr.; agent, S. C.).—Week 8: Bothwell, Browne and Co., in "Cleopatra," scored big; Rinaldo, violinist, some real music; Marlon and Rita, in "The Witch's Power," melodramatic and thrilling; Four Stag poles, good; Blanche Sloan, good and clever acrobats.—NOTES.—McQuarrie and Sain, who opened their vaudeville season at the Pantages here last week, have had to cancel on account of the illness of Miss Sain. Mr. McQuarrie has accepted an engagement as leading man with the new stock company which is appearing at the Empress, Vancouver. Chas. Muehlman, manager

of the Spokane for John Cort, has resigned, and Chas. York, formerly of Los Angeles, has been appointed as his successor.—The Colonial Musical Co., which has been appearing at the Auditorium, disbanded last week. A reorganization has been effected and the members of the company are appearing in "The Telephone Girl" this week.—The following acts are appearing at Natatorium Park: Cella Mavia, soprano; the Leandors, posing Beronda, jail breaker; Bowen's American Band. R. E. M.

STAMFORD, CONN.

Both Orpheum and Lyceum scheduled to open about Sept. with 10-20 vaudeville. "War to the knife" this winter between the two houses. Mgr. Gerolimo, Lyceum, announces four acts and three pictures weekly, but refuses to state booking connections. Orpheum's bookings through the Jew Wood office.—Geo. E. Bullock is negotiating with W. G. Warren for a second lease on the vaudeville theatre for the winter months. HARRY KIRK.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Opening week of fourth season. Margaret Moffat, sketch, very pleasing; Ha Grannon, singing comedienne, clever; Montgomery and Heeley Sisters, s. and d., good; Paul Kilest, black art, pleased; Fiddler and Shelton, colored singers, good; Joe Jackson, very fine comedy trick rider; Six Glines, excellent; kindrome.—MAJESTIC (Miles-Bondy Theatrical Co.).—Doherty's Poodles; Herbert Brooks, trunk mystery; Martell and Rosal, operatic singers; Frank Perry, violinist and dancer; Cora Simpson, monolog; Edna Randall, singer.—STAR (T. E. McCready, mgr.).—"The Umpire" opens regular season to capacity houses with excellent show throughout.—NOTES.—The new augmented orchestra of 15 pieces, headed by Director Fred Albrecht, is now the very best in the city and one of the features of the Orpheum bills. The orchestra was accorded much applause at the opening performance, something new in St. Paul. BEN.

SYRACUSE, N. Y.

VALLEY (John C. Peebles, mgr.; agent, U. B. O.).—Christy and Willis, good; Chevrolet, good; Emil Hoch and Co., fair; Marie Welch, good; Brady and Mahoney, went big; Two Vivians, good.—SAVOY (L. Desmond, mgr.).—Norla and Wiley, good; The Bills, fair; Baby Grant, good; Lester and Stone, fair; The Murphy, fair.—NOTE. Valley closes 28; Grand reopens 30. SAM FREEMAN.

WHEELING, W. VA.

WHEELING PARK (Claude Nelson, ast. mgr.).—The park has had the largest season of its history so far, due to the many improvements by the new management. Creators, musical, good; Hallon and Hayes, went well; Kesley, good; Marvellous Newsoms, acrobatic, very good; Helen Children, act here before but always good; they scored their usual success this week. C. M. H.

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My vaudeville offering this season is unique, highly spectacular, absolutely NEW, and ought to prove to be one of the most talked-of vaudeville novelties of the present day.
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 Acts That Were Told To Write Later To Write Again.
 Singers for Minstrel, who can work in Specialties.
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 In the Oakland Tribune that great critic, Betty Martin, says: "It is not long since an organization of skilled young American performers showed in Oakland with a series of hoop tricks which put it all over Griff's attempts." Mr. Griff—What kind of a troupe must it be that couldn't! Yes, I'm a pioneer. The audiences are slight, though.
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4 CHANGES OF SONGS — COSTUMES AND BUCK DANCING.

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All promises and routes offered by W. F. Keefe and C. S. Humphrey hold
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TEN CENTS

VARIETY

VOL. XV., NO. 12.

AUGUST 28, 1909.

PRICE TEN CENTS.



EDGAR M. MILLER

THE SUCCESS OF TWO HEMISPHERES. THE REAL TRANS-ATLANTIC NOVELTY. A DAINTY AND TALENTED BUNCH OF MISCHIEF

IRENE FRANKLIN

THE AMERICAN QUEEN OF VAUDEVILLE

Mr. **BURT GREEN** at the piano

Miss IRENE FRANKLIN is typical of her land. An Artist to her finger tips, inasmuch as without the least straining she obtains all her effects. Miss Franklin, who sings American Character Songs, is quite unique in her way, and **THERE IS NOTHING LIKE HER ON THE ENGLISH STAGE.** With quaintly turned and rapidly delivered American phrases she sings; in the meanwhile introducing some facial expressions that cause great laughter.—“THE SPORTSMAN,” Aug. 5, 1909.

SENTENCE OF SUCCESS. THE NEWSPAPER WORLD SAYS:

Miss Irene Franklin has her own ideas of humour, and they are novel and so distinct from those of the average music hall artist of home production, that they are quite refreshing. It is perhaps, because Miss Franklin has a style unlike anybody of note on the English variety stage, that she will be one of the stars in the Palace programme for some time to come.—“The Daily Telegraph,” Aug. 3, 1909.

Managers of the Palace Theatre have discovered a second Marie Dressler. She is Miss Irene Franklin, who presents American character types in song. She sang her way into popular favour with almost as great a success as attended the first appearance of the famous Marie. There can be no doubt that Miss Franklin will be a great success.—“The Daily News,” Aug. 4, 1909.

Miss Irene Franklin appeared at the Palace last night and scored an emphatic success with her impersonations of American types. The house literally rose at her, and after six items were still loth to let her retire.—“The Evening Standard,” Aug. 3, 1909.

The principal turn was that of Miss Irene Franklin, who made her first appearance in England, presenting “American character types in song.” They were cleverly given, and they were original.—“Morning Advertiser,” Aug. 3, 1909.

Miss Irene Franklin not only dressed the part to most amusing effect, but sang two songs in the style and language of a child. One entitled, “Red Head,” recounted the trials of a girl with “ginger” hair. In each case the suggestion of the child was as clever as it was comic, and Miss Franklin gained an undoubted success.—“The Globe,” Aug. 3, 1909.

THE PALACE.

Several fresh and interesting items have been added to Mr. Alfred Butts' attractive programme at the Palace, with excellent results. Miss Irene Franklin, the clever and versatile American comedienne, who commenced her present engagement last week, is making one of the hits of the bill with her “American character types in song.” Her song concerning a young romp of a girl who is worried because her play-mates call her “red hair” and “carrots” and that dealing with the haughty and slangy New York quick-lunch waitress are both genuine pieces of character study and observation, and must rank among the best of their kind seen for many a long day.—“The Stage.”

All London is certain to flock to the Palace to see and hear Miss Irene Franklin. Her songs and her business are novel. She is exqu岸itely funny as an impudent American child, who,

dowered with a head of fiery red hair, recites the continual gibing of “Red Head” and “Carrots,” and “wishes she had been born a blonde.”—“The Daily Express,” Aug. 3, 1909.

Of the several new turns at the Palace last night the best was that of Miss Irene Franklin. She appeared in short skirts and is long, and she was good in all cases. The best part of her “turn” was her facial expression. She always looked her part, and she deserved all the applause she received from a large and enthusiastic house.—“The Sporting Life,” Aug. 3, 1909.

She is likewise known as a bunch of magnetism, and certainly her method of portraying “Yankee” types is distinctive enough to attract our attention and hold it. She is not quite like anyone else we have seen, and her novel way of getting her goods over the footlights is most refreshing.—“The Manchester Umpire,” Aug. 3, 1909.

NOW IN FOURTH WEEK OF SUCCESS AND STILL STARRING AT PALACE THEATRE, LONDON

Booked by exclusive European Representatives, THE DE FRECE AGENCY, Ltd., 178 Charing Cross Road, W. C., London

LOUIS WESLEY, American Manager and Agent

Will be home about the middle of September

HARRY ROGERS

After a Three Years' Successful Tour, playing and repeating all the Stoll's Empires in England, is here.

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Now rustivating, will open Sept. 6th, with his stirring, vigorous Dramatic and Comedy Sketch

ENTITLED

“TOLD IN A FLAT”

A 20-Minute Cyclone

A Comedy Opening and a Strong Dramatic Climax

CAST OF CHARACTERS:

Tommy Hawkins, a noted English Crook..... HARRY ROGERS.
Solomon Isaacs, a Detective Up to Date..... HARRY ROGERS.
Esther le Strange, an Adventuress..... PAULINE DIO MONTE.
Detective from Headquarters..... JOHN BARRETT.
Butler..... CHARLES ROSS.

London “SPORTING LIFE,” January 6, 1909, says: “At the SOUTH LONDON PALACE this week MR. RAYNE, the manager, had a powerful and clever sketch, ‘TOLD IN A FLAT,’ in which MR. HARRY ROGERS takes a dual part. Mr. Rogers' sketch goes at lightning speed, and is a whole melodrama in tabloid form. The work of the actor-author is particularly fine, too. He is well seconded by his leading lady.”

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Phoning to Headquarters.

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GRAND MATINEE EVERY WEDNESDAY AT 2.30

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HALF-TIME at 9.30

Bulletin No. 3

FRED DUPREZ

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Keeping busy

EDW. S. KELLER, Responsible

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VARIETY

VOL. XV., NO. 12.

AUGUST 28, 1909.

PRICE TEN CENTS.

VAUDEVILLE SITUATION MAY CHANGE WITH BECK'S RETURN

J. J. Murdock Coming to New York Raises Many Conjectures. Orpheum's General Manager's Homecoming Awaited. Morris in Pittsburg.

John J. Murdock reached New York Tuesday morning. Immediately he sought E. F. Albee of the United Booking Offices, and remained with him nearly the remainder of the day. Messrs. Murdock and Albee were again together on Wednesday. While Mr. Murdock held converse with Percy G. Williams in the Long Acre Building, he did not visit the Orpheum offices at the other end of the floor.

All kinds and sorts of rumors spread about during the week. Everybody had a guess. No one knew how near the mark he came, for no one seems to know just what is going on.

Some say it is another "job" of some kind, and point out that when Beck secured the Western Vaudeville Association from Murdock, it was accomplished in a roundabout way.

Others are of the opinion that there is a game on foot to either force Beck and the Orpheum Circuit people to a "show down," or achieve some other unknown result.

Mr. Beck's homecoming is looked for to clear out the tangled skein of vaudeville strings.

One of the important points for the connection of Albee with Murdock's proposed new vaudeville circuit in the west is said to be the fear of the United offices that the Orpheum and William Morris will get together shortly, picking up such eastern houses from the United as the combination may decide upon, leaving the big agency with a skeleton of its present self.

To threaten the west with an Albee-Keith-Murdock invasion is thought to be the Albee idea to forestall this, while Murdock may be working along independent lines in the hopes that a large chain of theatres may be added to the smaller lot of picture houses he is almost

certain of through the formation of the Walter Keefe agency in Chicago, in which Murdock is interested.

One report this week said the Poli circuit had broken away from the United. Another mentioned that the Orpheum Circuit had snapped the last loop connecting it with the United. The "loops" between the United and Orpheum offices have not been securely fastened of late.

No confirmation of the Poli report could be secured, and it was not considered likely. Poli would prefer perhaps that his contract with the United be broken by the agency, rather than to risk the chance of breaking it himself. To accomplish this Poli must be "thrown out" of the United, and all the signs are that the New England manager is doing his level best to bring the United into a position where nothing but this is left for it to do.

Since the step taken by Poli whereby he withdrew Waterbury from the United lists in a supposed violation of his United contract, booking that house direct, it is regarded as a possibility that Poli may book an "opposition act" bringing his standing with the United to a focus.

All the smaller managers of the United lately have been thoroughly independent in their dealings with the office. That attitude, foreign in the past, has not been resented by the powers-that-be in the agency.

Chicago, Aug. 26.

Nothing of moment has happened in Chicago in the separation of the Western Vaudeville Association forces which brought Walter F. Keefe and Claude S. Humphrey together in opposition to it.

W. S. Butterfield, of the Michigan Bijou Circuit, formerly booked by Humphrey while in the Association, declared

(Continued on page 15.)

BECK REPORTED "NEGOTIATING." (Special Cable to VARIETY.)

Paris, Aug. 25.

It is reported that Martin Beck is negotiating with H. B. Marinelli for an interest in the Olympia, now operated by Marinelli and a partner. It is also rumored that Beck has covetous eyes upon another Paris house.

Last Friday Mr. Beck left for Berlin, and the story is that while there he conferred with Franz Steiner, of the Wintergarten, looking towards the rebuilding of a Berlin theatre (not Wintergarten).

There may be something in each of these reports, particularly the one from Berlin, since it has been talk for some time that Steiner is not over-delighted with present conditions at the Wintergarten, but before any rumors of Mr. Beck's connection with foreign theatres will find belief, he will have to pass through the "negotiation" stage into actualities. At least this is how the theatrical people here accept the tales.

WHAT WILL SHE DO?

The Morris office has routed Irene Franklin to open Sept. 20. This is a simple statement of fact.

What Irene and husband will do after they return to America remains to be seen. There is a lingering interest in the outcome.

There is the family now to consider.

NO "BLACKLIST" AT W. V. A.

Chicago, Aug. 26.

Duke Darrow, President of Actors' Union No. 4, announced at the open meeting of artists held Tuesday afternoon that Kerry Meagher had told him there is no "blacklist" at the offices of the Western Vaudeville Managers' Association "now," and that if any artist had a complaint it would be taken up with him (Meagher).

Darrow stated that he had been offered sixteen weeks' work by the Association.

ADVANCE SELLS OUT.

Chicago, Aug. 26.

The advance sale for the opening performance of "The Queen of the Moulin Rouge" at the Olympic next Sunday night, the show's first appearance in Chicago, has completely cleaned out the ticket rack of the house.

OPENINGS IN ENGLAND.

(Special Cable to VARIETY.)

London, Aug. 26.

McMahon and Chappelle's "Watermelon Girls" were taken out of the Palace bill by Tim McMahon after the Monday opening. The number is not in shape yet. McMahon and Chappelle in their "two-act" have successfully substituted for it since.

Emma Carus opened at the Coliseum Monday, having been closed at the Palace last week. She was successful in the Stoll house.

Stanley Brett and Zeina Dare, English people, put on a new and poor act at the Coliseum Monday. It is a high-priced turn.

At the Hippodrome, Leeds, Vardon, Perry and Wilbur, three American boys making their first appearance on this side, scored a hit.

The business at the Coliseum this week is tremendous; at the other halls fair only.

SEPTEMBER OPENINGS IN PARIS.

(Special Cable to VARIETY.)

Paris, Aug. 26.

The September bills have been given out. At the Folies Bergere, reopening Sept. 3, there will be Bert Levy, Four Fords, Keely Brothers, Dorothy Kenton and Merian's Dogs.

At the Olympia, the Campbell-Barber Troupe, "Eight Geishas," Mme. Borelyya and Princess Baratoff will be among the foreign acts appearing.

The Folies Marigny will have for next month Otero in a sketch called "La Belle Mexicaine."

ENGLISH MANAGER DIES.

(Special Cable to VARIETY.)

London, Aug. 25.

John Edgar, a prominent "Syndicate" manager, died suddenly to-day.

KEENEY'S OPPOSING AGAIN.

When Keenev's Fulton Street Theatre, Brooklyn, opens early next month, it will be as a "two-a-day" house, playing eight acts in direct opposition to the Fulton, booked by William Morris, Inc.

Keenev's books through the Independent Booking Agency.

AGENCIES IN ALL LARGE CITIES.

With the appointment of Jos. Vion to the post of resident manager of the Green-wall Theatre, New Orleans, William Morris has inaugurated his plan of establishing a branch booking office for the smaller vaudeville theatres in the near vicinity to all big towns on the Morris circuit.

Mr. Vion has been a vaudeville agent of wide experience, and his selection to the New Orleans house is made with the intention that Mr. Vion shall build up in the Crescent City a branch office of the Morris booking agency, placing acts in that section for all managers of responsibility who may apply.

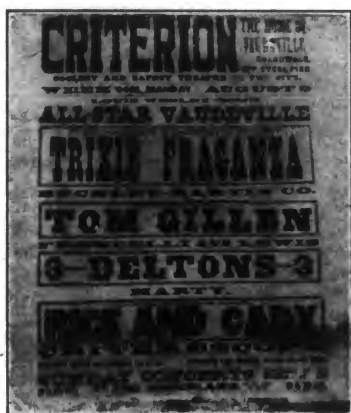
The scheme was first placed in effect by Morris about a year ago at the Orpheum, Boston. There is a branch Morris agency in Chicago under the management of James C. Matthews, who is said to have turned his run-down charge into a huge success. There will be a manager appointed for Toronto; also San Francisco and in other cities, to cover the country completely as sub-divided by Morris for his agencies.

With the Morris office in London in charge of Paul Murray, and the connections from there to the Continent, Morris will have a booking system over all Europe and America.

In the south especially where the booking conditions have been hazardous for the artist through the smaller managers and agents down there, Morris walks into a fertile field.

The great influx of vaudeville houses everywhere will probably bring to the Morris grip any number of the smaller houses capable of playing many of the regular Morris acts. It may also provide entrance for smaller acts "to show" in the Morris houses at the local points, the branch managers having the authority to recommend "No. 1-2," or perhaps an act for the third position also in weekly programs arranged.

Upon Mr. Vion reaching New Orleans, within a few days, he will relieve Robert Irving, temporarily in charge there, who will return to New York as director at Morris' Plaza. Walter Brown, previously announced from New Orleans as the Green-wall manager, will attend to the publicity for the theatre.



THE WINNING BILL.

Which made the box office record for the season at the CRITERION, ATLANTIC CITY, N. J., week Aug. 9.

BOOKS "OPPOSITION ACT."

Seemingly in confirmation of the statement made by B. S. Muckenfuss, general manager of the Inter State Circuit, last week that his Circuit would play any act wanted, regardless of where it has played before; an engagement has been made by the Inter State to play Hanlon and Clifton, an acrobatic act, directly that turn closes at the Jefferson, Memphis, after appearing the week previous at the Green-wall, New Orleans, both "Morris houses" and in opposition to the Orpheum Circuit, which controls the W. V. A.

The vaudeville theatres of the Inter State are located in the south, making the transition for Hanlon and Clifton to the Inter State time from Memphis an easy one.

The Inter State books through the Western Vaudeville Association, of Chicago, which is affiliated with the United Booking Offices of New York, both agencies having declared a "blacklist" against "opposition acts."

CAPACITY 1,000; ATTENDANCE 3,325.
Utica, N. Y., Aug. 26.

The Orpheum, playing 5-cent vaudeville under the management of F. S. Anderson, played to 3,325 people upon its opening Monday. Three performances at 5 cents were given. The house has a capacity of a little less than 1,000. It was formerly operated by Wilmer & Vincent, who leased it to Anderson. The Orpheum has strong opposition from the Hippodrome here, which gives a 10-cent show.

HETTY KING ENGAGED.

On Dec. 13, Hetty King, the English male impersonator, who played here on the Klaw & Erlanger "Advanced Vaudeville" Circuit, will reappear at the Percy G. Williams' Colonial for a tour of twelve weeks.

Jenie Jacobs, of the Pat Casey agency, placed the bookings. Miss King's salary has not been made public, but it was reported some days ago she was asking \$1,250 weekly on American time.

PARK BURNS; THEATRE SAVED.

Jacksonville, Fla., Aug. 26.

"Dixieland" Park here was destroyed by fire this week. The total loss is estimated at \$20,000. The vaudeville theatre in the enclosure was saved.

FIRST BILLING, AFTER YEARS.

San Francisco, Aug. 26.

After many years and for the first time in its history as a vaudeville house, the National Theatre is billing its show this week.

There are electric signs outside the theatre, and also stands of paper.

An interest in the National was lately purchased by Sullivan-Considine from the Graumans. Zick Abrams still manages the house.

BURT'S OPENS LABOR DAY.

Toledo, Aug. 26.

William Morris will open Burt's Theatre with his vaudeville on Labor Day. Nate Spingold came on from New York this week to temporarily oversee the first performances.

H. H. Lamkin, a veteran showman, will be the resident manager of the house.

CANCELLATION CLAUSE OUT.

Chicago, Aug. 26.

At the meeting before the Labor Commissioner yesterday, it was agreed by the representatives of the different interests present, together with the Commissioner to take the cancellation clause out of all artists' contracts issued in this State. This is in compliance with the recent law passed by the Legislature regulating agents and contracts issued through them.

Contracts hereafter will also provide that managers can summarily cancel for intoxication, suggestive words or actions, and the failure of an artist to present his complete act as agreed to.

It developed during the hearing that the attorneys for the agencies believe there are parts of the law open to successful attack, and though nothing has been announced, it is not improbable that the new statute may be thrown into the courts.

Geo. A. True, the legal representative for the Western Vaudeville Association was not present. S. L. Lowenthal stated for Mr. True that he had been called from the city, but said before leaving that the Association stood ready to drop the cancellation clause.

Harry Mountford, Secretary to the Board of Directors of the White Rats of America, made an earnest plea that managers be restricted from collecting commissions from artists for the agents, but it was opposed. Walter Keefe attended the session yesterday for the first time.

The new contract will be drawn up by the attorneys, and submitted at the next meeting of the Commission, in Springfield, Ill., Sept. 7.

FISKE O'HARA STARTS SEPT. 13.

There is no superstition about the silver-voiced Irishman, Fiske O'Hara, for he starts Sept. 13 to carol and act upon the Morris time. The appropriate vehicle will be a sketch.

Mr. O'Hara will be seen after a few weeks in vaudeville in the legitimate, having an unnamed play ready for that tour.

MISS VANCE'S PRICE CLIMBING.

A cable from London this week said that an offer of 35 weeks on the other side has been made Clarice Vance for this season by one of the large circuits at a weekly salary of \$625. It is understood Miss Vance is asking \$750 to remain abroad.

She is now on a remarkably successful run of long duration at the Palace, London.

MUSICIAN DROWNED.

Atlantic City, Aug. 26.

Fritz Kenkel, aged 52, of Cincinnati, a member of John C. Weber's band, was drowned while bathing on Monday.

Henrietta Meunier, a lyrical artiste, known as Yenne d'Aigle, aged 25, who had just returned from South America, was shot dead by a waiter at Marselles last week. The victim had been living with the waiter, and was killed during a quarrel. The murderer has been arrested.

BECK SLIPS ONE OVER.

New Orleans, Aug. 26.

The Orpheum Circuit's New Orleans theatre, Orpheum, opens Saturday night, concurrent with its opposition, Morris' American Music Hall, formerly Green-wall's.

While the American has billed its first show since last Sunday, the Orpheum has carried no further announcement than to promise a "big surprise" for the season's opening.

The surprise is "Charles, the First," a chimpanzee imported this week by Martin Beck, who engaged the animal while abroad. The city will be apprised of the feature to-morrow.

The others on the Orpheum program will be Florence Bindley, Williams and Tucker, Charles Kenna, Lockwood and Macarty, Kramer and Scheck, and Duffin Redcay Troupe.

The Orpheum offices in New Orleans announced on Wednesday that "Charles, the First," a "monk" owned and trained by Charles Judge, had been engaged by Martin Beck while abroad. It arrived in the city on the Oceanic, which docked the same day.

Before leaving New York for his foreign visit, Mr. Beck saw both "Peter" and "Consul," the two "monks" now exhibiting in the city.

Although the Orpheum's announcement stated that "Charles" would "probably appear at the Majestic, Chicago, early in September," the animal was shipped at once to New Orleans, much secrecy having been maintained to make the surprise in New Orleans complete, and render it impossible perhaps that Morris' "Consul" could be shipped there in time to open against it.

This is the last week of "Peter" at Hammerstein's. Next week the animal shows at the Orpheum, Brooklyn. "Consul" from the American appears at the American, Rockaway, next week, following "Peter" into Brooklyn (Fulton) two weeks later.

New Orleans, Aug. 26.

In order to combat the opposition of Morris' American Music Hall and the Orpheum, Lew Rose, manager of the Winter Garden, has booked as a headline attraction for next week Allieni's "monk," "Peter the Great."

The advertisement of Allieni's in VARIETY is displayed in the lobby of the theatre, surrounded with a wealth of explanatory matter.

MABEL MCKINLEY IN CONCERT.

There is but one more vaudeville week left for Mabel McKinley this season. That will be next week, when the niece of the martyred President will cancel her long contract with William Morris to appear in concert, on a tour arranged for her by Max Kusall, dating from Chicago.

With tears in his eyes and a frog in his throat, B. A. Myers, Miss McKinley's vaudeville agent, made the announcement to William Morris, which carried with it a great crash in the Myers' commission account.

Theresa Dale, formerly leading woman with James O'Neill, has been engaged by Harry Rogers for his vaudeville playlet, "Told in a Flat."

NEW ENTERTAINMENT WRINKLE.

Lewiston, Me., according to a New Yorker recently returned from that town, has a brand new scheme to catch the stray nickels of the populace.

The Majestic, which started a popularized vaudeville policy last spring, tried the new enterprise some weeks ago. Instead of having vaudeville acts to reinforce its picture show, the orchestra chairs are moved back against three sides of the auditorium and the centre space left clear.

Between picture reels the orchestra plays dance music, and the audience takes possession of the vacant floor for dancing, retiring to its seats for another exhibition of pictures. A uniform charge of five cents is fixed for entrance.

\$500,000 PIER ADDITION.

Atlantic City, Aug. 26.

George C. Tilyou, the amusement man of Coney Island, and also the proprietor of Steeplechase Pier here, has in preparation plans for the remodeling of the pier. They will be ready in a few days, calling for a \$500,000 addition, practically amounting to a new structure of concrete and steel.

Tilyou has an eighteen-year lease upon beach front property adjoining the present pier, and extending 63 feet eastward. The plan is to extend the entire operation oceanward about 2,000 feet.

E. L. Perry, the manager, said this week:

"It is true we contemplate a big operation here this winter. Mr. Tilyou intends to build a pier to accommodate 25,000 people, with bath houses, the first on the outside of the Boardwalk, a ballroom of 10,000 capacity, a convention hall and a tower 200 feet high covered with incandescent lights. He also has in mind a park over the water, which will eclipse the magnificence of "Dreamland" at Coney Island. There will be a permanent circus ring with bandstand attached."



JOSEPHINE DAVIS.

The dainty little character singing comedienne, at the BRIGHTON BEACH MUSIC HALL this week.

There is something about Miss Davis which makes her peculiarly attractive upon the stage, where she appears alone, singing her character songs, adding the ability she possesses to her natural magnetism, the whole making a combination which leaves a most pleasant recollection of the young woman, after everyone else on the bill has been long forgotten.

KING WATER RAT HERE.

Fred Ginnett, King of the Water Rats in London, the oldest society of vaudeville artists, and the most exclusive organization of its kind anywhere, reached New York on Wednesday, in company with Frank Bostock.

Messrs. Ginnett and Bostock are jointly interested in "Conaul" the Morris "monk," and Mr. Ginnett brought over another similar animal named "Lady Betty" with him.

It is some time since the Water Rat King played in vaudeville. He is one of the best-known and most popular of the English artists. Since retiring he has become interested in several numbers, now in the foreign halls.

Ginnett descends from the oldest circus family of record, the Ginnetts, their genealogy running centuries back, and always of the sawdust.

Tom McNaughton of the McNaughtons, now playing over here, is an ex-King Water Rat. R. G. Knowles is another.

A GERRY UNDERSTUDY.

St. Louis, Aug. 26.

State Factory Inspector W. W. Williams in lieu of a local Gerry law has started a crusade against child acts in nickleodeons and elsewhere. The Taylor Triplets—William, Jennings and Bryan—were ordered out of the show at West End Heights last week. It was alleged that two of the Balfours are under age and the manager playing them was told to cancel his contract. They were appearing at a small uptown theatre.

There are but few local "child acts" seen here, and transient professionals have in the past managed to pass on the plea that they were not amenable to a State law.

Inspector Williams says if he is assured children are being properly cared for in traveling companies he may not disturb professionals, but he has the authority to stop any act at any time.

CARRIE DE MAR HELD OVER.

Atlantic City, Aug. 26.

After the Monday matinee Carrie De Mar was re-engaged as the headliner for next week also at Young's Pier Theatre.

Miss De Mar has the record of the largest advance sale for the Pier.

Last week at Young's, Dazie and Gus Edwards, joint headliners, both playing on a percentage with the management, broke the house record for receipts, the total having been \$6,000 on the week.

The actual gross was \$5,009.20. Edwards bought eighty cents worth of tickets to make the round figures.

ONE DISAPPOINTMENT ALL SEASON.

With sixteen parks under his booking direction, Jules Delmar, of the United Booking Offices, has about established a record for tranquil bills and bookings during the summer months.

Of all the weekly bills for the several parks booked since the season opened, Mr. Delmar has had but one disappointment, that of an act at Four-Mile Creek Park at Erie, Pa. The turn missed train connections.

For the reverse side of the record if posterity needs a double look, Mr. Delmar has not had occasion to change a program as originally made up in any of his parks.

1,400 SIGN SALARY AGREEMENT.

Chicago, Aug. 26.

Two booking agencies for the smaller houses in Chicago have signed the agreement circulated by a committee appointed at the meeting of artists last week and one other agency signed with a provision.

S. Siegel and the Associated Vaudeville Artists (the union booking agency) signed unqualifiedly and the United Booking Association signed with the understanding that it stood if five more agencies signed.

The petition circulated among artists agreeing not to work for less than \$25 single and \$50 double (the minimum scale agreed upon at a previous mass meeting) had 1,482 signers early in the week.

This week's meeting was held on Tuesday. The next meeting will be held Sept. 1. The new arrangement is to take effect Sept. 6.

It was stated at the mass meeting that many contracts arranged at a lower scale than \$25 and \$50 had been turned back to the agents.

The meetings are held at 10 South Clark St., and heretofore there has been a sign displayed, "Open Meeting of Performers." This week it read: "Artists' Open Meeting." This is in line with the suggestion of Harry Mountford, who was present at the meeting this week and made an address. He advised that artists should hold the slips which are used instead of contracts, explaining that when they were turned in to the stage manager, as has been the custom, the act had nothing left to prove an engagement.

ETHEL WON'T COME OVER.

M. S. Bentham, agent for Ethel Levey, received a letter from the American dancer this week stating her plans for the coming season. They preclude a chance of Miss Levey immediately returning to this side. On Monday last she opened at the Alhambra, London, and will remain there until Oct. 2. During the remainder of October, Miss Levey will rest, playing the Wintergarten, Berlin, in November, and during December, appear in Vienna.

A return engagement at the Olympia, Paris, as the star of the new revue there will probably take up the remainder of Ethel's season, although she is considering other offers from European legitimate managers, about which she has asked Mr. Bentham's advice.

Miss Levey's success in Paris last season, carrying her five successive months in one house constituted a record for American artists in the Parisian capitol. Miss Levey's son, Georgie, is with her on the other side.

TAKES IN MANAGER'S SON.

On Aug. 31, Lee Muckenfuss, son of B. S. Muckenfuss, general manager of the Inter State Circuit, will become the office manager for the Fred Zobedie agency in the Long Acre Building, New York. Young Muckenfuss has been the manager of the Inter State's Majestic at Dallas, Tex.

"THE HAREM GIRLS" COMING.

Hannen, Alisses and Hatib, the three Turkish girls, who have been playing in London as from the Harem of the former Turkey's Sultan, have been engaged by William Morris to open at the American, New York, Sept. 20.

The girls mostly dance.

WILTON STILL LIVES.

On Monday Alf T. Wilson brought a friend a glass of beer. On Tuesday he brought wine, and on Wednesday, when all danger had passed, Mr. Wilton promised his adopted daughter (who acts as stenographer in his office) an automobile and a pleasant smile when the season opened.

The relief to Mr. Wilton was brought about through having passed the death zone successfully. Toward the end of last week, Wilton received a typewritten letter from Worcester, notifying him he had but five more days to live. It was unsigned, although the words "Respectfully Yours" were attached to the message.

Wilton termed it a crude and disrespectful hoax, casting the letter in the waste basket. The next day he received another, pointing out he had but four more days to place acts on the United time. The second brought no grave concern to the agent, but he commenced to wonder who was the kind friend so solicitous about tipping him off on his death date.

The next two days brought two more, each missive narrowing down Wilton's remaining time on earth to one day each.

Monday morning was the start of Wilton's finish, according to the anonymous letter writer from Worcester. No one around the Long Acre Building could offer Wilton any solace. Some said he did not deserve such an early fate, while brother agents sent in requisitions for his acts, each reminding Wilton they had never "copped" anything from him. Their regard was expressed, however, in volunteer contributions of \$82 for flowers.

About noon on Wednesday in company with a detective from the 67th Street Police Station and two body guards, Mr. Wilton prepared to shuffle off. He gave his adopted daughter, the typewriter, ink stand and one pen holder. To the detective he gave a cigar, softly murmuring if he must go, the police officer might as well go first.

To the rest of the people in the building, Mr. Wilton gave his regards, and with a goodly share of the liquida in the Astor Hotel under his belt, Alf commenced to slumber as the clock struck three.

At 2:10 a. m. with the guards dozing, and the detective reduced to patrol duty for falling from Wilton, he awoke, fell off the sofa in his private office, and exclaiming as he looked at the clock, "Holy gee, ain't I dead yet?" set the alarm for 8:30 and fell asleep again.

TED MARKS HAS CHOICE.

"Hendrix Hudson discovered the river and I discovered Sunday concerts, so both events will be celebrated this year on the same day, Sept. 26, when I will open either the Broadway or Herald Square with Sunday concerts," said Ted Marks, in mentioning that he had the choice of either house for the Sundays of the season.

JIM DIAMOND IN "THE ROSE."

When "The Rose of Algeria," the Fields-Shubert production commences its season at Trenton within a few days, Jim Diamond, a principal comedian in burlesque for two seasons past, will have a leading comedy role, playing opposite Billy Gaston, Gaston's former partner, Stone, retiring from the show.

"BLANKET" FOR "STRENGTHENERS."

The Empire Circuit Co., is giving out "blanket contracts" to vaudeville acts, calling for 10 weeks engagements, all to be played within a period of 15 weeks after the opening of the season.

These acts are to play in certain of the Western Wheel theatres to strengthen the regular Wheel shows. Among the stands where added attractions are in general use are the Bijou and Trocadero, Philadelphia; Empire, Brooklyn; Empire, Newark; Casino, Brooklyn; Baltimore, Washington, and the Bowery, New York City.

The use of "strengtheners" in the last named house is an innovation. Formerly the Bowery was not on the list of stands where added attractions were a regular thing. The Casino, Brooklyn, is a new house, in direct opposition to Hyde & Behman's Star, playing Eastern Wheel shows.

The Empire Co. takes its attractions from any source, "United" as well as "Independent" numbers. Among the acts already booked through Paul Wolf are the Martell Family, "Watermelon Trust," Six Brown Bros., O'Brien Troupe, Rivalan Troupe, Takezawa Japs, Marriott Twins and the Three Ernesto Sisters.

KANSAS CITY'S MANAGER.

Chicago, Aug. 26.

I. M. Weingarten, formerly manager of the Trocadero, assumes the management of the Majestic, Kansas City, next Sunday for the Columbia Amusement Co. (Eastern Burlesque Wheel), and will have charge of the new house in that city when it opens.

It was thought that Weingarten might be transferred to the Alhambra, which begins playing burlesque next Sunday. Instead it is announced that Max Weber will manage the house.

"FOLLIES" ROUTED.

"Follies of the Day," the Miner Estate show which was to have played Stair & Havlin time, appears on the latest route sheet of the Western Burlesque Wheel. It is scheduled for Cleveland next week.

NEW EMPIRE STAND?

A rumor on Broadway this week was to the effect that the Empire Circuit Co. (Western Burlesque Wheel) was dickering for a house in Grand Rapids to fill in the open week which now appears on the route sheet between Chicago and Cleveland. This open week would have to be moved back in order to make the Grand Rapids house.

James H. Curtin, the New York director of the Empire Circuit, was not in the city this week and the report had it that he was in the middle western city handling the negotiations, having left Chicago last Friday to go there.

Smith's Opera House in Grand Rapids was for a time a burlesque stand. This was in the days before the establishment of an opposition Wheel. The house has since been devoted to other purposes. Mr. Curtin is expected home early next week.

FOUR SHOWS IN A WEEK.

Philadelphia, Aug. 26.

Manager Eddie Shayne of the Gayety is offering plenty of variety to his patrons this week, the house playing four different burlesque shows in eight days, pretty nearly a record.

The house opened last Saturday night with "Queens of the Jardin de Paris," the show playing Saturday, Monday, Tuesday and Wednesday, when it left for Chicago to open the regular season on Sunday. On Thursday Jacob & Jermon's other show, "The Golden Crooks," went into the Gayety for two nights and matinees, leaving Saturday for Louisville, where it should start its wheel tour Saturday.

J. Herbert Mack's "Columbia Girls" stopped over on its way to Baltimore to play two shows, and on Monday, Aug. 30, the regular Wheel season will open with the "Trocadero" as the attraction.

There were a few puzzled patrons of the house during the week. An Italian who went to see the "Jardin de Paris" show Monday, had his family there on Thursday to see the pantomime put on by Tomasso, but saw "The Golden Crook." It was a hard matter for him to explain.

"NIGHT OWLS" ONE-NIGHTER.

Charles Taylor has organized a burlesque show under the title of "The Night Owls," and will book it over a route of one-night stands. This was the title last season of the Eastern Burlesque Wheel show operated by Charles Robinson.

At the close of the last tour the Eastern circuit officials notified Robinson that his booking contract would not be renewed. Upon this Robinson gave the title to Taylor, who is well known as a burlesque road manager.

HAS A SPECIAL CONTRACT.

Denis F. O'Brien, attorney for the White Rats drew a special contract this week between Fred Irwin, the burlesque manager, and Leeds and LeMar.

Max Hart, the agent for the act, said they would join Irwin's "Big Show" at Milwaukee Sept. 6.

In the contract as drawn there is no cancellation clause. The burlesque managers usually employ a standard form of agreement, and it is something out of the ordinary for a special contract to be made.

REDUCING ADVANCE AGENTS.

Chicago, Aug. 26.

The Eastern Burlesque Wheel will dispense with agents the coming season, or rather four agents will look after all of the shows for which \$25 a week will be collected from each company.

Sam Dessauer and Charles E. Barton will be two of the agents. The quartet will look after all the railroading and billing. The innovation will be in the nature of an experiment.

BURLESQUE UNSATISFACTORY.

Chicago, Aug. 26.

It is reported that while here Sam A. Scribner, owner of the "Oh! You Woman" show, opening at the Star and Garter, directed that the burlesque in the production be rewritten.

Irving B. Lee is now at work on a new piece, it is said. The Scribner show is reported to be one of the most expensive on the road. Its salary list weekly amounts to around \$1,600.

CARR'S "THOROUGHBREDS."

Frank B. Carr, the former Western Burlesque Wheel manager, has organized his old show "The Thoroughbreds" on an independent basis. He is rehearsing the show in New York this week, and will take it out over a tour of the one-night stands, commencing shortly.

ROSY PROSPECTS.

Burlesque managers are taking a good deal of satisfaction from the reports of Wheel openings which have reached New York.

"In nearly every case," said Lieut. H. Clay Miner of the Empire Circuit Co. directorate, "The shows played to capacity. At many points this was under the handicap of warm weather. With a general and undeniable improvement in the class and quality of the 1909-10 burlesque productions and the apparent disposition of the public to patronize Western Wheel houses there is every prospect of a successful season."

ANOTHER HODGDON IN VAUDEVILLE.

J. H. Hodgdon, son of S. K. Hodgdon of the United Booking Offices, made his entrance into the busy field of vaudeville last week when he took up his duties as assistant to Clark Brown in the booking of the Bennett Circuit in Canada. Young Mr. Hodgdon, located in the New York offices, is twenty-two years old and has had some experience in the managerial end of the two-a-day.

Several other changes have occurred in the Bennett Circuit staff. George Driscoll, formerly attached to the executive offices in London, takes charge of the Montreal house in place of R. A. McVean. Thomas Logan is now manager of the London Theatre, where he was formerly treasurer.

FILM MAN HAS THEATRE.

Cleveland, Aug. 26.

C. H. Peckham, of the Cleveland Film Exchange, has leased the Family Theatre here, and will rename it "Orpheum," opening the house with combination pictures and vaudeville Oct. 14.

The acts will be supplied through the Chicago office of William Morris.

LOST PAJAMAS START RIOT.

St. Louis, Aug. 26.

Although a Sunday night audience tried to break up the show, May Howard is finishing her week's engagement at the American. The performance ended abruptly and seemingly early, but it is denied that the curtain was rung down before the finale. The management insists that the usual bill was presented.

The show had hardly started when the gallery began to "guy" the company, centering its chaff on the star. When a pajama girl lost the nether part of her apparel, breaking up a song number pandemonium started. Amid howls and even obscenity on the part of some patrons, the chorus girl was hurried to the wings.

Local sympathy is extended Manager John Flemming. He has had his hands full in starting a new policy of combinations in the house. Last week the local papers did not spare "Follies of the Day," which happened to be none too new, having been seen here before.

If it was a press agent "plant," it succeeded in securing a first page story for a column in a morning newspaper and nearly as much in an afternoon daily. But as a boomerang it will hurt the Oppenheimer's successors and make the establishment of new attractions in what has always been a high class vaudeville house more than ordinarily difficult.

HAMMERSTEIN'S FOR LAST WEEK.

Jack Norworth and Nora Bayes have signed for \$2,000 through Edw. S. Keller to appear at Hammerstein's week Sept. 20, their last of the present stay in vaudeville.

Immediately following the Hammerstein engagement, the pair will commence rehearsing for a piece, about which no one seems to know anything.

A decision was expected Thursday on the application for an injunction made by Flo Ziegfeld, Jr., to restrain Miss Bayes and Mr. Norworth from playing in vaudeville without his permission. Ziegfeld alleges a broken agreement, while the couple set up that Norworth was dismissed upon Miss Bayes' failure to report at the New York Theatre, thereby nullifying the contract. Many affidavits were submitted.



BLOCKSOM AND BURNS.

IN A NEW MAKE-UP, NEAR "EVENING DRESS."

Having discarded their old, all red, and all blue, on account of so many acts using that style of dress.



MARTIN BECK'S "MONK."

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The Plaza, New York, reopens Sept. 13.

Henderson's, Coney Island, will close Sept. 19.

Cissy Loftus opens for the Morris Circuit Sept. 27.

Alice Lloyd returns on the Campania to-day (Saturday).

Martin Beck's Orpheum Road Show will open its season Sept. 20.

Doulin and Hite will play their new act at the Colonial, Sept. 13.

Burnes and Crawford will go with "The American Idea" as originally engaged.

An afterpiece has been written by Sam Ehrlich for the Eddie Leonard Minstrels.

Gordon & Soloman, not Bert Cooper, booked Sophie Tucker on the Morris time.

Maurice Goodman, the United's attorney, returns from his vacation on Monday.

Mrs. Howard Truesdell was removed to the Roosevelt Hospital, New York, this week.

M. S. Bentham has booked Cecil Lean and Florence Holbrook until next December.

Sh! (If you see Josh Daly ask him why he is wearing a new hat, but say nothing about "Consul"). Sh!

Friend and Downing returned to New York this week. They open for Morris at Rockaway on Monday.

Winona Winter opens her season at Shea's, Buffalo, Monday, with a route over the Orpheum time to follow.

Rajah has been placed for the season over the United time, opening the regular season Monday at Baltimore.

Cartmell and Harris open Monday, Aug. 30, at the Dominion, Winnipeg, placed for the Morris time by Geo. Homans.

Nella Bergen opens in Cleveland Sept. 6 and will remain all season in vaudeville, according to her agent, M. S. Bentham.

R. Tarkington Baker, dramatic editor of the Indianapolis News, has been looking over the New York shows for a week past.

J. Archibald, who has "The Outpost," a sketch booked by M. S. Bentham, was formerly war correspondent for Collier's Weekly.

Bert Williams, according to a Shubert announcement, will head the cast of a new show the coming season entitled "Mr. Lode of Koal."

Smith and Campbell have been booked through Max Hart for the United circuits, opening next week at Keith's, Boston.

Josephine Poli, S. Z. Poli's only daughter, visited about the Long Acre Building on Wednesday. She is not "going in vaudeville."

The Sleeds with their "black art" number open for a return American tour at the Colonial, New York, Sept. 6. Marinelli is the agent.

Doris Wilson has been loaned by Hurtig & Seamon to Kolb and Dill as a principal woman for their musical stock company at San Francisco.

A benefit given for charity at the Colonial on Monday, had several "black-listed" acts appearing in the Percy G. Williams house.

Zona Vivy, a character change act, has been engaged by the London office of William Morris to appear on the American Roof next summer, July 25 to be exact.

Chester N. Sutton, manager of the Majestic, Butte, and the Orpheum Circuit's representative in that city, was married Aug. 19 to Rosa Roma, of Kansas City.

The 6 Bracks, formerly the Allison's, a foreign acrobatic number, will not appear at the opening of the Hippodrome, although engaged. The Bracks disappointed, it is said.

Sam J. Curtis and Co., engaged for the Morris time through Bert Cooper, will have E. T. Faust and the Misses Elsie Gilbert, Ollie Drown and Beatrice Dunelle for his support.

The nominations for the next batch of officers of the Comedy Club will soon occur. R. G. Knowles is mentioned as a possible successor to James J. Morton, now serving his second term.

Bob Tate returned to New York on Wednesday, with the "Motoring" Co. which opens at Brighton Beach Aug. 30. Harry Stephens came back with Mr. Tate, and will play his original part.

The Geo. Bonhair Troupe, Dankmar-Schiller Troupe and Louise Raffin's Monkeys will be three of the circus acts at the opening of the New York Hippodrome, all booked through A. E. Johnson.

Nat Shay, of the Fred Fischer Music Publishing Co., says that he and Fred Fischer have a ten-year partnership agreement. Though that be dissolved, says Mr. Shay, there will be no discontinuance of the business.

Cecil Owen, the manager for the new Morris house at Indianapolis (now building), was in New York this week. Owen has been everything in the show business. At one time he played principal support to Robert Mantell.

Stuart Barnes, the singing monologist, will open in Indianapolis Monday with his new act, "Types," in which he is assisted by two other people. The engagement was booked through the Western Vaudeville Association.

Two of Gus Edwards' new acts, "The Night Birds" and "The Dancing Messengers," open simultaneously at the Brighton Theatre Sept. 13, for their first local showing. There are thirteen "Birds," and fifteen "Messengers."

W. E. Whittle, Estelle Wordette and Co., Linton and Lawrence, "The Girl with the Angel Voice," Dolly Sisters, McKenzie and Shannon, and Morrow and Schellberg were some of the acts booked this week by the Morris Circuit.

The Baltons, five girls and a man, open at the New York Hippodrome Sept. 4. It is an aerial act recommended by R. H. Burnside of the Shubert forces, who saw the turn on the other side. The Marinelli agency book it.

Blanche Walsh resumes her tour in "The Test" next month. The route called for the show opening the new William Penn. Philadelphia, Sept. 11, but this may be changed as it is doubtful if the house can be completed by that date.

The Jefferson, Memphis, will open under the direction of William Morris, Sept. 6, taking its bill intact for that

week from the Greenwall, New Orleans, which commences vaudeville with its first Morris program to-night (Saturday).

A big surprise is said to be in store for the show people of Broadway when they look over the new theatre now building in the former Smith-Gray building at 33rd Street. It is a Felix Iman proposition, to play 10-20 vaudeville, and will shortly open.

A change in treasurers at the Williams houses brings Dudley Clemons, last season at the Orpheum, to the Colonial, New York. Eddie O'Neill, formerly at the Colonial, has moved up to the Alhambra. Frank Girard is the box office man at the Orpheum.

There are two "opposition" acts playing in restricted (for them) New York houses this week. One of the managers is reported to have said when the "black-listed" act was brought to his attention, that he did not have time "to bother about changing."

Willie Weston, an eccentric pianist from the other side, opens at Shea's, Buffalo, Aug. 30, proceeding from there over the Orpheum Circuit, having been booked for the latter tour by W. Passpart in Europe. The Marinelli New York office placed Weston in the east.

Jack Lewis intends placing Bernard and McAvoy on the circuits as "The Rah, Rah Boys." Mr. Lewis, formerly of Wynn and Lewis, says he will place nineteen similar acts on the stage if the others who are using the "Wynn and Lewis" act without his permission do not stop.

Maud Lambert replaced Blanche Ring in "The Midnight Sons" last Monday, Miss Lambert introducing a new song, "My Sist' Tetrizin," by Edward Madden, who also wrote its companion composition, "My Cousin Caruso." The Trebhus Co. publishes the Lambert song.

Since booking with the Morris office, where he secures the whole "five per cent." commission instead of "splitting" as formerly with the United, Geo. Homans is wearing a clean shirt every day. There is no moral, for the additional cost of the shirts may make up the difference.

Fred Belcher, of the Remick firm, leaves for Europe Sept. 2. While abroad Mr. Belcher will establish a branch London office for his house. He will remain on the other side eight weeks. While Mr. Belcher is away, Mose Gumble will do his very best to wreck the dandy automobile Belcher owns, but Mose uses.

Contracts have been signed between Valeska Suratt and Paul M. Potter under which the playwright will furnish the artist a new vehicle for her vaudeville tour the coming season. Miss Suratt has been approached by the legitimate managers, one of the offers having had as its objective a starring tour in "A Fool there Was." She is not playing this week. Billy Gould is doing a single act at Brighton Beach.

NO "BAR" AT NEW ROCHELLE.

The controversy between people interested over whether the "barring" edict of the United would be operative at Loew's Theatre, New Rochelle, N. Y., was dissipated this week upon the statement of Joe Wood, who books the house, that Loew would play any feature he desired. Mr. Wood stated that at that moment the one person he wished to see was Joe Welch ("Morris act") who he wanted to propose remaining the star at the Loew Theatre for two weeks.

Loew's has been playing big headliners during the summer on a percentage basis. The admission runs up to fifty cents. It has been an experiment on the part of Marcus Loew, the proprietor and a leading spirit in the People's Vaudeville Co.

Some time ago Juliet, an act which has played for the Morris Circuit, appeared at Loew's for one week. Shortly after her stay, it was reported about that E. F. Albee of the United Booking Offices had informed Joe Wood, who entered the Juliet engagement, that no "opposition" acts were to be booked by him for New Rochelle.

This was denied by Wood at the time, who said that he accepted orders from no one. It has been claimed by many right along that the United Booking Offices was interested in the Joe Wood agency, although Mr. Wood and Pat Casey, the two people supposed to own the office, have steadily denied this.

LITTLE AMY BUTLER.

The pictures on the front page this week are of Little Amy Butler, who has declined several offers for musical comedy received through her agent, William L. Lykens, to accept a season in vaudeville from the United Booking Offices.

Miss Butler, a very clever girl, is assisted in her act by four young men, all comedians, giving her a valuable number for the varieties, embracing, as it does, character songs with comedy.

The opening date for Miss Butler's vaudeville season is Aug. 30.

**HAMMERSTEIN'S DOWNSTAIRS
SEPT. 6.**

Hammerstein's Roof will wind up its summer season on Sept. 5, Willie Hammerstein concluding that Labor Day is the day for the show to play all the time indoors from thence on.

The opening bill of the season in the theatre will have Louise Dresser at the head. Among the acts around the star so far selected are "The Third Degree" (a Lambs' Club skit, playing publicly for the first time at Hammerstein's), Simon and Gardner, James Harrigan, Aubrey Pringle and Geo. Whiting (their first New York appearance as a team), and Keefe and Pearl (reunited).

EXPECTS MAJESTIC BACK.

This is the last week of combination vaudeville and pictures at the Majestic and West End theatres, New York. That policy has prevailed over the summer while the houses were under the direction of the People's Vaudeville Co.

Speaking of the Majestic this week, Jos. Schenck, one of the People's Co. said that the Shuberts have but four weeks booked for the house, the engagements having been made last spring. Upon the expiration of the month, vaudeville at the same popular prices would again hold

away there, said he. The West End is fully booked with Shubert attractions for the season.

WILMER & VINCENT READY.

The Wilmer & Vincent Circuit will be in operation by Sept. 6. Four of the firm's vaudeville houses in Harrisburg, Norfolk and Altoona (the latter a "pop" establishment) commence Monday. Allentown and Easton open a week later. Portsmouth, Richmond and Norfolk (Majestic) which play three acts and moving pictures, have been in operation all summer.

Two new houses will be added to the Wilmer & Vincent chain the coming season. Their new house in Augusta, Ga., opens Monday. Another house in Savannah is still in course of construction, with no date set.

DAVENPORT'S ENTERPRISE.

Davenport, Ia., Aug. 26.

C. A. Ficke and Charles Berkell, manager of the Elite here, will build a new vaudeville house in Davenport, the work of construction commencing before Sept. 1. It will be located on the North side of Third Street, between Harrison and Ripley and will have seating capacity of 1,000. The opening is promised before Thanksgiving Day. The stage will be 50 feet wide and 32 feet deep. The house will be called "The American."

Charles Berkell has been a theatre manager here for five years. He was the pioneer vaudeville promoter in Davenport, having opened the first vaudeville establishment in the town on Brady Street. This house has a seating capacity of 280. What booking connection the new house will make has not yet been announced.

BIG BILLING FOR "POP" FEATURE.

Bangor, Me., Aug. 26.

Bangor is decorated with 1,200 sheets of posters heralding the engagement this week (the season's opening) at the Gaiety (Keith's popular-priced vaudeville house) of Mantilla, the "Girl in the Mask." This is a billing record for popular-priced vaudeville in Bangor.

The appearance of the masked dancer comes together with a fair week and the elaborate advertising of the feature has started a good deal of talk. In addition to the 1,200 sheets of paper, Harvey Watkins, who directs the chain from New York, has had 25,000 illustrated cards distributed through the town.

A BOOM IN CHESTER.

Maurice Boom is going to start something. He will open the Family, Chester, Aug. 30, under the firm incorporation of the "D'Esta & Boom Co." Vaudeville will prevail, although at one time it was the idea to play combinations.

"Maurie" will withdraw from his present surroundings in 42d Street very soon and cultivate the friendship of several prominent Philadelphia politicians who have faith in his ability to return them good interest upon their proposed theatrical investments.

Although no startling chain of theatres may develop from the Chester base of operations, Boom smiles with the content of a cat which has swallowed a canary, when he is pressed for details beyond the fact that he is to have one house in one town—and that town Chester.

NEW ENGLAND CONTROVERSY.

M. R. Sheedy and P. F. Shea are engaged in a bitter war over bookings for the Opera House, Holyoke, Mass. A third party to the struggle is Lew Bloom, of the Cahn & Grant office. The Opera House is owned by a corporation in which all three are interested. Lately it has been closed.

It is understood that Sheedy holds an agreement from Bloom and Shea to supply "pop" vaudeville attractions upon the reopening, while Shea wants to do his own booking and Bloom wants to route legitimate attractions for the house. Eddie Leonard's Minstrels were booked for the theatre recently. When the paper arrived Shea declared that the date must be changed. The stand was shifted to Worcester upon Shea's demand.

Now it is said that both Sheedy and Shea propose to book shows for the house, and the prospect is that there will be a good deal of confusion.

At Mr. Sheedy's office it was admitted that there was a fight between Sheedy and Shea, but that Sheedy was protected in his bookings through a majority ownership in the stock of the corporation.

When the Opera House closed it was said to have shown a profit. This was not immediately divided, Shea declaring that losses in the Gilmour, Springfield, where Sheedy is also interested made an offset.

NACHETTE.

Jerome H. Remick & Co. has published "Nachette," a perplexingly interesting story, by Ned Nye and Robt. A. Wason, of the stage, music, love and mystery.

The tale commences in Paris, travels over the European continent and concludes in New York City. Scattered along the highways are intrigues, love making and all the ingredients of a modern novel.

At times the story is absorbingly captivating, always holding sufficient doubt as to the outcome to compel the reader to go through its pages whether he will or not.

Mr. Nye is the well known comedian. If "Nachette" is his first attempt at story writing, it indicates a big future ahead for him as an author.

WANTS BECK TO PAY.

A suit for a year's salary has been started against Martin Beck, General Manager of the Orpheum Circuit, by Alphonse Snow, a linguist engaged by Mr. Beck when in San Francisco last, for one year, as general interpreter, according to Snow.

After three weeks' service Snow says he was dismissed with but a few hours' notice. Though the agreement was a verbal one, the man of many languages has gone to the courts to secure the remainder of the amount he claims would have been his when the year expired.

ANOTHER ON S.-C. STRING.

Chicago, Aug. 26.

Eau Claire, Wis., will shortly have a new vaudeville theatre. It will play Sullivan-Considine bookings, arranged through Paul Goudron.

Tschernoff's Dogs were engaged through Doc Steiner this week to open on the United circuits next March.

"10-15-25 THE THING."

"10-15-25 is the thing in popular priced vaudeville," said Jos. Schenck this week. Mr. Schenck is one of the important factors in the People's Vaudeville Co., one of the largest of the big-small time circuits.

"The five and ten-cent house must be pushed out," said Mr. Schenck. "The larger houses with the larger capacities will do the work. The small houses can't compete. It must be a large house on the small time to make money."

"We make our admissions 10-15-25, and think it is the only scale. The '10-20-30' we don't care for at all. Our policy is to give a whole lot for the money. It has been successful. We have turned 'dead ones' into winners, as everybody around here knows."

Next week Mr. Schenck leaves for a vacation at Mt. Clemens.

PICKS HOLYOKE AND PROVIDENCE.

Manager G. F. Dunbar, who recently severed his connection with J. B. Morris, has selected Holyoke and Providence for new vaudeville theatres, playing the smaller acts.

At Holyoke, Mr. Dunbar has leased the property at the corner of High and Dwight Streets, he says, and will erect upon the site a \$40,000 house with a capacity of 1,300.

At Providence a house will be built to seat 1,800. Two performances daily will be given at 10-20-30.

A theatre at Pittston, Pa., taken over by Dunbar will open on Labor Day with five acts, booked by Jos. Shea, who will act as the agent for all the Dunbar Theatres. The manager claims he will have five houses in operation before New Year's.

The Shea Co., which is affiliated with the Dunbar enterprises as well as booking for them, announces two new houses, one each in New York and Brooklyn, without naming them.

L. M. Sneden, formerly in the Long Acre building, has added himself and fifteen smaller houses booked by him to the Shea office.

"POP" HOUSE TO SEAT 1,000.

Sunbury, Pa., Aug. 26.

The Blanchard Amusement Co., which operates Rolling Green Park, has announced its intention to build a vaudeville theatre here, playing the best grade of popular priced vaudeville attractions. Work on the building commenced Monday, and it should be completed in three months. It will be called the Luna Theatre. The plans call for a house 150 by 82 feet and a seating capacity of 1,000.

The United Booking Offices books Rolling Green Park, but no booking connection has yet been announced for the new house. The Blanchard people say they will pay \$600 or \$700 for two acts. The policy of two shows nightly and one matinee a week, which prevails at the park, will be followed at the Luna.

CROWN HAS S. & H. BOOKINGS.

Chicago, Aug. 26.

The new Crown, at Ashland and Division Streets, which will be managed by E. F. Carruthers, will play Stair & Havlin attractions—about the same class as seen at the National.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, Aug. 23.

Editor of VARIETY:

I am in receipt of a plea from Joe Palmer, well known to vaudeville artists, asking that his unfortunate circumstances be placed before members of the profession and something be done toward relieving him. Mr. Palmer is a patient in Dr. Cool's Sanitarium, Muskegon, Mich., where he is being treated for a serious illness of long standing.

He is without means, is in debt to the Sanitarium and has no resources to fall back upon. Unless he receives financial aid he will be compelled to leave the place, and so give up what promises to be restoration to health under the present treatment.

I should be very glad to receive contributions to this very worthy object. Friends of Mr. Palmer may address me care of The White Rats of America, 1553 Broadway, New York City.

Will J. Cooke.

Birmingham, Ala., Aug. 23.

Editor of VARIETY:

Last May I joined the Barber-Palmer Trio and during my connection with it was the strength of the act. I closed with it following a misunderstanding. This was on July 17. While I was with the Trio I used the song "Pie, Pie, Pie." When I left Barber and Palmer copped my song and were heard using it in Atlanta.

Artists with good songs and jokes, beware of Barber and Palmer.

A. O. Bartec.

King of Ragtime.

New York, Aug. 25.

Editor VARIETY:

A couple of weeks ago one "John Weber" appeared at the Majestic Theatre, New York, and was reviewed in VARIETY of that week, which mentioned he gave a German monolog.

As I am the only John Weber on the stage that I am aware of, and especially the only one playing the German character, I wish to state that the Weber at the Majestic was not myself.

I am engaged with W. S. Campbell's "London Belles" for the season, opening Aug. 30.

I don't know who the Majestic's Weber is or was, but I think he was someone taking a chance for a week under an alias to "try out." Why he picked my name I can't guess. Almost any other would have been as good for him, and much better for me, for I have stopped "trying out."

John Weber.

Los Angeles, Aug. 21.

Editor VARIETY:

I wish the American artists, on their return from England, would bring us some fresh jokes about that country.

The joke about the English not being able to grasp a point until twenty-four hours have passed, and the one about dropping the "h's," and that poor old be-

whiskered one about the hotel-tipping, including the "Mr. Butt, such a courteous kind gentleman" "gag," have lasted quite a number of years, and are becoming very monotonous.

Even the Americans themselves have lost all enthusiasm over them; so it behooves the next American artist returning to these shores from the old country to at least hand us out a fresh lot, and earn the everlasting gratitude of Griff (The English Guy).

Paris, Aug. 16.

Editor VARIETY:

The following is my experience in Paris. If you find anything worth publishing, do so.

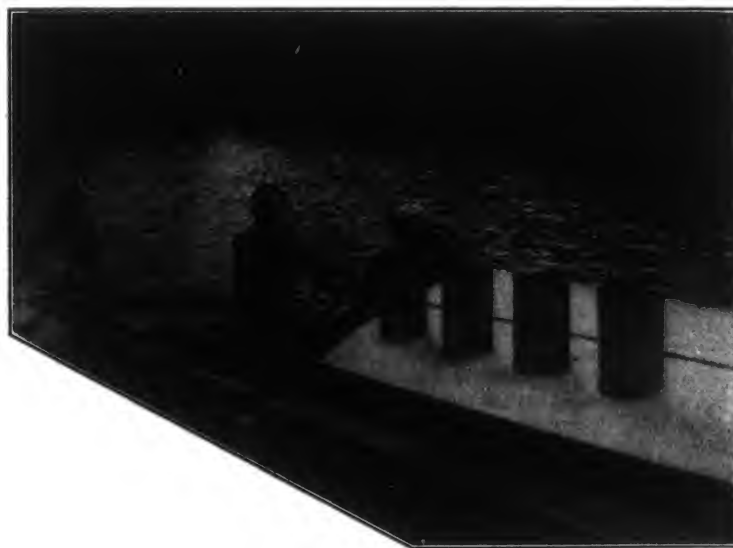
One naturally expects stage waits the

to a 6 x 8 pole. This pole has an iron foot-piece, that slides in grooves, and rests on a carriage running on tracks under the stage.

Now then, to strike the stage for my set, the wings must be unlashd from the poles and the whole thing removed, in order to hang my cyclorama. By the way, it takes four men to move each wing. And they haven't a stage brace or anything that can take the place of one. I tried all the prop-makers in Paris, and found the cheapest and quickest way to obtain them was to cable to New York, which I did.

You can imagine my feelings, the only American act on the bill, working for all I was worth setting the stage, and at the same time contemplating whether I should face the audience, by this time howling and stamping, or throw up the sponge. In the midst of my thoughts the director rang up the curtain. I concluded there was but one thing to do—the best I could—and I did.

"Dan," the "drunken" dog, must have realized that things were not right, and worked as never before. We finished



"SKIGIE" AT THE WHEEL.

The boy at the wheel in the above picture is "Skigie," VARIETY'S "kid" critic, and the wheel is on the "Dixie II," the fastest motor boat in the world. The "Dixie II" won the gold cup for the free-for-all on the St. Lawrence River last Saturday. "Skigie," in describing the race (five contestants), said: "The Dixie came in, was put in the barn (boat house), the door locked, and Mr. Schroeder (owner) and Mr. Brown had changed their clothes and we were having a drink of ginger ale in the Crossman House (Alexandria Bay) before the 'Dusquene' showed."

"Skigie," who is a "bug" on motor boats, rubbed some of the dirt from the smoke stack of the "Dixie" onto his overalls, cautioning his mother not to have them washed. "Skigie," ten years old, and a playmate, Ruth Remington, twelve years of age, handle alone a motor boat on the St. Lawrence River belonging to Ruth, capable of making 24 miles an hour.

first show of straight vaudeville in a theatre where Revues or high classed burlesques are played most of the season (which line of business the managers thoroughly understand). But no audience expects to wait twenty-five minutes for the second act after the intermission. Such, however, was the experience on my opening night in Paris, at the Folies Marigny, where all the theatrical jurors on this side of the pond had gathered, the house being jammed to suffocation.

The reason for the delay, a frequent occurrence in this house, was:

There is absolutely no system or stage management, and the stage is equipped with extremely heavy wings, about 30 ft. high, with slippers attached, which enable them to change from exterior to interior in a moment. Each wing is lashed

stronger than ever, I taking a number of bows.

Now for the real sad part of my story: In the middle of the week the director offered to re-engage me for next season, but things being so disagreeable I refused. Later I received a registered letter, stating that he (director), would take advantage of the optional clause in the contract, giving him the right to re-engage the act for the following season under the same conditions as the present contract, made three years ago, for a very small salary.

So I am STUNG, and by the agent, Mr. Chas. Bornhaupt, who, at the time of signing, struck out the optional clause in my Dutch and English contracts, and knowing that I could not read French, gave me his word of honor that the clause

did not exist in the French contract.

The director here is unreliable and disliked by the artists that work for him. I have learned from agents that contracts such as I hold are especially prepared for American artists, who are taken advantage of unless they have the contract read by a reliable person.

Chas. Barnold.

(Barnold's Animal Actors.)

Hartford, Conn., Aug. 21.

Editor VARIETY:

I received two letters from friends in Washington stating there is someone there who has the nerve to work under my name. He spells it as I do, "Great Henri French."

He has big bills out in front of the Pastime Theatre with my name on it, and beneath his photo he has my name.

Great Henri French

(Original).

Birmingham, Ala., Aug. 22.

Editor VARIETY:

We wish to warn all artists headed in this direction to be very careful about accepting any work offered by A. A. Wall, manager of an Airdome at Bessemer, Ala., and who also claims to be a booking agent with many good weeks to offer in this vicinity.

This Wall heads his contract with the inscription of "The A. A. Wall Circuit," with offices in New York, Chicago and all large cities. While acts are playing this city he approaches them with an offer to work his place in Bessemer at a large salary cut, which, he explains, will be made up over his other weeks.

After playing Bessemer a large percentage of a badly cut salary is retained by Wall as his commission, and good acts are handed over to a house in Gadsden, with which Wall is connected in some way.

That is where the circuit ends, except for acts not thoroughly disgusted. They are handed over to open in Cordele, Ga., change nightly.

Should any act object to the hold out of their salary, they are "knocked" and "roasted" without mercy, and threatened with all sorts of bodily damage—usually over the telephone. Wall also claims to have full authority for using White Rat contract.

We, the undersigned, have all had experiences with this man to our sorrow, and warn artists.

Marie and Baby Putnam.

Davis and Gibbs.

Leslie and Baker.

Benny Smukler.

"This Quartet."

Sue Goodwin.

Smukler Sisters.

The Graham Trio.

"PRINCESS" MUSIC FUSS.

Atlantic City, Aug. 26.

The big musical production by Charles Frohman, "The Dollar Princess," will show for the first time on this side at the Apollo Monday evening, next.

The show is using the music sheets from the German presses, litigation over here between Harms & Co., and Pond & Co., as to the American right of publishing the score having tied up the musical end for publication in English.

London, Aug. 18.

Spissell and Brothers Mack are extended two weeks beyond their contract at the Empire.

The Auers, who have been touring the seaside places, have returned to London, and are playing the Palace, Chelsea, this week.

Blake and Amber have been framing up a new act, and will show it for the first time next week in Colchester.

It is announced that Paul Frantz, formerly proprietor of The Sovereign, will shortly open an artists' club at 26 Litchfield Street, Charing Cross Road. The club will be called "The International Artists' Club." Mr. Frantz, after some difficulty, succeeded in inducing "Willie" (the well-known manager of the German Club until recently) to take the management of the new club. The opening is down for about Sept. 4.

Terry and Lambert have started their time on the Barassford Circuit, playing the Hippodrome, Liverpool, this week.

Jordan and Harvey are playing three halls this week—the Canterbury, Paragon and London Pavilion.

Jim Corbett is playing two shows at Walthamstow this week before coming into the Oxford. Jim doesn't think much of the two-hall nightly idea.

At the Palace this week Barclay Gammon, a fellow at the piano, is going big. When Gammon commences to talk shows, he is funny. The more he talks the funnier he gets. His style is similar to that of James J. Morton's, but in no way is Gammon's material like Morton's, excepting he mentions the fact that a stage is being set behind him. Gammon's local material is very bright, and the verse about the suffragettes a scream. This turn is probably one of the most entertaining that has hit the West End in some time.

A report from over the Barassford Circuit states that Nance O'Neil is doing well on the tour, but it is also said that Miss O'Neil is offering a sketch too heavy for the provincial hall.

Sam Collins, after a trial show last week at the Bedford Music Hall, has been booked for several weeks around London.

The Gus Onlaw Trio are touring the Provinces, working on the Broadhead time.

John L. Sullivan will be offered time in England by the London William Morris office. It seems as though the English people are anxious for a flash at the champion.

B. A. Rolfe expects to sail for the States about Sept. 15.

Helen Trix will leave for Paris early in September to select gowns for her South African Tour, which starts in October.

Millie Payne will in all probability go to America to show her act next month. There have been no bookings yet.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

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

Ritter and Foster, who are at the Hippodrome, Sheffield, this week, will open in Paris at the Alhambra, Sept. 1.

Fred Karno's "Skating" appears at the Holborn Empire this week, causing no end of amusement. The main feature seems to be the funny falls. Some of these are "pluggers" for the local hospitals. There is, however, good fancy skating. As long as the roller skating craze continues, this act should be a winner. Paglus, the eccentric juggler, is on the bill at this house. He hasn't changed his act around much, only showing a closer model to W. C. Fields' pool table. Donovan and Arnold shared the laughing honors of the night with Harry Champion. They are a substantial hit with plenty to spare. Of course, Ernie Green, who stands in everywhere with her audiences, did splendidly. The Narrow Brothers have a good bicycle and "rough-house" tumbling turn. Maudie Francis, a "kid" wonder, sings a song in a way that should not be countenanced in a regular act.

Blyth Pratt, manager of the Oxford, is on the Continent for a short vacation.

The Five X Rays are making their first appearance at a first-class West End hall this week, playing the Palace. They call themselves "Athletic Lunatics," and are very good tumblers. The drawback to their entertainment is the deliberate attempts to copy the Bogannys. In this they fall very short. The comedy is of a much rougher type. Though the Bogannys could follow this act on the same bill at present and make good, it hardly seems to be the right thing for the X Rays to do. Odeyne Spark, a striking blonde, surprises everyone by her appearance at the Palace. That's all. She sings. A really clever act deserving of much more appreciation than received is Liane De Lyle, a man and woman, in a billiard turn. Some of the juggling feats are marvelous. The thing against them is the poor attempt at comedy. Most of the best parts of the act are ruined by the woman's "comedy." One thing mentionable about the Palace bill at present is the arrangement of the early part of the program where D'Arc's Marionettes are obliged to follow Lena Verdi's alleged imitations. Miss Verdi's Harry Lauder is impossible, and had a bad effect on the same imitation by the Marionettes. Romango, the French tenor, has wisely laid aside the dress suit, appearing to a better advantage when he looks like the opera fellows.

Her Majesty's Theatre, Walsall, this week has for its attraction The Avon Comedy Four. The quartet sail Aug. 28 for home.

Joe O'Gorman, ex-chairman of the V. A. F., will sail for America this month some time. The comedian isn't certain if he will appear on the stage over there.

Marie Lloyd is now playing some time on the De Frecce Circuit.

Cecilia Loftus is on a tour of the smaller Stoll halls in the suburbs of London, playing the Empire, New Cross, this week.

Maud and Sydney Wood are still on the De Frecce time.

It is stated that Patsy Doyle is among the coming attractions at the Palace.

Daisy Harcourt will start on the Barassford time Aug. 30, opening at the King's, South-Sea.

Radford and Valentine are in town, at the Coliseum. In the turnip-on-the-fork trick Harry Radford complains that they are not throwing the vegetables hard enough, and mourns the absence of the baseball players who at one time frequented the house.

Alice Raymond and her company are topping the bill this week at the Hippodrome, Bury.

Monday night at the Palace was quite an exciting time for the management. Alex Carr, who was slated to appear, did not do so, objecting to the place on the bill that was handed him. Arthur Prince did not show, so when the program reached Clarice Vance, supposed to be next to closing, it was but a little after ten. By drawing out her act and sending six songs over, Miss Vance helped matters greatly. The pictures this week included a view of the trip across on board the German liner, George Washington, with William Morris and party aboard. This proved interesting to the "wise" ones.

The news that Gertrude Hoffmann is about to produce the dances of Ruth St. Denis under the guise of an imitation has caused no end of discussion on this side, where it is generally termed "very raw."

Mr. and Mrs. Lucas, lately returned from the States, have taken up their time on the Gibbons Circuit, and are at Camberwell this week.

Carleton's "Mysterious Cross," an illusion exposed at the finish, is in for a run at the London Pavilion.

Charcot, a hypnotist, is thinking seriously of taking a trip to the States shortly.

The Four Fords, who have finished at the Palace, will leave shortly to fill engagements on the Continent.

Johnny Summers is again working the music halls, proving quite an attraction, owing to his recent victory over Jimmie Britt.

Alex Carr to-day received contracts for a complete tour of the Barassford Circuit.

On Monday night at the Palace Irene Franklin was on at exactly nine o'clock, and in the early position did splendidly. Last night (Tuesday) she was moved down to close the first part.

Arthur Prince, ill on Monday night, is back in the Palace bill.

It seems that a difference of opinion caused the retirement of Emma Carus at the Palace. Manager Butt gave out his reasons for the retirement, but no one accepted them literally, for Butt made it too sweeping. Miss Carus was really a riot on Monday night, when opening, but it summed up as a "claque" with flowers and everything that goes along. It was much better when she pleased everybody without the prepaid decorations. Miss Carus opens at Stoll's Coliseum Monday.

Irene Franklin is the girl who is getting away nicely at the Palace. With her it is a real money engagement, with no one week optional clause in her contract. If Miss Franklin remains here long enough she will arrive in the Walter C. Kelly-Clarice Vance class of Palace features.

Oswald Stoll keeps hot on the heels of all the Palace headliners. It is said that American acts engaged to open at the Palace are informed after reaching London that should trouble arise, there is always room at the Coliseum, Stoll's house. Miss Franklin had a sweet offer to go there, and Stoll wanted Kelly. He has Carus. Reports say that Stoll has also gone after the Syndicate stars like Geo. Robey, Wilkie Bard and that crowd. He has taken Harry Fragon away, a serious loss to the Syndicate. Fragon held up with Lauder at the Tivoli, a Syndicate house.

The indications seem to be that William Morris' office in London is receiving quite a lot of the best of it in booking acts for the different circuits. The belief is that it is only a question of a short time now until the Stoll people will be obliged to call on Morris for turns. The Morris office with Paul Murray in charge has gained its prestige on this side through "putting over winners." When William Morris himself was in London some time ago, long before the last trip, he informed the English managers speaking to him about attractions that any big act booked through the Morris office, not proving satisfactory could be closed after the first show with his (Morris) and their (acts') consent. It was said at the time that Morris told the managers he would have this understanding with every large American turn placed by his office on this side. So far none of the Morris acts has been closed.

Harry Tate has started upon a canal trip from Liverpool to London. The distance is 240 miles. The boat Mr. Tate is on, carrying a crew of six, draws three feet of water. At one lock on the canal there is but two and one-half feet of water. Before leaving Mr. Tate was estimating how he could jump that lock and still save the boat for the rest of the trip.

Paul Murray has received offers for The Four Fords, Emma Carus and McMahon and Chappelle to play the Glasgow Pavilion. The Rooney Sisters also were asked for by the Pavilion management through Mr. Murray. The Four Fords will receive \$825 for the week in Glasgow, this being probably the largest salary ever paid a dancing act on this side.

Seymour Hicks returned to the Coliseum last week, after having been playing the Stoll provincial tour.

Johnson and Pellman returned this week from a five months' engagement in South America.

Frank Glenister, managing director of the London Pavilion, is away on a two weeks' vacation.

While the Tivoli is being repainted there is no headliner shown on the bills, so there is no argument over billing.

Joe Wilson, the managing fellow at the Tivoli, returns this week from his holidays.

Ethel Levey will make her first London appearance at the Alhambra on Aug. 23.

Charlie Reed of the Gibbons offices, and Leo Fritz, an agent, are both about to receive testimonials, Reed on the occasion of his coming marriage, and Fritz on his birthday. The anti-testimonial party among the artists here is doing its best to break up such affairs.

Clarice Mayne, who has been ill and unable to appear at the London Pavilion is there now.

Sydney Hyman is on a motor tour on the continent.

It is stated that last week Ernest Daweruski, while attending to the lighting effects for Nerigne, the Greek actress, was almost taken off his feet by an electric shock. It was either that, or he had a flash at Nerigne's latest costume.

The V. A. F. will hold a large meeting on Sept. 5, to discuss the coming combine of managers in this country.

Mack and Marcus, who opened at the Empire last week, have an act that ought to go on this side. It is a neat little drawing act that they get over and the pair will have no trouble in getting along.

Mlle. Lydia Kyaast, the ballet dancer of the Empire Theatre, has returned to London after a short vacation in Russia. The new acts announced for the Empire are Signor Barbalonga, Rameses and Noel Fleming.

Zona Vevey, the singer, will appear in America next season. Both sides are after her.

It is stated that Harry Leybourne will take a flyer to America to try out his act there.

LONDON COLISEUM.

London, Aug. 16.

On Friday evening of last week the weather was as warm as it ever gets over here, but there was a fairly large house at the Coliseum. It couldn't have been the show that attracted the crowd, which was probably the biggest music hall audience in London that night.

For a start there was a little singing and dancing turn with a bunch of patter that Adam must have used. Goodfellow and Gregson were the guilty ones, but the girlie and boy were off before anyone had noticed them, and no great harm was done. The Lavalis worked the audience up for a few moments with their very pretty single bar act. Ernie Mayne, the comedian, is always sure of some laughs, though it was a hard night for him, owing to the heat.

Lowenwirth and Cohan did not appear, and the "Quaint Q's," a comedy quartet, took their place on the bill. The quaint ones are not so quaint, as they are like a lot of comedy quartets. In fact the Dutchman in this act works exactly like the one in the Gothams. The act went very well, however. Willette Whitaker, assisted by Wilbur Hill (formerly billed as Hill and Whitaker), have established themselves as big favorites at this hall, and come back as often as they like.

Ferry Corwey, the musical clown, with all his foolishness and funny props, came close to being the laughing hit of the bill. They fell easily for this sort of comedy on Friday evening. The clown closed the first part.

Mildred Jones, a contralto, sang songs from the north of England in a way that pleased. She appeared directly after intermission. Arthur Playfair appears in a new idea which he calls "The Actor's Territorial." The idea of the piece is that the actors around London want to organize and become an army to fight in case of war. Mr. Playfair impersonates all the characters except the man at the war office, who plays "straight" to all the other characters. The idea, while very funny, fell down in some of the characters.

Edward Davies, Ina Hill and Hebden Foster did their bit of "Faust."

After this came the new act called "The Old World Dancers." There are about twenty people from France that go through dances from the 15th century to 1800. While these twenty struggled through the different dances, that were very slow and uninteresting, a singer whose name is Gordon Cleather explained in French song what the others were doing and why. Silence was the answer.

Constance Collier, a lady of some fame in the dramatic sketch line, appears in a sketch that William Guette wrote. "The Robber" is very interesting, but the theme is so old that one wouldn't believe it of Gillette. The same idea is familiar. It is about a man and his wife and the wife's worthless brother who robs the man and is shot by the wife. It is very well acted.

The Six Musical Cuttys had the tough spot closing the show.

Harry F. Garrison, a brother of Carrie Maye (Beecher and Maye), was drowned at Atlantic City, N. J., Aug. 15. The burial took place at Bridgeton, N. J., the home of the deceased.

VERY ENGLISH "FLAG LIEUT." Atlantic City, Aug. 26.

Tuesday night Charles Frohman presented "The Flag Lieutenant" for the first time in America. The show has been running in London for a year. It is essentially English, although the setting is that of the Mediterranean. It may be described as a comedy-melodrama. Both elements were present in equal quantity.

The story opens in the admiral's cabin aboard the "Royal Edward" in the harbor of Malta. A social function is being held. The Flag Lieutenant and his chum, a Major of Marines, lament that they have had no chance in action for many years. Word comes from Crete that the natives are massing for battle. Both the men are pleased over the chance to go to the front. In Crete the garrison is surrounded and help from the fleet is urgent. The Major attempts to get through the lines disguised to the signal station, but is shot by a stray bullet. The Flag Lieutenant dons the disguise, securing assistance. He gives the credit to the Major, who has lost his memory through the injury. Later the Flag Lieutenant is charged with misconduct during the siege. The truth is accidentally divulged, squaring him with his fellow officers. There is a great mass of dialog, handled rather well. The story held the attention of an appreciative audience. Bruce McRae in the title role was excellent. Frank Carlyle was good as Major Thesiger. Isabel Irving made a good impression as Mrs. Cameron; Vera McCord was well cast. A pleasing stage picture is that at the finale of the show. The quarter deck and bridge of H. M. S. "Royal Edward" is shown. Eight bells strike. With officers, sailors and marines at "attention," the band plays the English national anthem as the curtain falls.

TWO BROOKLYN BILLS.

The opposition between Percy G. Williams and William Morris opens in Brooklyn next week. Mr. Williams' Orpheum starting Monday with "Peter," the "monk" as headliner. Also there will be in the initial program of the season Wilfred Clarke and Co. in a new sketch, The McNaughtons, Minnie Dupree and Co., Farrell-Taylor Trio, Trovato, Leona Thurber and Harry Madison, Netta Vesta, and Le Vine-Cimaron Trio.

On the following Saturday (Sept. 4), The Fulton, booked by Morris starts its season with Pauline as the feature. Paul Nicholson and Angie Norton, Cameron and Gaylord, Besnal and Miller, Billy K. Wells, Sisters DeFaye, Millard Brothers, and Musical Lowe are to be the others.

BUILDING NEW THEATRE.

Portsmouth, O., Aug. 26.

P. S. Clark has commenced the erection of a new theatre here. It will be a booking connection of the Murray & Sun Circuit, which has a number of houses in this vicinity.

Charles J. Gracie (Gracie and Reynolds) died suddenly Sunday, Aug. 15, of stomach trouble, and was buried in Calvary Cemetery, Brooklyn. A daughter, three sisters and a brother survive. The deceased was taken ill during the opening performance of Watson's "Big Show" at the Empire, Brooklyn, the evening before, being removed to the hospital at once.

VAN STUDDIFORDS ONLY "PALS." St. Louis, Aug. 26.

Alleging desertion, Grace Van Studdiford, star of "The Golden Butterfly," has sued Charles Van Studdiford for divorce in the Clayton Circuit Court, Clayton being the county seat of St. Louis county where the actress has a beautiful home "Atlanta."

As Grace Quive, then prima donna of "The Bostonians," she was wooed and won by Van Studdiford, scion of a prominent St. Louis family. They were married in Chicago, April 27, 1897, and Will J. Davis was master of ceremonies. The bride retired from the stage.

Her husband lost \$50,000 in an insurance concern and was a sufferer when racing was outlawed, as he had a famous string of runners. Then Mrs. Van Studdiford returned to the stage to recoup, and Flo Ziegfeld starred her in "Red Feather."

The Van Studdifords seem friendly. She says "We are still pals, that's all we have been for a long time." Van Studdiford does not discuss the charge, but says the suit will not be sensational. Mrs. Van Studdiford two days after the suit was filed went to Clayton and it was reported she hoped for an immediate trial, but says the show will be touring in this vicinity in October, when the case will come up.

She is about to leave for New York, where the new "Golden Butterfly" company is rehearsing. Mrs. Van Studdiford is financing the show herself, having mortgaged "Atlanta" in the belief the venture will prosper.

THINGS STRAIGHTEN UP.

Chicago, Aug. 26.

With the announced intention of the Labor Commission to enforce the new law regarding agents and with the actors organizing, the managers of smaller theatres around here are kept busy.

One manager engaged two acts through one office this week, and later decided to engage acts through another office. He plays but two acts.

Four acts reported. The acts engaged through the smaller office refused to be canceled. One man went on without music. When it was seen that he did not intend to be canceled the pianist accompanied him, and the house played all four acts.

A BUSY PRODUCER.

The producer for the Orpheum Circuit, Charles Feleky, is heaped up to his eyes in work nowadays.

Mr. Feleky snatched a moment the other day to say that three of the Orpheum productions were about ready to be placed upon a stage.

One of these is "The Making of a Man," by Albert Cowles, to be played by Felice and Mildred Morris. Miss Felice last week at the West End Theatre, New York, presented "The Old, Old Story," which has been out west, for the eastern managers.

"Fine Feathers," another Orpheum piece, will be played by Lavinia Shannon. It was written by Sewell Collins.

"The Prima Donna's Honeymoon," by Edgar Allen Woolf, will have Marion Murray in the lead, with three people in support.

MARVIN IN CHARGE.

It appears from this week's developments that H. N. Marvin, of the Biograph Co., will replace D. McDonald in the office of general manager of the Motion Picture Patents Co., upon the latter's retirement Sept. 1.

Friends of the retiring secretary declare that he has not been forced out of the combine, but that his resignation was voluntary.

STRANGE GATHERING IN CHICAGO.

Chicago, Aug. 26.

There is a strange gathering of "independent" picture men in town. The supposition is that some action is to be taken by representatives of the exchanges.

Herman Feichtenburg (New Orleans), James Riley (Pittsburg), and Geo. Ender (Omaha) are among those in the city.

W. H. Swanson is again at his office after two weeks in the hospital. It is known that a meeting was held at Swanson's office Tuesday night. After transacting some business, an adjournment was taken until Sept. 2.

Starting Aug. 30 Swanson will play vaudeville and pictures at the legitimate houses in Springfield, Danville, Lincoln, Urbana and Decatur, on the nights no combinations are booked for the theatres.

The picture man may extend his operation in this direction. Mercer Cohen, who books the Chicago Swanson picture houses will send acts to the outlying towns secured in this way.

STRONG WORD FOR PICTURES.

On Wednesday the following editorial appeared in the New York World:

"According to Edward F. Kelling, chief inspector of amusement places in Chicago, the nickel theatres have done more to injure the saloon business than any other factor ever did. He says:

"No one realizes this better than do the saloonkeepers, and they are almost invariably opposed to the locating of a nickel theatre in their neighborhood. In some instances a single five-cent theatre is said to have cut the business of several nearby saloons practically in half. . . . The man who after his day's work and supper would wander to the neighborhood saloon . . . now takes the family to the nickel theatre."

"Nickel theatres have sprung into prominence with a suddenness that of itself attests of the fact, that they are highly popular. In New York attention has been directed to them chiefly by the crusade against them by Mayor McClellan. That they offended against the Sunday laws has been the chief charge, supplemented by an indictment against some of the pictures exhibited. Inspector Kelling's commendation puts the matter in a more pleasing light.

"If it be true that the nickel theatre is a strong rival to the saloon, manifestly the wise thing to do is to regulate these shows in the interest of morality but otherwise give them encouragement. That they are entertaining and inexpensive and that they may be made instructive is a strong argument in favor of these people's theatres."

PICTURE NEWS**LYING AS WELL AS STEALING.**

The New York Dramatic Mirror, long ago convicted of stealing from VARIETY, something which it has continued doing since, in its ideas, news and reviews, had the callousness to insinuate in its columns this week to insinuate without mentioning the name that VARIETY had adopted its plan of reviewing films, thereby adding to its previous record as a thieving journal, a lying staff as well.

Before the Mirror had to fall back on a moving picture department to prevent its extinction from the theatrical field, VARIETY reviewed pictures as thrown upon the sheet—not from "advance notices," but from an orchestra seat, and VARIETY was the first theatrical paper to do this.

The Mirror copied that from VARIETY, along with other things which brought about an exposure of its thieving methods over a year ago.

TARIFF ANNOUNCEMENT.

Washington, Aug. 26.

Acting Secretary of the Treasury Reynolds has issued a set of regulations governing the return to this country of products after having been exported. The regulations have been amended to conform to the old Payne law. In the list appears the item of moving picture films.

American-made films may be brought through the custom house free of duty, providing they are of American manufacture and have been either by use or accident so damaged that they are valueless except for constituent material.

FILM BROUGHT DIVORCE SUIT.

Seattle, Wash., Aug. 26.

According to the papers filed in the divorce suit of Harry Shire, a moving picture film played an important part in breaking up his happy home. Recently he went to a nickelodeon. One of the animated views showed a street scene in San Francisco during the presence there of the American fleet.

Shire says he saw two familiar faces on the screen, one that of Mrs. Shire and the other that of a man who had roomed in the Shire home and who was apparently her companion in the picture. The wife, says Shire, had left home ostensibly to visit her sister in Spokane. Upon her return home three weeks later Shire retained counsel and started the divorce proceedings.

NOW IT COMES OUT.

Ex-Police Commissioner Bingham of New York, who was removed from office by Mayor McClellan is getting back at the Mayor in a magazine article which contains some rare exposures of inside administrative movements in the city government. Apropos of the Mayor's campaign against the moving picture theatres in the city some months ago, the ex-Commissioner has this to say: "I asked the Mayor why he had taken such a sudden interest in the moving picture question and he answered, 'I'm playing a little game to win the ministers.'"

NEW COURT RULING.

Justice Goff in the New York Supreme Court in a decision this week in the case of one Meyer, a moving picture manager, who asked for an injunction preventing the police from disturbing his business during Sunday performances, laid down the legal principle that the applicant for such a restraining order must be able to prove that the police have the actual intention of closing his theatre, and also that such a closing will cause him actual loss. The court assumed, said the Justice, that the Police Commissioner would do his duty and not interfere with Mr. Meyer unless there was some valid reason for such an action. The injunction was denied.

DANGEROUS REALISM.

The New York American this week printed a cable from Paris describing the danger in which M. Capellani, a sculptor and actor, placed himself through acting as the subject for a moving picture of a man sinking in quicksands.

The sculptor had modeled an effigy of himself in the act of sinking, but for the purpose of the picture people, consented to be drawn down in person by the mercurial grains.

Dressing himself in an old suit of clothes, Capellani set forth for the quicksands, accompanied by photographers, and permitted himself to be slowly drawn down while the camera worked.

During the process of sinking, he acted the fear-stricken man with fidelity, but upon the quicksands reaching his waist, it became apparent that Capellani had stopped playing, and was realistically acting as though he expected to be lost. The quicksands had also commenced to draw in the photographers, who suspended operations as the camera was going down with them.

Help was summoned and the men rescued in the nick of time. The pictures when developed showed that Capellani's "death throes" were horribly intense.

BINNS' FAME DEAD.

In the Supreme Court this week Justice Brady declared that as the sudden fame acquired by Jack Binns, the "wireless" operator, was not given to the "C. Q. D." fellow in perpetuity, and that he is not in a position through that to claim that the Vitagraph Co. is taking anything from his laurels by reproducing a "faked" picture of the scene on the steamer Republic, the injunction asked for by Binns restraining the company from using the film has been denied.

The exact language of the court was:

"In this case it appears that the demand for films of pictures of current events abates very soon after the event, and that there is now very little demand for the films containing plaintiff's alleged portrait and his name, and practically all injury which plaintiff suffers from the use of his portrait and name is past."

Arthur Carlton and Mabel Lewis are rehearsing a new act for vaudeville. The partnership has just been formed.

PA. EXHIBITORS OPEN FIGHT.

Harrisburg, Pa., Aug. 26.

The combination of the moving picture exhibitors in this State has borne fruit at last. Judge Shull in the County Court has granted a temporary injunction, restraining State Factory Inspector Delaney from enforcing the recent act of the Legislature regulating moving picture theatres as against the Roumfort Co., Inc., which operates the Hippodrome here.

This action is the beginning of a test of the legality of the Act. Although Inspector Delaney has notified his deputies not to enforce the rules too strictly, the new requirements have caused the closing of sixteen small theatres in York County alone.

The associated managers of the State are backing the Roumfort Co. in the suit.

LECTURES BY CINEMATOGRAPH.

Chicago, Aug. 26.

Dr. L. Blake Baldwin, the city physician, has started a campaign to carry the most modern of medical discoveries and methods to the country doctors in the outlying districts of the county by the use of the moving picture screen.

The Selig Polyscope Co., is now making a series of these scientific subjects under Dr. Baldwin's direction. In some of the subjects a powerful microscope has been attached to the camera so that germs are magnified to about 900 diameters on the film and these one-inch pictures again magnified on the screen to fifteen feet square. Another series is being made for the purpose of public exhibition with the purpose of educating the people in the proper means of avoiding disease.

\$13,000 THEATRE SITE.

Philadelphia, Aug. 26.

Ladel & Co., have acquired the parcel of land at 1205-09 North 52d Street (West Philadelphia), at a cost of \$13,200, measuring 48 x 100 feet, and will build a moving picture theatre on it. The house will cost \$10,000 to build and will have a seating capacity of 500. Moving pictures and popular priced vaudeville will be offered.

FIGURE THIS OUT.

The Philadelphia Item has worked out these startling statistics: "There are no less than 250,000 moving picture theatres in the United States. This means that there are at least 1,000,000 persons engaged in presenting the pictures to the public, figuring only four persons to a house. This does not take into account the thousands who are engaged in making, testing and circulating the films and picture machines. So, at the most conservative estimate, there are no less than 1,500,000 people in the United States who are wholly dependent upon the moving picture industry for their sustenance."

HAVE MILITARY PICTURES.

Chicago, Aug. 26.

Five more prints were ordered of the pictures of the Military Maneuvers at Toledo by the Toledo Film Exchange. This makes 20 prints or upwards of 60,000 feet of film. It is rumored that H. E. Smith, of the Toledo Film Exchange, will take the negatives to Europe within a few weeks.

TAMMEN WILL FIGHT USE OF SELLS NAME BY RINGLINGS

Proprietors of the Sells-Floto Circus Own the Title Exclusively, Says Denver Editor and Circus Owner.

Denver, Aug. 26.

H. H. Tammen, part owner of the Sells-Floto Circus declared this week that if the Ringling Bros., sent out the Forepaugh-Sells show again, he would institute legal proceedings to prevent the name of Sells appearing in the billing. Said Mr. Tammen:

"We have just gotten out a new 28-sheet bill. This features the Sells Bros. and the Sells Family. The facts in the case are that we own the Sells' title. It came into our possession through a legal instrument of conveyance.

"The Ringling Bros., with their own show and the Barnum-Bailey property, as the circus world is fully aware, are doing their level best to make opposition and the operation of a circus as disagreeable as possible for us. We have for seven years gone on in our peaceful way and have grown quite satisfactorily, but their opposition has become so unfair, as we believe it, that we propose to protect ourselves.

"Recent announcements made are to the effect that they propose to put the Forepaugh-Sells show on the road as a special circus in opposition to us, and that they intend to emphasize the Sells name.

"If they do we propose legally to contest their rights to use the Sells title in any form, and this poster is our beginning to emphasize that we not only own the name, but we intend to use it and prevent them from doing so through the intervention of the courts."

The circus men in New York are wondering whether the Ringling Brothers will deplete their two present big shows to form the revived Forepaugh-Sells circus next season.

The principal theory upon which the circus people seem to hazard this line of reasoning is that the railroads are commencing to object to the size of the larger circus trains as too unwieldy to handle. The transportation companies are said to have asked the Ringlings to consider this point in their make-up of the Barnum-Bailey and Ringling Brothers' shows for next season.

What more likely, say old circus men, than that the Ringlings with the complaint of the railroad men in their ears, and a keen insight into the economical side of the proposition should tabulate the resources of the two circuses, building up the third equipment without impairing the efficiency for general approval, of their present large organizations?

LOOKS LIKE WARM SEPTEMBER.

The opposition which gave promise of developing in the southwest between Barnum & Bailey, "101 Ranch" and the "Two Bills" shows bears early fruition.

Commencing Labor Day, Sept. 6, matters will tighten up and in preparation for the inevitable the three shows are slinging paper with all possible haste throughout Kansas and Oklahoma.

When the Barnum & Bailey Show was legislated out of Kansas City by the local government they switched their St. Joseph and Kansas City dates and will play St. Joe on Labor Day. Previous to this move "101 Ranch" had slated St. Joe for its Labor Day stand, but the "Big Show" agents cinched the most available lot so the Miller Brothers decided to slip across the State line to Leavenworth.

For the first time since Buffalo Bill has been home from his last European trip and for the first time since "101 Ranch" has been upon the road, direct and town-for-town opposition will center in Leavenworth, for the "Two Bills" play there Sept. 11.

But Buffalo Bill is sure to put it pretty well over the Oklahoma show, for it was out of Leavenworth that he began operations upon the plains when, in his "teens," he started carving his name upon the tablets of notoriety.

The "Two Bills" strike Kansas City a week after the Barnum & Bailey Show and in Topeka and Salina they are in opposition with the Ringling Brothers' newest piece of circus property.

On down through Oklahoma, as well as a few more towns in Kansas, the "Two Bills," "101" and the Barnum Shows will spend the greater part of September in vigorous opposition.

COOKE ON THE GROUND.

Louis E. Cooke, general agent for the "Two Bills," has practically given up his desk room with the National Printing Co. in Chicago, from whence he has directed the advance forces of the "Wild West and Far East" practically all summer.

He will move into closer touch with the scene of opposition action at the front, and, as is his usual custom, adopt a central town in the south as his headquarters during the remainder of the tour of the "Two Bills."

DIDN'T QUIT; JUST HESITATED.

The Great Bay State Shows instead of utterly abandoning its tour of the R. F. D. towns of New England simply hesitated, it seems. Now it is located at Wonderland Park, Boston, peacefully and placidly whiling away the declining season while its more pretentious rivals are getting into the thick of opposition down in Dixie. Col. Sealey is in New York, willing to meet anybody more than half way with a proposition to buy out his share, while Oscar Lowande reigns supreme in Boston.

GIVES UP THE LOT.

Chicago, Aug. 26.

Gerald Fitzgerald, formerly a circus press agent, has decided to cast his lot for all time to come with the "hall shows." He leaves Chicago next Saturday ahead of "A Stubborn Cinderella."

QUARRELLED OVER HAY.

Chicago, Aug. 26.

Circuses were forced to pay \$25 a ton for hay when in the northwest. Hay can be bought here for \$10 a ton.

It was a dispute concerning the price of hay which led to Harry Curtis quitting the Hagenbeck-Wallace show, of which he was 24 hour man. He is now assistant to W. E. Ferguson, general agent of the Norris and Rowe show.

OKLAHOMA HAS BAD LOOK.

Chicago, Aug. 26.

Late reports from Oklahoma are that the State doesn't look good. This is disappointing, especially as nearly all of the circuses had planned to make it this fall.

TYPHOID LAYS UP TWO.

Chicago, Aug. 26.

Dollie Julian, the rider, and Lydia Davenport, of Russell and Davenport, who have been out of the program of the Hagenbeck-Wallace circus for two weeks past, were compelled to go to the hospital at Hannibal, Mo., where the physicians pronounced their illness typhoid fever. They will be compelled to remain at Hannibal for several weeks.

SOMEBODY GOT TRIMMED.

Chicago, Aug. 26.

W. P. Hall paid a visit to the Hagenbeck-Wallace show down in Missouri recently, "swapped" some horses with B. E. Wallace, and stated that the rumor that he would send a show south was well founded.

RAY THOMPSON RECOVERING.

Chicago, Aug. 26.

Ray Thompson, the horse breaker, who was compelled to go to the hospital at Keokuk, Iowa, after receiving a kick in the face from one of the horses with the "Two Bills" show, is out. He is recovering rapidly and expects to have the bandages removed in a few days.

Thompson had heard so much about the menage number with the Hagenbeck-Wallace show that he went over to Canton, Mo., especially to see this display. He says it is the best number of the kind he has ever witnessed.

LAUGHS AT RUMORS.

Chicago, Aug. 26.

It was impossible to see John W. Gates, who was in Chicago this week, but a business associate when asked if there was any likelihood of Gates putting money into a circus, laughed at the idea.

"It is press work," was the explanation vouchsafed for various rumors circulated recently.

TOO MUCH FOR ONE BOARD.

Chicago, Aug. 26.

A long billboard at Michigan City, Ind., had posters last week for "101 Ranch," for the "United Shows" at the La Porte Fair, Aug. 24-27, and for "The Circusman," in which Maelyn Arbuckle opens at McVickers' Saturday night, Aug. 28.

Big Otto's wild animal circus is featured by the United shows on this particular bill, which gave the billboard display a circusy appearance.

"BIG SHOW" IN GARDEN.

It has been decided that the Barnum & Bailey Circus will be sent to Madison Square Garden next Spring to open the circus season in the east. The Ringling show will probably open in Chicago. Both will winter in Bridgeport.

The Ringling Circus played the Garden last May, upsetting all circus traditions. It is understood that the shift of properties by the Ringling Bros. was not successful financially.

LEARNING NEW TRICKS.

Joseph B. Harper, who was a strong factor in the ticket wagon during the time the Bailey estate owned an interest in the Buffalo Bill Show, and who went abroad as treasurer of the McCaddon show on its ill-fated voyage through France, has retired to Wall street, deserting ticket wagons and the mathematics of expense books for good and all.

Through his uncle, Joseph T. McCaddon, he has lined up most advantageously with a representative firm in the financial district and is going to learn the arts and sciences of stocks and bonds from the ground up.

ST. JOE ON LABOR DAY.

Chicago, Aug. 26.

The Barnum & Bailey show will play St. Joseph, Mo., on Labor Day. It was originally intended to exhibit at Kansas City, but opposition on the part of labor organizations caused the date to be switched.

The Sells-Floto circus exhibits at Columbus, O., Aug. 30 instead of on Labor Day, as at first planned. The show plays Bluefield, W. Va., Labor Day.

REMAINED UP LATE FOR DAMAGES.

Chicago, Aug. 26.

When the Barnum & Bailey circus exhibited at Fremont, O., it ruined forty feet of cement walk through the heavy traffic of the circus teams. The residents remained out of bed until past midnight before a settlement was made. All damages were arranged satisfactorily.

MONEY WHEN OPPOSING.

Chicago, Aug. 26.

All records were broken for a one-train show in routine territory when the "101 Ranch" made \$12,000 profit in one week in Michigan, and this in opposition with the Barnum & Bailey show.

Some novel arrangements with newspapers contributed towards the big business. At Flint, The Journal man had access to the books and worked on the front door. This is taken to mean that there was some kind of a percentage deal.

MILLER OFFERS \$75,000.

Chicago, Aug. 26.

Joseph C. Miller, of the Miller Brothers' "101 Ranch," has offered \$75,000 as a purse for the Johnson-Jeffries fight, which he thinks can be held in Oklahoma.

OH! YOU KID.

Chicago, Aug. 26.

In the recent opposition between Barnum & Bailey and Miller Brothers' "101 Ranch," the latter used a type bill reading "I love my circus, but O, you '101 Ranch."

\$100 OR NOTHING.

Chicago, Aug. 26.

The Saginaw (Mich.) News, which formerly demanded \$100 from a circus, or in the event of the press agent urging that this was more than he cared to spend, refused to sell advertising at all, has adopted new tactics.

It now accepts whatever advertising the show desires to use, but refuses advance information when the sum total does not equal \$100.

Barnum & Bailey spent but \$80, and got no advance notices—not even a notice on the day of the show, if reports which reach here are correct.

BILLING RADIUS OF 20 MILES.

Rochester, N. Y., Aug. 26.

C. W. Coleman, manager of the Corinthian (Columbia Amusement Co.) must be added to the list of burlesque managers who have established records for lavish billing. The burlesque shows that visit Rochester are heralded by 1,200 sheets in the city and every town within 20 miles around is posted.

Before he became Henry C. Jacobs' resident manager, Mr. Coleman was special agent, opposition agent and car manager at different periods for Ringling Bros., Walter L. Main, Frank A. Robbins and the Buffalo Bill Wild West.

BARNUM SHOW CLOSES NOV. 17.

It is likely that the tour of the Barnum-Bailey Circus will close Nov. 17 in Mississippi. Business for the past ten days is reported big.

Among the acts which have been re-engaged for the 1910 season are Bradna and Derrick, Siegrist-Silbon Troupe, Dollar Troupe, the Davenportes, The DeKoe Troupe, Five Neapolitans, La Belle Victoria, The Carroll Trio, Dieke Sisters, the Peres Troupe, La Lapilles and Cliffe Berzac's pony act.

LOOKED FOR VISITORS.

Chicago, Aug. 26.

Earl McCoy, Melville Kellogg and Leroy Latham, of the National Show Print, spent last Saturday at Michigan City with the "101 Ranch."

Kellogg amused himself by taking tickets on the front door. His work was highly complimented by George Arlington, the manager.

Earl McCoy bought four bags of popcorn and two sacks of peanuts. His visits are always welcomed by the privilege men.

Cliffe Berzac has received bookings for his comedy circus act in vaudeville for 32 weeks. Mrs. Berzac will operate another similar act on the vaudeville time. Both will play the United Circuits. In addition Berzac's Seals (formerly Woodward's), now in Europe will be playing in the American two-a-day field. Berzac had passage for London booked on the Mauretania last Wednesday. Among other matters which take him across the water is a commission to book an American circus feature with English managers.

A. G. Bainbridge, press agent of the "101 Ranch," and his bride, spent Sunday night in Chicago, en route from South Chicago to Morris, Ill.

"ORRIN BROTHERS" MAY RESUME.

Ned Orrin, the surviving member of the Orrin Brothers, who formerly conducted a yearly circus in Mexico City, was in New York last week, with his sometime general manager, Fred A. Hodgson. They have gone to Collingwood, Ontario (Canada), where Mr. Orrin's parents reside, to spend the rest of the summer.

While in New York the circus men Mr. Orrin came into contact with gathered the impression that he intended to reorganize the "Orrin Brothers' Circus," and again offer it to the Mexicans the coming winter.

How this is to be done and what site in Mexico City would be selected no one seems to know. While Mr. Orrin was here he could not be located for affirmation or denial.

The building once occupied by the Orrin Brothers below the border was destroyed last week. Dick Bell placed a show in the building after the Orrins vacated.

As far as known Bell has made no announcement that he has forsaken the City of Mexico with his circus aggregation. Should the old circus again come to life, Mexico may have two within its walls the coming season.

It is probable that both will show indoors, and in that event each will have to build.

MRS. MILLER ILL.

Two familiar faces are missing from the train of the Miller Bros.' Wild West Show. Mrs. George Miller, mother of the brothers was seized with an acute attack of rheumatism and had to quit the show in Battle Creek to undergo treatment.

Zack Miller has returned to Ponca City, Okla., where he was called by business. He will be away from the show for three weeks. During its stands in Illinois last week the outfit is reported as having done excellent business.

SMALL MANAGERS FEEL IMPORTANT

Chicago, Aug. 26.

Managers of six-people shows which can make money when the gross receipts in a one-night stand exceed \$60, are looking wise nowadays. When engaging anyone in conversation they will confide in them to the extent of intimating that "Abe" Erlanger is a "little sore." They will then go on to explain that their company is booked up and that the route includes two Klaw & Erlanger towns, naming Mankato and St. Cloud, Minn.

"Now you see," they will explain, "if I want to hold this time I am going to be forced to cancel some time I have with 'The Open Door.' I am expecting to be called to New York any time. Harry Emery went in last week, you know. I'll tell you it is a fight to the finish."

If the hearer happens to feel in a bad mood he is likely to observe that A. L. Erlanger never heard of such shows as these managers have, but the statement will not go unchallenged. The manager will tell how he cut into the receipts of "Ben Hur" at Jacksonville, Ill., and how "sore" Erlanger was at the time.

The Cole Brothers' show will close its season on Nov. 5. The Gentry No. 2 will end its season on Nov. 1.

DEVELOPMENTS LOOKED FOR.

(Continued from page 3.)

this week his theatres would remain with the W. V. A. Mr. Butterfield made the statement to a VARIETY representative for publication in the presence of Keefe and Humphrey.

The Keefe office has removed to the Schiller Building. There isn't any doubt as to the connection of John J. Murdock with it.

The Association people scout the idea that Murdock can obtain any of the larger middle western established vaudeville houses. In the Association headquarters there seems to be no worry or excitement.

One or two managers say they will book from the curb until finding out how matters stand.

If the Keefe side has gained any W. V. A. houses this week, they have not been announced.

Pat Casey reached here last Saturday. He has been closeted with Charles E. Bray, general manager of the W. V. A. every day since then. Casey may leave for New York the end of the week.

Whatever else Casey may have done while here, it is said that he has placed a great number of his acts on the western time.

A booking meeting of the W. V. A. managers lasted three days. According to report Casey has engaged 100 acts for the East.

The Kenyon Theatre, a new structure, at Allegheny (or North Pittsburg), will throw open its doors to the public for the first time on Sept. 6 under the management of the Mittenhal Brothers. On that day William Morris will furnish the new house with a vaudeville program, a booking contract having been entered into between the parties this week.

The Keyon has seating capacity of 1,600. It is in the centre of a large office building named after its owner. Allegheny is just across the river from Pittsburg. It has never been thoroughly tested with vaudeville. There is a drawing population of 250,000.

ACTRESS'S HUSBAND SUICIDE.

Chicago, Aug. 26.

Albert F. Roth killed himself at Long Beach, Cal., Aug. 21. The shot was fired in front of the apartments of his wife, Daisy Cort, a vaudeville artist.

A note was found in his hat: "Laura Dear—I could not stand it any longer. You would not let me in to talk matters over. Send my body to Chicago."

DOWNES HIMSELF AGAIN.

Chicago, Aug. 26.

M. J. Downes, owner of the Cole Brothers' circus, who has been in a hospital at Toronto, Ont., for some time recovering from the effects of being kicked by a horse, will be able to rejoin the show Sept. 15, according to his physicians. Excepting the wound on his leg he is completely himself.

Joseph C. Miller makes a longer speech than Buffalo Bill. It has two complete sentences.

PARK SEASON NEARS CLOSE.

About another week will close up the summer park business of the country. While a number of warm weather enterprises of this sort have lost money, the consensus of opinion seems to be that the season of 1909 has been immensely more profitable than that of 1908, when very few parks in the United States closed their books showing a profit.

Encouraged by their showing some of the parks will be continued for a month or more longer. Palisade Park, near Fort Lee, N. J., just opposite New York City, will run into October, the management deciding to remain open until after the Hudson-Fulton celebration in September. The music hall in the park, playing vaudeville bills up to \$800 or \$900 weekly, has been roofed in.

CLAIMS \$600 COMMISSIONS.

The New York H. B. Marinelli office through its manager, Charles Bornhaupt, says the Aerial Smiths will be sued by it for commissions amounting to \$600 on unplayed time contracted abroad by the agency for the act, from Jan. '09, to Feb. '10.

The Smiths, an aerial act, were engaged abroad for that period, according to Bornhaupt. Last January they suddenly threw up all foreign contracts, returning to America, and have been with the Ringling Brothers this summer.

Bornhaupt says that upon the act's application, he reinstated the canceled time abroad, and the Smiths were to leave at the conclusion of the circus season.

This week, however, he learned the act had signed to play on the United circuits, and in his wrath ordered that suit be commenced. Bornhaupt also claims that an action for damages may be brought through the failure of the act to appear, stating that the inability of the Marinelli agency to "deliver" an American act might work injury to the Marinelli reputation.

RIVAL EXPOSITIONS.

Chicago, Aug. 26.

Two "Irrigation Expositions" will be held in Chicago this fall. The Hearst papers have been booming one for a long time and it will be held in November. The project had been on for some time. A great deal of interest was awakened when The Tribune cut in and secured the Coliseum (thought to be the only available place) for October. The Hearst papers would not be "run" and it is said the International Amphitheatre (where the Hagenbeck-Wallace circus exhibited last fall) will be the scene of a second exposition in November.

The results and possibilities of irrigation will be shown, and the products where such plans have been promoted in the West.

Marie Douglas, one of the Douglas Sisters, died in Chicago Aug. 21 of consumption, aged 17 years.

Fred C. Robson, treasurer of the Cole Brothers' circus, is spoken of by newspaper men, showmen and the public generally as "the most accommodating man" to be found in a ticket wagon. Quite an honor.

NEW ACTS NEXT WEEK

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

"Goddess of Wine," American.
 "Eight Palace Girls," Hammerstein's Gardner and Reese, American.
 Sophie Tucker, American.
 "Sicilian Singers," Colonial.
 Will Macart and Edith Bradford, Alhambra.
 Wilfred Clarke and Co. (New Act), Orpheum.
 Minnie Dupree and Co., Orpheum.
 Thurber and Madison, Orpheum.

Norah Bayes and Jack Norworth.
 Songs and Talk.
 32 Mins.; Full Stage (Parlor).
 Fifth Avenue.

Holding up a big show at the end of half an hour of "polite" specialty, and that in a late position, tells the story of Norah Bayes and Jack Norworth's success at the Fifth Avenue this week. The pair were still bowing their thanks three minutes after the close of the act. The rising curtain discloses a pretty parlor set containing a grand piano where a young man accompanist sits. Mr. Norworth makes a breezy entrance and after a short introductory Miss Bayes appears. For startling costuming no one has anything on Miss Norworth's first frock. It is a Princess model of soft white silk. Standing still it falls in graceful lines to the floor, but when the wearer walks the thin material unsupported by under dressing conforms to the wearer's curves like wet paper. The effect got a gasp from the crowd. Miss Bayes goes immediately into a curious song, a medley of operatic airs with the newest of the "Melody Lane" numbers dragged in at most unexpected moments. Mr. Norworth followed with a bit of patter and his "Wise Old Owl" song fitted out with up-to-the-minute lyrics. Miss Bayes has a charming number in "Since Mother was a Girl," made doubly entertaining by the by-play between verses. She sang four verses Monday evening and the audience was loth to have her stop even then. More patter by Norworth, including a delicate satire on the song writer in vaudeville and the act closes with a duet "Harvest Moon" into which they have worked a catchy bit of "rag." The Fifth Avenue Theatre has not seen a more substantial popular success than the pair's in many a day. *Rush.*

Clark Rasillians.
 Trapeses.
 14 Mins.; Full Stage.
 Majestic.

Clark Rasillians are a man and woman, who perform creditably, although somewhat slowly, on the flying trapeze. The woman is rather heavily built, but takes her turn with the man as bearer. There are a couple of new and good tricks shown besides the usual routine, well done but suffering through lack of speed. They dress neatly and make a good impression. While hardly strong enough to make the big time, they should be busy in the smaller houses. *Dash.*

NEW ACTS OF THE WEEK

Sam Doty.
 Songs and Talk.
 13 Mins.; One.
 West End.

Sam Doty played last season with "The Seven Hoboes." His excellent Italian was one of the few redeeming features of that offering. Doty is building up a single specialty around the character. The foundation is there, for Doty is at home in the character and his excellent singing voice should do the rest. Just at present it is a question of material. The idea of "My Wife's Gone to the Country," sung with an Italian accent, may sound funny, but it does not work out so at all. Doty's idea was probably to get away from the familiar Italian numbers, commendable, but it doesn't help to "be different," if the difference is not good. There is a new Italian song about "Spaghetti" introduced that also does not answer requirements. The talk mixed in with the songs must be improved. It all deals with the strength of "Brudder Sylvest," heard many, many times. This talk should have suggested the singing of the number which brought Doty to the front with "The Hoboes." "My Brudder Sylvest" for the finish instead of the pathetic recitation would have brought a great deal more. Sam Doty should be able to put together enough good material to land him on the big time, although he can not expect to with his present collection. *Dash.*

Marion and Lillian.
 Songs and Dances.
 14 Mins.; One.
 Majestic.

Marion and Lillian are a couple of youngsters, boy and girl, who have framed up what should work into a very neat singing and dancing specialty. The singing is somewhat ahead of that by the usual teams in this line, but it hardly warrants four songs. Three would be plenty, or even two. They have gotten away from the ordinary by framing up several simple, but effective soft shoe dances. The boy is not strong enough in the vocal department to essay a number alone and his work throughout is too stiff. He holds himself aloft and is inclined to be posy. The girl has looks and wears two pretty costumes, although the first needs freshening up. She has a likeable personality and a good idea of what she is doing. The pair closed with a hard shoe dance and while not as complicated as many others that have been seen got just as much. Care and thought should bring Marion and Lillian into fast company. *Dash.*

Howard and Collison, an English act said to be carrying seven people, reached New York this week to open at Trenton Monday, booked by Al Sutherland.

The contract between Grace La Rue and the Morris people has been canceled by consent, it is said, and Miss La Rue will next be seen in a production.

Alrona-Zoeller Troupe (3).
 Comedy Acrobatics.
 Full Stage.
 "Mardi Gras Beauties."

Two men (playing as clown and "straight" tumbler), and a woman make up the personnel of the act, appearing as an olio number with Andy Lewis's "Mardi Gras Beauties" at the Olympic this week. They have arranged a knockabout routine, varied by straight tumbling, that has a first rate average of novelty, a most important item in the summing up of an act in this field. The woman is a valuable asset. She is a short, stocky person and gets into the rough work of the fast routine with real enthusiasm. Ordinarily the woman in a mixed acrobatic act "cheats" by holding back and letting the men members do the hard work, and contenting herself with being a stage decoration, but it is not so in this case. She is of real importance, throughout. The clown takes comedy falls recklessly, and the straight worker puts over an occasional routine of clean, smooth work on the mat. The trio have a valuable specialty and fit nicely in their present surroundings. *Rush.*

Jos. C. Smith and Ethel Donaldson.
 "Vampire Dance."
 12 Mins.; Four and Full Stage.
 American Roof.

Jos. Smith who, with Louise Alexander, did an "Apache" dance in the "Queen of the Moulin Rouge" Co., upon its opening last spring, do just about the same act as that shown recently at the 5th Avenue Theatre by another team. If there is any credit to be given, it must go to the latter, for they at least gave a smooth, well rehearsed performance. Smith and his new partner were very ragged in their dancing Tuesday evening and plainly showed that they had placed their offering together hurriedly. They opened with an "Apache" dance, done very quietly, and followed with what would have been a whirlwind routine if either had shown any enthusiasm or agility. The "Vampire" thing made the close. The American audience showed little or no interest in the proceedings. *Rush.*

Zoa Matthews.
 Songs.
 13 Mins.; One.
 Majestic.

Zoa Matthews pulled out of rather a tight place with a bit of a novelty, to the Majestic audience at least, introduced in her third and final number. The idea is not new, Torcat, a French comedian, having built an entire specialty around a similar idea. The singer appears to be carried in a basket supported by a man who carries it in front of him. It is very well done, and where it has not been seen before will cause amusement. Miss Matthews has little to offer besides. Her first two songs are rather trying through lack of voice. A good appearance and a lively manner help considerably. *Dash.*

Porter J. White and Co.
 "The Visitor" (Dramatic).
 25 Mins.; Full Stage (Special Set; Interior).
 Fifth Avenue.

"The Visitor" is by Oliver White, who also wrote "Superstition." It is an excellent bit of dramatic work with a splendid surprise climax. Its grip is relaxed for a time when Mr. White takes almost uninterrupted possession of the stage and delivers what amounts to a monolog, and the other character becomes a mere listener. The story is rather complex, another point against it neutralized, however, by the undoubted interest in its development. The scene shows the study of Clark Martin (John C. Connery), prosecuting attorney of New York City. In conversation with the maid it develops that Mrs. Martin has gone to rest in the country and that the next day the prosecutor is to open the trial of the man who killed his dearest friend, a former suitor of his wife's. An unknown caller is admitted. "I suppose the defense to-morrow will plead the 'unwritten law,'" is his opening remarks. "They dare not advance such a defense," replies the district attorney, "I will shatter it and send to the electric chair the man who killed my best friend." Here starts the unknown's story. He tells how Martin's friend had grievously wronged him by encompassing the downfall of his wife (Martin's) and confesses that he himself (the Unknown) had committed the murder. Martin thereupon vows that he himself will go on the witness stand, testify to the killing and plead the same unwritten law. At that moment newsboys in the street cry an extra. The man about to be tried on the morrow has confessed. "And who are you?" demands the prosecutor. "The new counsel for the defense," is the reply, "and I propose to go into court to-morrow and use your own words to support my plea by your own words." Mr. White handles the odd character with natural skill and makes his acting forceful without apparent effort. Mr. Connery's work is extremely mechanical and stagey. The piece will not stand dissection, but it commands attention and is, at least, on Mr. White's part, a sincere effort. *Rush.*

Six Imperial Wrestling Girls.
 Circus Act.
 Jardin de Paris, Paris, France.

This can be classed as an athletic "girl act." There are eight wooden rods, with projections on which to stand, suspended from a frame attached to the ceiling. The girls are divided into two groups, English and American, and the game is for one side to cause its opponents to drop to the ground. They therefore wrestle while clinging to the poles, and the girl who remains suspended is the victor. The young women show much energy in trying to make a rival lose her hold. The favorite means is to get as high as possible above a competitor on the same pole and then slide down onto her arms. But often the intended victim is able to swing off on to another pole, leaving the first to drop altogether. The match is contested without any hard knocks, but it could easily become a rough game. It causes a great deal of fun and excitement. *Edward G. Kendrew.*

Al White's "Four Dancing Bugs."
Singing and Dancing.
15 Mins.; Two.
Fifth Avenue.

Two girls and two young men make up the quartet. Their routine rather suggests the Four Fords, although the newcomers are not in the same class as step-pers. They confine their dancing to the hard shoe variety throughout. The young men are very tall and extremely thin, while the girls are plump little "ponies." The contrast in sizes was put to good comedy use in their opening dance, the girls wearing "Sis Hopkins" dresses and the boys ill-fitting evening clothes, such as a "Rube" might affect. Later the girls change to short skirts, a pretty soubret model with which are worn gilded slippers. They fill in the time required for the boys to make a change to straight dressing, and an ensemble dance marks the finish. The dancing of the girls is rather ordinary; the boys' much better. There is nothing very striking about the act, but it passes. It might be worth while to try the comedy dance at the finish instead of the opening. It was the applause winner Monday evening. *Rush.*

Lemonier and Wilson.
Songs and Talk.
13 Mins.; Full Stage.
West End.

The first thing for this colored team to do is to shape their specialty for "one." There is no reason for the full stage, excepting a piano. One of the men seems to have the making of a first rate comedian, but is held down by an evident desire to sing straight songs. The singing of the pair is very good, but the frequent use of the spotlights unnecessary. One man dresses in almost tramp make-up; the other wears a servant uniform of some sort, so why the spot anyway? The talk should be extended. The comedian has a voice and dialect that is truly dark and is funny in itself. The straight end does a little fancy whistling, going well enough. They have ability to do a much better act than the one they are showing at the West End. Nevertheless they scored a hit with their present offering. *Dash.*

Mr. and Mrs. Harry Ellsworth.
13 Mins.; Full Stage.
Majestic.

The program gives no name to the sketch presented by Mr. and Mrs. Harry Ellsworth, but it could have any one of the thousand titles given to other sketches which concern themselves with a wife's treatment of her husband, who brings home a "swell package" from the club. There is not a great deal of novelty to the piece, although there are a few bright lines and a couple of laughable bits that appear new. Mr. Ellsworth does very well as the "souse," with a quantity of slang that sounds funny from a clubman. This could be extended to advantage. Mrs. Ellsworth looks bully in a showy evening gown but is a trifle too strenuous in playing. Her voice is held at a high pitch at all times. She plays the part more as though she were accustomed to "being the boss," than as the trusting confiding wife. The latter conception should bring much better results. The act fared very well at the Majestic. *Dash.*

Abe Leavitt and Co. (2).
Songs.
One.
"Sam T. Jack's," Eighth Avenue.

Abe Leavitt is not the famous burlesque manager, although this Abe is in burlesque, playing with Tom Miner's "Sam T. Jack's Own Company" at the Eighth Avenue Theatre this week. The elder Abe Leavitt is manager of the "Rentz-Santley" show, on the Eastern Burlesque Wheel; young Abe is with a Western Wheel organization. Where young Abe came from or how he acquired that name is not known; it may be by right of birth, though had he secured an engagement on the Eastern Wheel it isn't at all unlikely that some one might have suggested he change his title or look for another job. Still the name won't make young Abe any more than will the two chorus girls who enter under the heading of the "Co.," assigned to assist him. It is one of those "three-acts" with the boy in the centre, first sprung around New York by Harry Fox and the Melnotte Twins. Leavitt follows much the same style, "kidding" the girls, but he is minus the valuable assistance in looks, dress and work that the Melnotte girls supplied Fox with. Leavitt is somewhat stout, good natured, has an aching to use Eddie Leonard's "Wha, wha"; refrains from it with difficulty, but certainly does score in the olio of the "Jack" show. In it Leavitt follows another singer, thereby requiring the girls, to take him away from the "single" class. In the pieces of the burlesque Leavitt plays a "Dutchman" (so did Fox—the first time—and also with a Miner show). In his attempts at straight light flip comedy, without dancing to help him out, Leavitt will do well for burlesque, but before he can make vaudeville or himself, the young man will have to develop greatly. The two "ponies," Edna Howard and Aldah Chrystie, both look well by contrast, Edna being a blonde. Miss Chrystie has a small, but somewhat pretty voice for its thinness, and the girls do the best they can, though they, Leavitt and the management knows neither of the young women should appear in the olio with the costumes worn by them in the first part. If the act has been made up as hastily as this would indicate, new dresses should be secured at once. There's one thing to hand to Leavitt; he knows how to "kid," and knowing, understands what he is doing. This should help him more than anything else. *Sime.*

HEADLINERS NEXT WEEK.

NEW YORK.

Nora Bayes and Jack Norworth, Colonial.
Romany Opera Co., American.
Gertrude Hoffmann, Hammerstein's.
Louise Dresser, Alhambra.
Annette Kellermann, Morrison's, Rock-away.
"Consul," American, Rockaway.
Pauline, Fulton.
"Peter," Orpheum.

CHICAGO.

"Imperial Musicians," Haymarket.
Empire City Quartet, American.
"The Patriot," Majestic, Chicago.

NEW ORLEANS.

Eltine, American.
"Charles, the First," Orpheum.

Hill, Cherry and Hill.
Bicycle.
18 Mins.; Full Stage.
Alhambra.

Hill, Cherry and Hill have played about for some time, although this is probably their first real New York vaudeville showing. The trio have a few new things to offer in a line that has been pretty well worked. The greater part of the riding is on unicycles, of various sizes. The boys turn off some remarkable work on these freak machines. One of them places the rider fully ten feet from the stage. It is always under perfect control, and very showy. The two straight riders have an asset in their neat boyish appearance, and were well liked. The comedy end works in tramp make-up, but has thought out a routine for gaining laughs that is his own. His one fault is an inclination to over-do, remaining too long after his entrance. There are one or two bits that should be cut. A two or three minute cut would not harm. Opening the show at the Alhambra this week, the Trio fared exceptionally well. A speech of thanks was necessary. *Dash.*

De Haven and Whitney.
"Last Room, Third Floor."
20 Mins.; Full Stage.
West End.

"Last Room, Third Floor" is a comedy sketch with a theme that could hardly be termed new. A young woman coming to a hotel goes in the wrong room, after her suit case has been mixed with that of a gentleman. She opens the case and discovering the mistake dons the man's clothes, deciding to have some fun with a girl acquaintance, also expected at the hotel. During the process of changing, the man enters. The girl concludes to brazen it out. The man is a former sweetheart, and goes into raptures over her, thinking she is a male cousin of the girl's. It ends in a discovery and a deadlock. The sketch has comedy values; De Haven and Whitney get the most out of it. The piece does not contain enough to make the larger houses, but should do well on the big small time. *Dash.*

OUT OF TOWN.

Kate Elinore, assisted by Sam Williams.
"The Last of the Suffragettes" (Comedy).
23 Mins.; One (Special Drop).
Criterion, Atlantic City.

Kate Elinore was a laughing success in her new skit. Sam Williams is the "straight" for her comedy. The patter is bright, new and got over. Miss Elinore has two costumes, each good for a hearty laugh. The title mostly concerned the drop. The act should prove a hit anywhere. *I. B. Pulaski.*

Varsity Comedy Four.
18 Mins.; One.
Young's Pier, Atlantic City.

The act is, in the main, the same as the Empire City Quartet. There is hardly any difference in the quality of the work. William Thompson does the comedy made up as a college chap. Billy Adams, Geo. Dunn and Ed. Jameson are the other members. They scored a hit.

I. B. Pulaski.

Carrie DeMar.
Songs.
25 Mins. One.
Young's Pier, Atlantic City.

Dainty Carrie DeMar with songs and dresses made her first appearance since her London success. She captivated the audience on the jump and ran away with the show. Her first song "Um tra ra ra," with the assistance of the trombone, proved a novelty. "A Dissatisfied Girl" is fine. A clever character impersonation, new to her, that of a small girl and the song and patter with it, won much applause. Miss DeMar's only old number was the last—"Lonesome Floasie," proved a big success as ever. Miss DeMar's work is always that of a gifted comedienne. Originality of method places her on a par with America's best.

I. B. Pulaski.

Nellie Waring.
Singing Comedienne.
One.
Shea's, Buffalo.

Nellie Waring, billed as "England's Sparkling Comedienne," arrived in this country a little over a week ago, and is making her first American appearance here, "singing her own original songs." She is bound to be a success and in no small way. She is dainty and has a pleasing voice, although working under disadvantage, her throat having troubled her the second show. She explained her difficulty to her audience, talking her songs and went very big. She dances unusually well, more and better than her English sisters who have been seen before her. She sang five songs, "Take Me On the Wiggle Woggle," "Dip the Dip's Experience," decidedly tuneful and good for a starter; "All Over with the Men," a suffragette song; "The Girl at the Store," the best she has (reminding somewhat of Irene Franklin) "Clever Mr. Man" and "Eyes." Miss Waring has some wonderful apleague fluffy gowns, all knee length. She dresses her feet in black, making no change of shoes during the act. "The Girl at the Store" song is dressed in "shop girl black" with ankle length skirt. *Buffalo.*

Minnie Dupree and Co. (3).
"A Call For Help" (Comedy).
20 Mins.; Full Stage.
Young's Pier, Atlantic City.

Minnie Dupree, from "The Road to Yesterday," opened in a pleasing little sketch Monday afternoon. As La Belle Mignon, a popular actress, she has just married secretly, with reason to believe the marriage was a "fake." Not waiting for an explanation, she decides to hire out as a cook to avoid returning to the stage and the risk of ridicule. Unwittingly La Belle enters the service of her husband's brother-in-law. Enters her husband to be consoled for her desertion. They meet. He explains that he merely wanted to conceal their wedding until a rich uncle died. Miss Dupree had ample chance, and the act undoubtedly scored. *I. B. Pulaski.*

The Charles Ahearn Troupe sail from Liverpool Sept. 4, opening at the Grand Opera House, Pittsburg, Sept. 4, with 35 weeks on the Orpheum Circuit after that.

SAM T. JACK'S.

Without having used Wells Hawks' much paraphrased catch line about "Dreamland" ("Everything new but the ocean"), Tom Miner has really given to the Western Wheel in his "Sam T. Jack's Own Company," a complete new production, from scenery to principals, including pieces and costumes.

The success of his present offering therefore should be all the more pleasing to Miner, for it is a dangerous experiment in burlesque to attempt all of these all at once.

Mr. Miner is giving a show as well as a production at the Eighth Avenue this week, opening its regular Wheel season with the "Jack" company. The pieces, written by Harry Montague, carry a story in each, as consistently carried out as could be expected, neither overburdened with a plot, though the afterpiece, "Girls in Girl-Land," is somewhat pretentious in its scope, though not so much so in execution, having considerable of the dialog in verse.

The first part, "A Midnight Spree," is fast moving, lasting about forty-five minutes. The afterpiece runs about the same, though dragging perceptibly at two or three points.

There are plenty of laughs in each of the pieces. To secure this, Mr. Miner made sure of his comedy department, giving in the opening all the fun to Kitty Francis, the female Pat Reilly of burlesque.

Through the olio act of Rube Welch-Kitty Francis and Co., the show secures four of its principals, three women and a man. In the sketch the little troupe plays during the vaudeville time ("The Flip Mr. Flop") the two young girls, May Beatrice and Patsy Burke, have subordinate parts to those of Mr. Welch and Miss Francis, the latter the main support of the act as she is in the first part. One could hardly expect from this that Miss Beatrice could give extraordinary strength to the principals, nor that Miss Burke should make the soubret role unusually attractive.

In the matter of settings and dressings (either may be mentioned first) Mr. Miner has not stinted himself, and more, both are in excellent taste. Neither the show girls nor the "ponies" (ten of the first and six of the latter) reappear in the same costumes, excepting once for "ponies" in the first part. For the "Bambazoo" number in the burlesque the nearest to an approach for a repeat in dress is where the chorus return with green soubret costumes over their previous cream colored underdressing (mostly tights). Green hats surmount the dresses, and though the combination is not particularly harmonious, it is not displeasing. When this is the only slip of many costume changes you may surely believe the show is dressed up all the time, not inexpensively either. The "ponies" especially present a pretty appearance all the way. They are comely little girls, and the larger young women do not do badly for appearance.

The female principals have given thought to their wardrobe. Miss Beatrice in the first part wears two simple but pretty ankle length gowns, spoiling the second a trifle perhaps by continuing to wear the blue stockings and slippers from the first costume. Nellie Francis (Henry and Francis) dresses well, but slightly heavy in looks. She is a large woman,

and the gowns affected seem to accentuate this, minus one black dress. Miss Francis is a valuable portion of the show, along with her partner and act. She has several numbers, being obliged to fill a stage wait, for setting otherwise perhaps, by "Pansies Mean Thoughts of You," way down towards the close of the afterpiece, altogether too late for the song. It is a solo. Better to fill in with any old thing, but the song by Miss Francis at this late moment should be taken out.

There isn't much opportunity for Carol Henry in the opener. In the burlesque, however, he bursts out brightly, making what might otherwise be a dull burlesque into a laughable entertainment, and purely through legitimate methods. It is his delivery and unctuous comedy, without the slightest rough work, that brings the loudest laughs of the evening.

During "A Midnight Spree," telling the story of a ball given by the Rich family at the Waldorf, where Mrs. Rich (Miss Francis) in a low comedy adaptation of Mme. Sans Gene raises "rough-house" generally, Kitty Francis works every moment, making her work count. After the olio she does not reappear, the vaudeville character taken by her being modeled closely along the lines of her piece-role. The bit of slapping a girl by her should be stopped. It occurs twice, and is neither funny nor nice.

Eddie Barto is a bell boy at first, and a tramp in the burlesque, giving aid by his proficiency in dancing and leading numbers, with the "ponies" in the rear, although Mr. Barto does not deliver "Carry Marry Harry" well at all. He takes the tempo wrongly, and especially in the last line for the chorus, the "catch" for the song. With "Yip-I-Addy," Miss Beatrice, while handling the song in its singing well enough, scoring with it, loses through remaining motionless during the rendering. In "Bambazoo" she commits the same error, although here the "ponies," increased to seven by the addition of a girl never intended for the undersized class, help her out with dancing. The "ponies" are always dancing, but have few steps, though taking care of what they know exceptionally well. It puts over everything they go into.

Nellie Francis has the song hit of the show in "Take Me Up With You, Dearie." This is "made" by Messrs. Henry, Abe Leavitt, Welch and Miss Francis bunching together on two separate "patter" choruses, a nice arrangement, well executed.

Leavitt plays a German in both pieces, with a catch line "Je-sakes," an abbreviation of the familiar German "Cheese Cakes" and following in delivery Nat Fields' "For God's Sake." Leavitt goes through in the burlesque, playing opposite to Henry, who "eats up" everything in the show at this time.

Rube Welch is the "straight" all through, seeming to lack confidence in himself, and saddled with a couple of poor songs in the first part. In the burlesque where he enters as an old man suddenly restored to youth by the fairy-queen of "Girl-Land," the transformation must be made with lightning-like rapidity, in a dark scene if necessary, to be anywhere near effective, although of course remembering that last Monday night may have been only the second performance of the show.

Bob Francisco is another "straight." You can gamble all you want to that Francisco isn't deviating a hair's breadth from the manuscript. He might loosen up for a freer delivery, but he has but minor roles.

Young Miss Patsy Burke has a predilection for short skirts, above the knees. Wherever you see Patsy you see her legs almost to the hips. Patsy's soubret skirts are pretty things, and she with her chubby face looks attractive, but one would hardly expect that "Jessie Whineland, a Society Bud," would appear in the ballroom of the "Waldorf-Hastoria" in almost a ballet skirt, though some of the other visitors to the place do wear tights. Patsy will do much better later in the season possibly, but she should lose the idea that to be a soubret you must try to see how near you can wear tights without taking a skirt off. And it gives the impression that the costumes were made for Patsy when she was very much younger or that she has grown greatly since rehearsals commenced.

There is some good fun made by an unknown "cissy" cop in the first part, and more with "automatons" in the burlesque.

The four acts in the olio piled up distinct hits. Henry and Francis made lots of amusement. Henry sang a song credited to "that eminent comedian, Charles Case" as well as Mr. Case could. Barto has a good lyric in "What's the Use?" but also an "Ah" in his throat while singing that should be operated upon. These "Ah" singers are not the greatest vocalists in the world.

Speaking of singing, a couple of choir attempts by the chorus during the show did dreadful flops. The girls sing well enough when they don't try. When they do, they don't.

One of the show's hits was a "grand march" in the ballroom scene. While familiar enough off the stage, it is new on, and brought big applause through the smoothness of it.

Welch, Francis and Co. are the third olio act, and Abe Leavitt and Co. (New Acts) close the division.

The show is new even to the "paper," a good looking lot of this season's principals being pated about the house.

Tom Miner has one good performance in the "Sam T. Jack" company. The other Western Wheel managers may only hope they have done as well. *Stim.*

MARDI GRAS BEAUTIES.

Opening last Saturday night at the Olympic, New York, Andy Lewis and his "Mardi Gras Beauties" impressed the visitors as making promise of developing into a good average burlesque entertainment. Attention appears to have been centered in the "sight" end of the production, at the expense of its laughing value.

The first part ran just about an hour. More than half of that time had elapsed before there was an effective comedy scene. That was the burlesque boxing bout with Edward Zoeller as Billy Reeves. Up until that time Will Bates and Joe Ernest, a "Dutch" team, had furnished most of the comedy. Making all allowances for the roughness of a first performance the two did not get any great amount of fun out of their talk or business, all of it belonging to the familiar burlesque routine. This lack of laughing

value ran through the whole first part, but when Lewis himself got into the proceedings during the burlesque, the ground plan of which is held over from last year, things livened up and the show closed strong.

There has apparently been no large outlay for scenic equipment, but the show has been lavishly costumed. Only one costume has the appearance of having been used before. The dressing is at all times bright, occasionally too much so, several of the suits being even glaring in the burlesque fashion of piling in harmonious colors and elaborate spangled effects on the stage.

The burlesque conventions are disregarded, for it is not until late in the closing piece that the choristers appear in tights and the principal women do not at any time affect that style of dressing.

The "review" scheme is used for the first part. For three-quarters of an hour after the rise of the curtain there is a straight succession of impersonations, more or less close to the originals.

Blanche Martin was Mlle. Fougere, singing a French song and doing a short dance, which the audience found interesting, chiefly because of its frank display of scant underdressing. As a straight dance it did not amount to much. Miss Martin was prominent in both pieces and in addition did a pantomimic dance called "Forsaken" (New Acts) modeled pretty closely upon the one shown in vaudeville by Grace LaRue. She had a striking black evening gown in the burlesque and showed several good looking frocks beside this. Virginia Royden makes a pretty, neat soubret. She is a likable, lively little person. One of her best efforts was in the "Billikin" number.

Harry Clinton Sawyer joined her in this, although Miss Royden might better have worked along with the backing of "The Billikin Girls." Following out the "review" scheme, Miss Royden was "Fluffy Ruffles," singing the number of that name at her entrance. A male quartet put over six minutes or so taken bodily out of the routine of the Empire City Quartet, including the comedian's makeup and talk. The singing was a bit ragged, a defect which rehearsals will correct.

Of the other principal women only Sidonne Dixon and Maybird Morrison gained prominence with dialog to handle and several numbers. Miss Morrison has a splendid soprano voice and the grand opera trio with her and the two men was a musical treat too seldom found in a burlesque organization. Both handled their numbers skillfully.

Mr. Lewis in his familiar Hebrew character kept the laughs running steadily. From his first appearance (fifteen minutes or so after the opening of the burlesque) on to the finish the show was a big whoop of laughter, Lewis's comedy making up for the absence of strong comedy values earlier in the evening.

Of the musical collection three songs stand out strongly. "My Cherokee Maid," the finale of the first part, is one of the prettiest things that has been done in burlesque. Since last February, when the same song was used as the finale, also, a new effect has been introduced. The stage is darkened and the girls grouped close together in the centre of the stage under the spotlight. During the chorus they wave their hands rapidly,

giving an odd fluttering effect. For an encore four Indian cooking kettles are moved on the stage. Red electric lights are concealed in the kettles, together with an electric fan. At the top of each a fire effect, resembling that used by Ida Fuller in her dance, gives a startling impression of flames and the girls sing the final chorus bending over the kettles with the light vaguely illuminating their faces. This was one of the best applause winners of the show.

Lewis and Sawyer, assisted by the Misses Martin and Royden put over a capital number in "Imitations," having a quantity of effective business, all of real comedy value. Close to the end of the show Lewis again made the audience sit up with his "Poo-looah" number, involving the by-play with the "Squabs."

During the show the chorus, a singing organization well above the average, thanks to the presence of seven or eight chorus men, has not less than nine or ten costume changes.

At the initial performance the show started at 8:15 and ran until well after 11 o'clock. A good deal of the intervening time was taken up with a five-act olio which was scarcely strong enough. Harry Clinton Sawyer took fifteen minutes or so with a monolog and several songs. The talk registered few laughs and the singing toward the finish was all that got him past. The Alrona Zoeller Trio, knockabouts (New Acts) did a fast, clean specialty of comedy acrobatics. The pantomimic dance which followed left the audience a bit puzzled. Bates and Ernest did the conventional routine of the "Dutch" conversation act and Andy Lewis and company played the racing sketch, "The Winner."

Strength in the comedy department is the first necessity of "The Mardi Gras Beauties." The rest of the production will take care of itself. *Rush.*

TROCADEROS.

It was an overflowing house that greeted the Chas. H. Waldron's Trocadero at the opening performance at the Murray Hill Theatre Saturday night. There were many women in the house and they seemed to enjoy the performance immensely.

Frank Finney is entrusted with almost the entire responsibility of the show. He wrote both pieces, playing the leading comedy role in each, besides giving his racing sketch in the olio. There are few comedians who could stay before his audience as much as Finney is doing without becoming tiresome. Finney in fact, seemed to grow stronger as he went along.

Nothing particularly new is disclosed in the opening piece, the time worn election campaign with "Dutch" and "Irish" candidates. There are the usual squabbles and much money exchanging, intermingled with several numbers. The best fun is introduced by a committee of three who wait upon the candidates, one is a hare-lip man, the other stutters and the third has some other sort of an impediment. The Dutchman hires the trio as his cheering section. Their efforts at cheering are extremely laughable. There is a corking chance for some good comedy, at the close of the piece when the election returns are flashed on a sheet, which is lost through the playing up to strongly of several widely advertised breakfast foods, etc.

The numbers in the piece are not par-

ticularly strong. The best of the lot was a baseball song, headed by Minnie Burke. The chorus appear in twos, in baseball suits with the various names of the clubs on their shirt fronts. The number also brought out a good bit of comedy in each chorus with several of the men involved. Miss Burke had "Wild Cherry," a "rag" number that did not receive as much as Miss Burke's efforts deserved. "Strawberries," sung by George Brennen got over. The running time of the first part at the first show was an hour and a quarter. That quarter could be cut off to advantage. The piece is in three scenes, which includes a minute or two in "one."

The burlesque contains but little more novelty than the opener, although the subject has been handled somewhat differently. Three American sailors are lost on an island in the Pacific ocean. The inhabitants of the island are dying out, so the Queen orders everyone to marry, the good looking girls to marry ugly men and vice versa. The Queen is one of the very best little marriers; twenty-two past husbands have been put to death in various ways. She selects one of the American sailors for herself, and from this arises the comedy. Finney is the Irish sailor, and Frank Ross, his mate, a Hebrew. To this pair, with Tillie Cohen in the ugliest of make-ups as Queen all the comedy falls. A very pretty Japanese stage setting is disclosed. The comedy of the burlesque as in the opener is a long way ahead of the numbers. There is in fact but one number, the rest of the music being incidental to the pieces. The rescue of the three sailors allows of the chorus appearing in tights, the single time during the evening. A neat drill with Miss Orloff at the head was the result. The girls in the uniforms looked much better than at any other time during the show.

Sixteen choristers are carried. They are not remarkable for looks, but will match up fairly well with the average and are well able to carry the clothes provided, eight costume changes in all. Some of the changes, however, could hardly attract attention. The opening dresses were particularly ugly, besides old and soiled. The changes improved as they went along, although nothing startling was disclosed in the dress line. The girls worked very well, considering the first performance.

Frank Finney, who as mentioned before, is the backbone of this season's "Trocadero," must be ranked with Billy Watson and one or two others as comedians capable of carrying a show. Finney's Irishman is natural and original. He was a little "blue" on one or two occasions, but can be classed as a "clean" comedian. His singing of Harry Lauder's songs at the finale of the first part in Scotch costume was bully. The mixture of Scotch and Irish dialect is particularly pleasing. In this Scotch finale the chorus and principals appear, singing a medley of Lauder's songs with "I Love a Lassie" at the end. It received at least six curtains, due in a large measure to the capital work of Miss Burke as the Lassie.

Miss Burke was prominent during the entire entertainment. From the rise of the curtain she stood out for the gingery manner she went after things. Miss Burke is a lively little party right on her toes all the time as well. She wore three or four pretty costumes, although her wardrobe will not line up against those

shown by others in past seasons. Minnie is one of those girls, all but invaluable to a burlesque show, her liveness relieving many situations that would otherwise become very dull.

The other female principals did not figure prominently. Miss Orloff displayed her nice figure in tights and wore a couple of striking gowns. At the head of two numbers she fared badly. "Yip-I-Addy" should have been good for no less than ten encores Saturday night. It received just one. A little more attention to the audience might do Miss Orloff some good. Tillie Cohen redeemed herself in the burlesque as the Queen after appearing to disadvantage alongside of Minnie Burke at the opening. She did a very good bit in a Katisha role. Lillie Waters played opposite Miss Orloff.

Frank Ross as a Dutchman in the opening piece and a Hebrew in the burlesque did very nicely. His German was much better than his Hebrew, although the latter appears to be his character, as he appeared in it in the olio with parodies and talks. Walter Belair, Chas. Madison and Harry Buckley did exceedingly well as the queer speaking committee. George Brennen and Walter Belair also did very praiseworthy work in the opening.

Four acts made up the olio with Frank Finney's racing sketch featured. The act was practically ruined Saturday night through the breaking down of the picture machine. Dehan and Spencer put over a dancing act along the same lines as the Carbey Bros. Elliott, Belair and Elliott were all right in comedy acrobatics, and Frank Ross made up the fourth number.

As a whole the audience took kindly to the show, laughing almost continuously at Finney and his assistants. They tried to like the musical numbers, but had little chance to show their appreciation. A canvass of the house would probably have resulted in a big majority on the well satisfied side. *Dash.*

KENTUCKY BELLES.

Chicago, Aug. 26.

"The Kentucky Belles" are at the Folly with all new people and wardrobe. The first part, called "The Girl From Albany," has one of the best and most complete stories seen in burlesque for some time, but is very weak on comedy. The comedy, what there is of it, is good, but the quantity is too far removed from the quality to make the piece a laugh producer.

Frank Graham is surrounded by a capable cast. Everyone works hard, but the absence of comedy is too evident. There are opportunities for this most essential, for there are numberless funny situations, but it is clear the dialog is not adaptable for burlesque.

Ollie Francis gained a few laughs mainly through her appearance in baby clothes (Ollie is in the heavyweight class). Joe Opp in an eccentric character did fluently. Will Deery in an Irish part shares the comedy with Opp, and what he has to do is well done.

Frank Graham wrote the lyrics, music and book, and essays the role of Colonel Trouble, an old man who has married a woman with a past. Mr. Graham unfortunately handicapped himself with his own lines, for had he supplied himself with a better part, it would have helped the piece materially.

At present he is taking the majority of the work and securing the minority of the laughs.

Edith Randall and Blanche Curtis helped out considerably, but the missing comedy produced a feeling of deadness with no one seen to advantage in the first part.

The olio contained Graham and Randall in a comedy dramatic playlet "A Gay Old Boy." Here both people are at their best, and should have been the hit of the entire performance, but their vaudeville offering is a little too classy, and the real good work flew high. Miss Randall deserves mention for her French song, with an accent near perfect.

Deery and Francis have some good patter and good songs, finishing a solid hit, Joe Opp tried to send over a "Dutch" dialect, but the Folly audience didn't warm up to him. Opp is too good a monologist to bother with the junk he is now using, and should provide himself with new material. The fad among the "cooch" dancers this season is to find an odd name and attach it to the dance. "The Kentucky Belles" have La Belle Helene in "The Egyptian Sun Dance." Others are called "The Absynth Dance," "The Spirit Dance," etc. They all look alike, and La Belle's "cooch" is of the average. She may be complimented as a soubret, though. Other olio acts were Relyea, in an exhibition of physical culture, and George Egan, ill. songs, the latter entirely unnecessary, for they do not help a bit. Relyea went through some funny movements that excited attention.

The burlesque is a big improvement on the first part and also built around a novel idea. It is entitled "A Texas Desperado," with Frank Graham in the title role. In this part Opp plays a Hebrew saloon keeper. The scene shows the interior of a western saloon, with a miniature stage in the rear. Several girls attempt to amuse the rough audience in the saloon. The action drags here and the piece should run faster. After Graham's entrance everything livens up, and the comedy is of the right kind. Graham proceeds to "shoot up" the saloon. He is loud in his boast that he never was bluffed and never will be. Edith Randall as Faro Nell enters while Graham is demolishing the drinkery, immediately becoming boss of the situation. She threatens to slap Graham's face. He declares he will kiss her if she takes that liberty. This she does, and upon being kissed falls in love with him. They agree to marry. During this kissing scene, the funniest in the whole show and well worked up, Opp and Deery go through a routine of corking good comedy. Immediately upon Graham and Randall's exit the company goes into a number.

This deceived the greater part of the audience Sunday night, many walking out, believing it the finish. After this point the piece grows tiresome, dragging along until the finale, at 11:25.

The numbers are mostly popular and very catchy. The costumes will rank with the average burlesque show.

In the trimming down process to follow the first performance, the halts in the show, of course, will be left out or quickened, but whatever is done without proper care to the need of comedy at the opening will be about wasted.

O'Connor.

"OH! YOU WOMAN."

Chicago, Aug. 26.

Sam A. Scribner's "Oh! You Woman" opened its season at the Star and Garter last Saturday night to a packed house. When the curtain descended on the first act the audience voted it one of the most magnificent productions ever staged in a burlesque house. But it requires more than scenery and wardrobe to make a show, and all the good accomplished in the first part was nullified by the burlesque, one of the most tiresome and dragged out affairs ever. A very noticeable defect is the good voices. Whoever selected the choristers evidently overlooked this important detail while searching for beauty.

In the opener Sam Sidman as Ludwig Spellmayer is a treat. Carrie Baehr as Mrs. Spellmayer is also excellent, as are William Maussey and Lydia Jospy, their children. The whole Spellmayer family is there right and strong.

The first part is called "Lady Godiva." The action goes along consecutively until the finish, when the plot ends abruptly with no apparent reason except to save time. Jean Bedini, as a stage manager, arranges a cast made up of select society people, including the Spellmayer family (who are just breaking into the swagger set) to give a charitable performance of "Lady Godiva." After much trouble in selecting the different characters, during which time one good comedy is indulged in, Lady Dippy, a social lunatic, is selected to play the title role. Lillian English portrays this part with ample credit. All satisfactorily arranged, a "prop" horse is brought in and Lady Godiva, arrayed in flashings and a blond wig that would make even Dandere sit up and take notice, comes on the scene, says a few words, gives Sidman, who is selected to play "Peeping Tom," a little peep, and the company goes into the finale, consisting of a drill, with the girls arrayed in spangled union suits, helmets attached.

Chance arises here for a corking good travesty on "Lady Godiva," but the author seemed satisfied in selecting the cast, costuming them and then finishing. Joe Falardo was there at all times as a French nobleman, right at home, and his accent suited excellently. Edw. L. Nelson as an Italian West Point cadet in love with Jessie Spellmayer also carried his role successfully. In fact, all the characters were well played. The numbers might be improved, only one out of ten ranking above the average. This, a dance review by Irma Hope, could be whipped into an excellent number, but it requires a few better dancers than at present employed. The "Minuet" and "Love Waltz" are the two deserving mention. A buck and wing to replace the ballet dance would help.

The olio contains two acts, Bedini and Arthur and the Brianzo Trio, each scoring distinctly. One bright feature of the latter act is Lydia Jospy, who warbled her way into popularity at once.

The burlesque was responsible for two things, the birth of a new character, an Irishman who likes his whiskey, handled by Mike McDonald, and the death of Sam Sidman, who was unfortunately sentenced to play "straight." In this piece Maussey was elected to a Dutch role. What he attempted, he did well. The one thing standing out here was Falardo's specialty, which, while considerably cut

FIFTH AVENUE.

A big, expensive gill is offered at the Fifth Avenue this week, probably the most costly vaudeville entertainment the city has seen in three or four months. Important feature acts are spread all over the program, and their names are festooned in electrics in front of the house.

The Monday evening audience filled every seat in the theatre. Stands were lined up in three ranks behind the orchestra rail. It was an enthusiastic audience, too. For the Monday night show the program order was pulled to pieces and entirely re-arranged. In the new order Nora Bayes and Jack Norworth (New Acts) went down to next to closing from about midway on the bill, and Rajah was shifted to closing. Other minor changes of place were noted; Bernardi was scheduled to close the entertainment, but found himself "No. 2."

Some confusion resulted. It became necessary several times for the orchestra to fill in intervals for setting the stage with overtures. The worst gap occurred before Rajah's turn. A hitch in the rapid running off of a show just before the final number is apt to have awkward results. Two score of the audience left the house during the wait that preceded Rajah's dance.

Inza and Lorella, comedy acrobats, opened. They have several novelties in two-man knockabout and get away with a swift finish. At the Fifth Avenue they were called upon to do a finish in "one," in which they were not very successful.

Bernardi, making his American reappearance, retains the two protean sketches shown by him over here last season as well as the series of impersonations of musical composers, which separate the two. The expose of rapid change methods through the transparent drops remains his best card, although the whole act (it runs 27 minutes) drew frequent applause. Al White's "Four Dancing Bugs" and Porter J. White and Co., in "The Visitor" (both New Acts) followed in that order.

Avery and Hart have an almost entirely new routine of talk and songs. A strong comedy number was needed after the dramatic sketch, and the colored pair supplied it.

The Russell Brothers are back with "Our Servant Girls," in which there has not been a change in the dialogue. Little Mias Russell does her pretty toe dance. The brothers did a five-minute finish in "one," with an Irish song and a reel.

It is a very much different Rajah (second week) that appears at the Fifth Avenue. The "wriggles" have been toned down to half speed and the Princess would scarcely be recognizable to those who saw her at Hammerstein's, were it not for the "shivering" and the chair balancing. A new setting surrounds the act. The audience was but mildly impressed with the dance, but the "teeth" trick brought a large volume of applause. *Rush.*

down, made an impressive hit.

McDonald has all the comedy, and at that he wasn't overburdened. The piece presents no life or action whatever. The numbers are poor and didn't help any. The afterpiece needs a doctor badly.

The production is so good it will have to be a crackerjack writer who can furnish a book to equal it. *O'Connor.*

ALHAMBRA.

The regular vaudeville season of the Alhambra opened Monday night. There was a mighty good crowd on hand considering the very warm weather. A few changes have been made in the interior and it is as bright and inviting as it always has been. Victor Williams is in charge, with Eddie O'Neill, formerly at the Colonial, box office star.

The opening bill is not a big one, although it is smooth running. There are no new faces, probably every act, with perhaps one exception, having played the house before.

Julius Steger and Co. in "The Way to the Heart," headlines. Opening after the intermission, the playlet more than upheld the position. Mr. Steger has given vaudeville a charming dramatization of the song "To Err Is Human; To Forgive, Divine." The piece is a bit of truth, and this strongly accentuates the heart interest.

The McNaughtons are well known to the uptowners, and the English pair received a hearty welcome. The groundwork of the talking act remains unchanged, although Tom McNaughton has turned the conversation around until it sounds nearly like a new act. That good looking boy, Fred McNaughton, is wearing a new suit of flannels and a white hat that should make him as popular with feminine Harlem as any matinee hero who ever invaded the territory.

"The Phantastic Phantoms" have improved greatly since the specialty was last seen. There have been no changes in the offering but there are a couple of new girls, and the costumes have all a fresh appearance, which helped wonderfully. The dressing at the close with seven people involved, in black and white, shows up finely. Rosalie Ceballos does capital work throughout. The two men also turn off a quantity of very smooth, fast tumbling. The four girls are the best that the act has had.

Melotte Sisters and Clay Smith are playing the metropolis for the second time since Mr. Smith joined the act a long while ago. He is a good light comedian and fits into the specialty nicely. The Sisters maintain their standard for pretty dressing and make one of vaudeville's most attractive "sister" pairs. There are a couple of new songs and a few lines of very bright patter mingled in with the old. The trio were on "No. 2," doing very well in the position.

George Austin Moore, in evening dress, looks as though he had just stepped from a fashion plate. George made some tailor make good. Singing four character songs with a story preceding each, he went through gracefully.

Martineetti and Sylvester closed the show with their first-class knockabout acrobatic specialty. The comedian is doing one or two falls that are heartbreakers. The boys were not working up to their form Monday evening, the heat probably causing it.

Snyder and Buckley with several new bits caught their usual percentage of laughs.

Hill, Cherry and Hill, New Acts.

Dash.

Felding and Carlo have made plans to go to Europe about the first of the new year.

AMERICAN ROOF GARDENS.

The Tuesday night audience at the aerial theatre was strangely undemonstrative during the early part of the evening. This may have been caused by the rather slow portion occupied by Mabel McKinley and Joe C. Smith and Ethel Donaldson in an extremely poor attempt to put over a "Vampire Dance" (New Acts). Ina Claire, who appeared "No. 2" in a series of impersonations, replacing Probat, the whistler, met a rather cool reception and it was not until the appearance of Herbert Lloyd and his ridiculous burlesque that the show got started on its comedy course.

While Lloyd retains most of his comedy material the act has been immensely strengthened by the addition of picturesque values and the presence of four pretty girls. The "Seeing New York" panorama is a funny idea, but it makes a rather slow opening. The Luigi Picaro Trio of acrobats opened the show. While the boys are holding up their straight work on the mat and in hand-to-hand feats, they have relapsed into careless dressing which has always held the number back.

Miss Claire does a new one in her impersonation of Bill Dillon, singing "I'd Rather Have a Girlie," that won the approval of the American audience with whom the "man of a thousand songs" is popular. Her Lauder imitation was faithful as to dialect and expression, but was injured by not being more completely dressed.

Miss McKinley's offering was too severely "straight" to make a real impression following Lloyd's lively specialty, although she closed with a fair amount of applause. Immediately following "The Vampire Dance" handed the show a bump, but Fields and Lewis pulled the bill up again with their nonsense. Maurice Levi closed the first half with a whoop, the audience standing through the American national anthem. "The March of the U. S.," a medley of patriotic songs and popular numbers, keeping the applause running steadily. Mr. Levi's eccentricities had the house interested and amused through the rest of the act. The drawback to the offering is the small number of musicians employed. Volume of sound would have aroused larger enthusiasm.

There were only three numbers after intermission, but they received more actual applause than the seven which had gone before. "Consul," programed as making his last New York appearance, has been taught a few new ones. Tuesday evening he went through the routine without a pause or a hitch.

Stella Mayhew has only eleven male singers to assist her. Seven are in the audience and sing the chorus of one song. Four colored footmen later join them in song as they walk across the stage laden with hat boxes, satchels and the like. Billee Taylor likewise bursts into song from his place in the orchestra leader's chair. They have taken the "Ill. Song" singer out of the program on the Roof, but Miss Mayhew supplied the vacancy, opening her act with a comic song and colored slides.

DeWitt Young and Sister closed the show, getting away with the position remarkably well. Young is one of the smoothest novelty jugglers who has shown in the city for a long time. *Rush.*

VARIETY ARTISTS' ROUTES
FOR WEEK AUGUST 30
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUG. 29 to SEPT. 5, inclusive, dependent upon the opening and closing dates of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

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Barrett Geo A 211 Missouri Toledo
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Ceasar & Co Continental Htl Chicago
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4 St Joseph Mo 5 Kansas City 16 Springfield
Mo 17 Pittsburg Kan 18 Chanute Kan

Last week while playing at Rockaway Beach, Hardeen, the handcuff manipulator, rescued from drowning Louis Schmidt, of New York, who had fallen into the water while awaiting Hardeen's dive, manacled. Hardeen jumped in after the drowning man with his wrists handcuffed.

LONDON "DAILY TELEGRAPH" (AUG. 17).

PALACE. "There is no stall floor which can show a braver array of well-dressed folk, and there is a decided 'tote' about the Palace."—The Daily Telegraph.

PALACE. **CLARICE VANCE.** IN RENDTIONS OF SOUTHERN COON SONGS, TO-NIGHT, at 10.15.

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The Great Wie-land ... 8.40 Clarice Vance ... 10.15
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"The artistic hit of this week's bill at the Pantages' Theatre was easily scored by Lawrence and Edwards in 'The New Alderman' last evening. The piece is an uncommonly clever satire on the 'heart interest' drama and presents an impressively selfish alderman and an eloquently pleading old Irishman who comes for his reward, for having elected the other. Some of the paths become quite genuine, only to be turned to comedy, by a curious quip, and the wind-up is worthy of Mark Twain."—Sacramento "Be."

"You said you'd get my son Danny a job. That he'd wear a uniform, and walk up and down all day with a club in his hand, breaking hearts. Well, he's in, isn't he? Yes, he's in for four years. He's got a job and he's wearing a uniform, and he walks up and down all day, but instead

of a club in his hand it's a hammer, and instead of breaking hearts he is breaking rocks. Danny was sent up for stuffing the ballot box and electing Alderman Sullivan, and it is his father pleading for assistance from the ungrateful politician who is quoted above. This is a sample of the brightness which permeates 'The New Alderman,' offered by George Edwards and Al Lawrence. It is appropriate, funny and well acted, and Edwards gives a clean cut portrayal of one type of Hibernian."—Portland "Oregonian."

"The 'New Alderman' is a sketch portrayed by Lawrence and Edwards that is worthy of headline position on any bill. It is a bit of nonsense with a real story of pathos running through it. Just when you want to feel serious, a bit of silliness, not at all misplaced for a vaudeville audience, is injected and joy reigns again."—Seattle "News."

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Rio Al C 261 W 38 N Y
Ripp Jack Chicago O H Bldg Chicago
Ritchie Gertie 213 Grey Buffalo
Ritter & Foster Empire Brussels Belgium
Rivers & Rochester 1534 Broadway N Y O
Rhoades & Engel Jolly Girls B R
Rhotino & Stevens 114 E 11 N Y
Robbins Billy L Reeves Beauty Show B R
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Roberts Sign 619 23 Merced
Robledillo Bigerd Ringling Bros C R
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Roelker Edward 215 Duches B R
Roitars Chas 215 W 28 N Y
Romain Mannel & Co 12 Seattle Boston
Romanoffs The 133 17 Wheeling W Va
Romany Opera Co 220 Long Acre Bldg N Y
Ronalds Three E D 6 Plymouth Mich
Roodie Claude M Sells Floto C R
Roof Jack & Clara Hershby Pk Hershey Pa
Roscoe & Sims O H Calais Me
Rose Elmer A 1534 Broadway N Y
Rose & Ellis Empire B R
Rose Adele 242 W 43 N Y
Rosenthal Don Harold 210 W 1 Oswego
Ross & Lewis 1394 Broadway N Y
Ross Sisters 65 Cumberland Providence
Ross Eddie G Hillsdale Mich
Ross Walter 49 No State Chicago
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Royal Doll Princess 162 W 35 N Y
Royal Musical Five 249 S 9 Brooklyn
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Royden Virginia Mardl Gras Beauties B R
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Ryan James & Moll 1019 Minneapolis
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Shedman's Dogs Dumont N J
Sheer & Burton 212 Woodward Av Detroit
Sherlock & Van Dale 514 W 125 N Y
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Sherry Joseph Y Spark's C R
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Sinclair Margie Casino Montreal Can
Sirling's East Roma 31 E 118 N Y
Sivreno & Co Pantages San Francisco
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Simpson Cora 718 N Maine Scranton
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Skop Stanley S Oriental Htl Coney Island N Y
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Smith & Heagheny 272 S 11 Newark
Smith & La Rose Junction Pk New Brighton Pa
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Smith & McNamara 49 N Englewood Phila
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Snyder & Buckley Hammels Rockaway L I
Solar Willie Shea's Buffalo
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Somers & Storke Clearwater Co Lewiston Ida
Spaulding & Dupree Unique Minneapolis
Sperry & Dogg 514 Jamestown N Y
Sprague & Dixon 467 Degraw St Brooklyn
Springer Jack 432 S 8 Louville
Stadium Trio 222 Scott San Francisco
Stanton The 851 W 44 N Y
St Clair Anne 2910 Armour Chicago
St Claire Minnie 124 W 36 N Y
St Leon Family Luna Villa Coney Island N Y
Stafford Alice 213 W 85 N Y
Stafford & Stone Palace London Eng indef
Stapooles Four 1533 Broadway N Y
Stanbosh Paul A 407 W 123 N Y
Stanley & Watson 245 W 5 N Y
Stanley Co Henry 1535 Broadway N Y
Starr & Goldin 128 W 115 N Y
Stead Walter 155 Prospect Cambridge
Steeley & Edwards 698 S Av N Y
Steeger & Co Julius O H Pittsburg 5 Majestic Milwaukee

Townsend Sisters 26 Water Binghamton
Townsend Charlotte & Co 601 W 185 N Y
Tom Jack Trio 102 E 14 N Y
Tomkins William Avalon Avalon Cal indef
Toms Tumbling 2790 Fulton Brooklyn
Toons Mile P O Box 654 Denver
Topsy Topsy & Pops Olympia Lynn
Toussaint Marie & Mar Best Haddam Conn
Toys Musical 38 Broadway Bradford Pa
Travers Belle Trocadero Phila indef
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Pryor Billy 65 Dartmouth Boston
Puces Jolly 10 Porter Boston
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Purvis Jimmy New Century Girls B R

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Quinn & Mitchell 20 Bay 25 Bensonhurst L I

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Rankin & Leslie 418 W 80 N Y
Ranney Adele Sam Devere Show B R
Ratelles The 637 Letourneux Montreal
Rawls & Von Kaufman Haymarket Chicago
Raymond & Harper 188 Arcade Cleveland
Raymond Clara 141 Lawrence Brooklyn
Raymond Lillian Knickerbocker B R
Raymond Ruby Sept 5 Orpheum Salt Lake
Rayno Al K & P 6th Av N Y O 6 Keith's Phila
Ready G Orpheum Memphis
Recklaw & Co 1440 Broadway N Y
Rector Harry Circo Trevino Monterey Mex
Red Eagle 1834 Broadway N Y O
Redding Frances & Co 29 W 138 N Y
Redd & Hadley Tiger Lillies B R
Redpatha Napanee Empire Milwaukee
Redway Tom O 141 Inspector Montreal
Reed & Tom John 434 Manhattan N Y
Reed & Par 817 N Waller Av Chicago
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Stewart Harry M 145 Schaffer Brooklyn
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Stevens Lillian Mardl Gras Beauty Show B R
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Stevens Kitty 182 Lincoln Chicago
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Stirk & London Luna Pk Scranton Pa
Stoddards The 917 Kirkpatrick Syracuse
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Stone Beth 111 W 104 N Y
Stuart Dorothy Htl St Paul N Y
Stuart J Francis 2448 Martin Phila
Stuart & Keeley 822 College Indianapolis
Stutzman & May 1533 Broadway N Y
Sugimoto Troupe Airdome Youngstown O
Sullivan Bros Four S High Milford Mass
Sully Grace 394 E 41 N Y
Sully & Phelps O H Sherbrooke Can
Sunny & Welpe 222 W 141 N Y
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Sutton & Sutton Palace Htl Chicago
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Vincent Sisters 48 Centre New Rochelle
Vincent & Rose 820 Olive Indianapolis
Violet Otto Bro 123 Mount Av Brooklyn
Violletta Jolly 104 E 14 N Y C
Virginia Florence Knickerbocker B R
Vasco & Co 1418 Beaver Allegheny
Volta 1583 Broadway N Y
Von Dell Harry 1550 Broadway N Y
Vosler Sisters Exposition Buffalo
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Wagner Peter 145 W 127 N Y
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Walsh May 28 Bedford Court Mansions London
Watermelon Trust Sam Devere's Show B R
Watson & Baker 3924 Reno W Phila
Wauker Nella Orpheum Oakland
Walsh Lynch & Co Chase's Washington
Walters Mr & Mrs Jules Bedford Ind indef
Walworth Trio Orpheum Spokane
Walton Irvin 74 W 101 N Y
Walton Bert & Lottie 209 E 14 N Y
Walton Fred & Co Lamb's Club N Y
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9-11 Empire Albany
Masqueraders L O

LETTERS

Where C follows name, letter is in Chicago. Where S F follows, letter is at San Francisco. Advertising of circular letters of any description will not be listed when known. Letters will be held for one month. P following name indicates postal.

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SIMÉ in reviewing the performance at K-P's Fifth Avenue, week August 2nd:

"It's a wonder the people remained in for the new act of La Veen-Cross and Co., which followed to close the performance. But they did, all of them, and they saw a pretty neat 'sight' 'strong act.' . . . There is genuine comedy with a laughing finish by two of the assistants falling into a set fountain. . . . Al. C. Rio is the comedian, doing good work. The comedy and the brilliant staging of the production are two departures for strong acts which still keep LA VEEN and CROSS in the lead."

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- Cowley Harry
Carnon Trio Carra
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Crane Frank H
Clare Jas
Carmody Jack J
Carloe Chas
Cameron Al
Carr Mr
Clifford Edith (C)
Cory Gilda M (C)
Cummings Grace (C)
Carson Flor (C)
Casey Mable (C)
Chase Currie
Cartmell Chas L
Crawford Ed (C)
Dumont George
De Long Winfield
Dison Harry F
Daly & Brown
Dresser Louise
Dell Chas
Daly Vinie
Darrell Emily (C)
Drew Lowell B (C)
Davy Dancing
Dalton Phil
De Venie Reggie
Dilla & Templeton
Dreano Josh (S F)
Dogonnie Charles
Doyle Pitt
Dayton Lewis (C)
De Veaux Wells (C)
Dandy George Duo (C)
Delmar Jennie (C)
Dennl Bros (C)
Doyle Bart
Dreano Josh
Dunlap J J
Dean Cliff (C)
Day Anna Moore (C)
Evans Chas E
Emery Edwin T
Everett Edward
Eearly & Reight
Evans Mr
Ellis Robert (C)
Elarcon Rosa (C)
Emy Carl
Fuller Ben
Fletcher Tom
Foy Harry
Fisher Clara
Fulton James F
Fuemberg George
Freeman Prof Roy
Fisher & Fisher
Fortune Tom
Farnsworth Walter
Figr Chas A
Frediano W F
Foster Edw A
Fitzpatrick John B
Frits Eddie
Flora Mildred
Ford Max
Fulton Arthur (C)
Feldin M (C)
Fairfield Frances (C)
Feathers Lealle (C)
Foreman Ed
Finney James
Green George
Green Felix
Gardner Joe
Gardstone Wm
- Grannakos Billy
Goodyear Willie
Gerome Earl
Jordan Irene
Guyer Chas
Greene Eugene
Grant Bibe
Grapewin Chas
Gray Frank
Gallagher James
Goodwin Irene
Gorman Richard
Gardner George
Gerdes Wilfred
Gnetlin Louisa E
Gray Julia (C)
Gregory Margaret (C)
Georgy Alf
Griffin Harry
Hoyt & Marlon
Hoppe Guy
Hodge Henry
Hopkins Col J D
Hilbert Ben
Hlylands Fred
Hall Florence V
Howard Walter
Hilarian Ceballos
Hill Christine (C)
Helm Nellie (C)
Howard Jesse
Hurley A
Hess Emil
Hoey Chas
Hearn Lew
Harvey Lew
Haviland J Butler
Henderson Wallace
Hoyt A C
Howard May
Henry Frank J
Holmes Taylor
Hoppe Adele
Hahn Arthur (C)
Hamilton Frank A (C)
Hughes Madge (C)
Hughes Mr & Mrs G (C)
Hodge Louis (C)
Heider Evaline
Higgins R D
Hoy George
Hornan Al
Hammond Frank
Heuman W F
Irving Mildred
Irwin Flo
Jacoby Trio Josephine
Jerome William
Jack & Clara
Jaeger Harry
Johnson Sabel
Johnson Chas H
Jesger R
Jackson Glen
Jones Geo
Johnson & Buckley
Johnson Sabel (C)
Jones W B (C)
Jennings Jack (C)
Jackson Isabel (C)
Johnson Matty (C)
Jacobs Josephine (C)
Jackson C B
Judge Todd
Kob C W
Kelly Thomas
Knowles Richard
King Harrison (C)
- Kingsteys The (C)
Keefe John
Kullil Millo
Kraft J
Kiernan James
Kelly Jos T
Kelly Nora
King Chas & Nellie
Karl Billie
Keller & Kiefine (C)
Keller Mary
Leslie Joe
Levin Abe
Leonard J & S
La Marra Flying
Leon Irene
Lee Irene
Luckena Harry
La Velle M
Lyle Jack
Lynne Geo
Lyater Alfred
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Leach John C
Leveno Dolph
Leahy Harry
Lynch Weston J
Lynch Dick
Le Baron Edw
Leonard Harry
Lewand Oscar
Lloyd Fred
Lewis Dave
Lamb Irene (C)
Lawson Al
Lewls Dave V
La Due Lon
Langford & O'Farrell (C)
Lamoise Rene (C)
Leonard Eddie
Le Grande Mildred
La Vine May
Langdon Harry & Rose
Linden & Lawrence
Loweand Oscar
Ladewig John
Lee Irene
Lamoise Rene (C)
La Vigne N J (C)
Lloyd Herbert
Marchalls Musical
Morris Kitty
Moore Snits
Markle W R
McDonald Mike
Miller Frank
Moore Geo Austin (C)
Mint Sam E
Mack Chas E
Manhattan Newboy
Quartet
Macart Wm H
Mann Danny
Miley Frank
Murray Victoria
Mosher Tom
Murphy W H
Miller Joe A
Manning Wm
McVeigh John
McNally Ben
McDevitt Joe
Monroe Caryl
Montgomery Billy
Moxson Elio (C)
McDermott Billy (C)
- McGarvey Burt
Marie Ben
Martin Norman B
Mamblin Hugo
McGarcon Frank
McCabe & Vogel
Melville Vi
Morris Kitty (C)
Moore Herbert (C)
Mees Mrs T (C)
Monahan & Sheehan (P)
Miley Katherine
Montross Edith
Marlon George
Mudge & Morton
Morrell Frank
Maus & Mazett
Morrow-Sheiberg & Co
Murray E W (C)
McGloin Albert (C)
Moan Gladys (C)
Maryn Victor
Noss Ferd
Noian N J
Nelson N J
Norton Fred (C)
Nicholas Ogden L
Newton Marjorie (C)
Normans Harry B (C)
Newhouse Wm (P)
O'Brion D
O'Brien D
Nichols Kittle (C)
Oakley Silvers (C)
Onetti John
Onetti John (C)
Opper Franco
Picaro Luigi
Perry & Gannon
Phillips Bros
Phillips Goetz
Perley L R
Pietel Lew
Peterson Patty
Peters Jack (C)
Palmer G
Piott Louisa
Pelham
Powell Eddie
Primrose Annette (C)
Personl Camille (C)
Fulliam Caroline (C)
Payne Arthur (F)
Parkhurst Mary
Pomeroy Edgar
Quinlan Gertrude
Quentin Rene
Queen Thos C
Reisriden Georgia K
Reed Fred
Rogers Wilson
Roth Nina
Roeben J O
Roland Geo H
Rice Billy
Roche J C
Rommel Ernest
Ritche E
Ryan Geo W
Rice James
Rae & Bronche (C)
Rice Sam (C)
Rees Mrs T (C)
Rio Violet
Rafo U
Rose Ed
Robinson Emily
Richmond Florence (C)
- Red Eagle Family
Roy John
Ross James B
Ross Mrs
Rio Otto
Rogers & Brumstead
Rose Ben
Rafael Dave (C)
Rosley Tom
Shields & Rodgers
Somenleiner Gustav
Sargent Virginia
Swindell Archie
Stimpsons The
Sully Dan
Sterling & Chapman
Seymour & Hill
Shaw Harold
Shaw Kittle
Sully Lou
Sheehan Joe (C)
Searles Mable (C)
Sloan Will H
Stirling Andrew J
Swor Bert
Swor John
Schade Arline
Simpson Cora
St George Jimmy
Shaw Joe
Stanley Vera
Shaw Harold (C)
Shardi Claude (C)
Schlieter Hubert (C)
Saona (C)
Sawyer & De Lina (C)
Seymour O G
Swayer Harry C
Stevens Leo
Salaska Gallawsky
St Elmo Leo (C)
Sawyer Eddy (C)
Swisher & Evans (C)
Templeton Virginia
Toye Dollie (P)
Thomas Wm H
- Uhou, Mrs Carl
You Marlon
Veola Miss
Viter Jack
Vamola Wilmer L
Valois Harry (C)
Valrem Pete (C)
Valdous Les
Vedmar Lena
Van Mr & Mrs Chas (P)
Wilber Ed D
Weston B W
Wilkinson Mrs O J
Wilfred & Lottie
Wollmevor Henry
Walters Dorothy
Wyann Beasle
Wartenberg Bros
White Porter J
Warren Fred
Watson Jessie
Whitman George H
Williams Sam F
Willard Chas D
Ward & Co Harry (C)
Wade Geo L
Warren Fred
Welsh Geo
Webb Harry L (C)
Wittin & Proce (C)
Wright Harry (C)
Whitman Florence (C)
Williams C W
Worth Manry
Watson Billy W
Weston Harry
Whitford Jack
White Lillian
Welch Lew
Wren Lew (C)
Youngson William
Young James
Zink Adolph
Zarrow Ed
Zourke Jack
Zolar Irene (C)
- Siberian bloodhounds conclude a dog and pony act which is good, but did not create the impression it should at the opening performance. The act lacks style. Quinlan and Mack make the audience laugh with comicallities such as the team has a reputation for offering. Vittorina and Ovidio Galimberti are held over a second week with the Grand Italian Ballet. Waterbury Brothers and Tenney present their musical act, which always goes well. Bradlee Martin and Co. offer a sketch, not up to the standard of the big houses. It would require the very best players to make it go. Jones and Mayo impersonate with a fair degree of success. Vittorina and Giorgetta present a remarkable series of hand balancing feats. The dancing on the hands, the drawing of a trap with four people seated in it by a man who walks on his hands, and similar feats, are novel and interesting, but the comedy is not effective. The tricks done are worthy of the highest praise, but their presentation is commonplace. J. A. Sternad's youthful proteges, Chester and Grace, presented a singing and dancing act, heartily enjoyed. E. E. M.
- AMERICAN (W. T. Grover, mgr.; agent, J. S. Merrith).—The reopening of the American Music Hall was not quite as auspicious as the original opening, but considering the hot weather, the first night's nervousness, and several other things, the big Morris event passed off as well as could be expected. Pierce and Roslyn opened the show with some neat costumes, quick changes and the curving good bass voice of Mr. Pierce. The act proved to be one of the biggest, if not the biggest, hit of the bill. Mazus and Mazett kept the ball rolling with their comedy acrobatic offering, more comical than acrobatic. The burlesque juggling bit made more applause for them than anything else. John C. Rice and Sally Cohen in "All the World Loves a Lover" easily passed, landing some good laughs, the act finishing a big hit. Daphne Pollard gave four characters and four very pretty costumes. More of the coster and less of the sobret would help some, for in the coster number she proves herself to be a graceful little dancer. Her dancing seemed to make a better impression with Monday night's audience than the singing did, for she seems rather weak in this department. The Svengali Trio closed the first part with the most complete and mystifying act seen in some time. The Brittons (colored) opened the second portion, receiving as much applause as any one. "The Boganny Troupe call themselves 'Lunatic Barkers.'" They were probably the best liked number on the program, and were called upon to do their limit in encores. Malcolm Scott has good material, but half of it went astray. He is billed as offering a series of "screamingly funny burlesques." He is really funny, but not such a "cut-up" as the program would lead one to believe. Scott landed safely, but was overhilled and boomed in advance, for anything approaching a big hit. Blake's mule "Maud" closed the show. O'CONNOR.
- HAYMARKET (William Newkirk, mgr.; agent, Orpheum Circuit).—It is a strange bill at the Haymarket this week. The Great Klein Family, now playing the fifth week of their American engagement, offer a wonderful bicycle act. John W. Wade and Co. present "Mama Selby's Christmas Dinner," an interesting sketch well acted. The Gasch Sisters, acrobatic, very good. Lew Wells talks and plays the saxophone. Floyd Mack dances, Lavigne and Jaffee dance, and one plays the piano. The "gagging" is poor; stinging fair; dancing great. Van Hoven, "The Mad Ma-

CORRESPONDENCE

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

CHICAGO

VARIETY'S Chicago Office,
Chicago Opera House Block.

E. E. MEREDITH } Representatives.
JOHN J. O'CONNOR }

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—William H. Thompson in "The Pride of the Regiment," is the headline attraction. While the playlet is well acted, it is not of a character to create extraordinary interest. "Our Boys in Blue," seventeen soldiers who perform wonderful evolutions, is an act which is well received. James Thornton is billed as "Favorite author of 'When You Were Sweet Sixteen,'" etc. Stella H. Morrison and her wonderful leaping

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gician," talks foolishly but has some clever tricks when he gets down to it. He has an idea of presenting the act, which, if followed up, ought to lead to a better place. STAR (T. J. Carmody, mgr.; agent, W. V. A.)—Opened this week with a very satisfactory program. Although Monday was a warm day there were big houses afternoon and night.

WILSON AVE. (J. G. Burch, mgr.; agent, William Morris).—Belle Italia Troupe, Forrester and Lloyd, David Porter and Co., Pauline Moran, De Mora and Grocetta, Bunchu and Alger, Leon and Rogee, Jack Boggs, Jack Hawkins and Co., La Zar and La Zar, Carson Bros.

WHITE FRONT (Thomas G. White, mgr.; agent, William Morris).—Ruby Marlowe, Eddy Kane, Roger St. Clair, Geannette D. Arville, Louis Baris, L. Charmina. PALACE (Mr. Schoenstein, mgr.; agent, William Morris).—Louis Baris, Great Ramanelli, Fairlow and Nicholson, Kent and Harty.

ARCH (Arthur Jarvis, mgr.; agent, F. Q. Doyle).—Silent Tait and Alnee, Fairy Plumb, Tierney and Moroque, Blondie Robinson, FIVE Gaffney Girls, Abbott and Albot.

PEKIN (Robert Motts, mgr.; agent, F. Q. Doyle).—Electra, Griffin Sisters, Francis Murphy, The Brahams, Moss and Frye, Donna Teresa. ASHLAND (A. E. Weldner, mgr.; agent, F. Q. Doyle).—Wilson and Wilson, Thatcher and Thatcher, Lew Wheeler, Elmore and Elmore. PALAIS ROYAL (J. F. Ryan, mgr.; agent, F. Q. Doyle).—Turpin and Wallace, Clifford Dempsey and Co., Prof. Schneider, Wright and Andrees, Pauline Arthur.

Pearl Irving was operated upon for a fibroid tumor at the Carney Hospital in Boston on Aug. 2. She is now convalescent at her bungalow at Canton, Mass.

Virginia Ainsworth, double voiced prima donna, who has been featured at Forest Park, playing a second week, is going into vaudeville the coming season, booked by William Morris.

Ben H. Atwell, press agent at Forest Park, is raffling an auto. "The Four English Belles" and Johnnie Field, Jr., were held over at Lew Rose's Winter Gardens at New Orleans for a second week.

Herbert, the frog man, with Hagenbeck-Wallace circus, is booked for the Sullivan-Considine circuit this winter and opens immediately after the circus season closes.

The Bijou, Saginaw, has changed its bookings to the Morris office.

Murphy and McGee have rejoined and will be seen in vaudeville again shortly.

The Inter State Circuit has secured the booking of the Avenue, East St. Louis, and on Oct. 1 will commence booking the Royal, San Antonio.

Chas. Burkhardt is reinsuring a new vaudeville act, entitled "The Italian," with four people.

Scaries and George have decided to split up at the end of this week. George may get a new partner and go out under the direction of Harry P. Weber.

Blake's mule "Maud," who is at the American Music Hall this week, has been booked by Paul Goudron through Barney Myers for seven weeks of the Sullivan-Considine time through the middle west.

Maurice Burns, formerly on the legal committee of the White Rats in Chicago, is to be the new booking agent of Sullivan-Considine at Seattle.

The Elite in Rock Island, Ill., is booked by Paul Goudron, of the Sullivan-Considine office, starting this week.

The new Majestic, Seattle, opens a week earlier than was announced—on Aug. 30.

Ben Turpin and May Wallace form a new team which opened at the Palace Royal this week.

4 REAL HITS 4

"Any Old Place in Yankee Land is Good Enough for Me" A corker for opening or closing. "DOWN AMONG THE SUGAR CANE" The sweetest of sweet songs. "You're in The Right Church But The Wrong Pew" Still the season's sensationalcoon song. "RED, RED ROSE" Real Song for Real Singers. GOTHAM-ATTUCKS MUSIC CO. 136 West 37th Street, New York

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Geo. Blutch made me laugh.

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Isn't he cute! Swat lovely music. It's a sorstich feather I sive amy skill abest. Sheep off the sgrass. Oh! you skid. Swat the smatter!

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THE HOUSE THAT KEEPS THE OTHERS GUESSING!

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"O! MISS MALINDA"
 "THAT'S A PLENTY"
 "YOU AIN'T TALKING TO ME"
 "WHAT'S THE USE OF MOONLIGHT?"
 "THAT'S CANNIBAL LOVE" (Hot Dancing Number)
 "HONEY GAL" Another "Mandy Lane"
 "GEE! I WISH THAT I COULD LOSE,
 THE GIRL I WISHED I HAD"

"GAMES OF CHILDHOOD DAYS"
 "GEE! BUT THERE'S CLASS TO A GIRL LIKE YOU"
 "PRETTY LITTLE MAID OF CHEROKEE"
 "I'D LIKE TO BE A SOLDIER BOY IN BLUE"
 "GRAND BABY OR BABY GRAND"
 "CHIEF BUNGABOO" Hottest "Jungle" Song Ever Written.
 "WHEN THE BALMY BREEZES BLOW"
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I CHALLENGE ANY OTHER PUBLISHER TO EQUAL THIS BUNCH OF "HITS." BAR NONE!
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 "THE MAN WHO DOES THINGS" 152 LAKE ST., CHICAGO

The Palace Royal reopened 21 and will play five acts the coming season. The seating capacity is 440.

Samuels and Chester, who had their scenery ruined when the Bijou Dream was flooded, refused to settle with the management upon the terms offered. The scenery is being replaced. Other acts had scenery damaged at the same time.

The Garfield Theatre opens 30.

Prof. Hornmann, identified with circuses for the last eight years, was in Chicago this week en route from the Pacific Coast to New York.

Billy Jackson, who had a paralytic stroke some time ago, is able to appear again.

The Crystal opened 19 and has since had big business.

Mrs. Frank Q. Doyle has been ill for two weeks past.

Walter De Ora, the bag pancher, is now connected with the Chicago Vaudeville Managers' Exchange.

Francis Murphy, "The Hebrew Senator," known to everyone who visits Frank Q. Doyle's agency, is at the Pekin this week.

Ethel Darr, who tried to commit suicide last week, is better and will be able to resume work soon.

Billy Baxter, the comedian, was arrested last Saturday night charged with insulting the Barnett Brothers, managers of The Grand, a popular priced vaudeville house. He was fined \$5 and costs at the Chicago Avenue police station.

Frank Albert has been engaged as advance agent of "The Red Mill." Ben Simpson has been engaged as advance agent for "The Wolf."

Lou Elliott, who has been managing the Princess in Gary, Ind., for W. H. Swanson & Co., has returned to town and will go out ahead of a show. Under Elliott's management the house was changed from musical comedy to a vaudeville policy.

"The Redpath Napanees" (Jake Sternad's act) "laid off" here last week and is playing at Ramona Park, Grand Rapids, Mich., this week. Frita Ryan Houston, Charles Ledegar, Jack Rollens, Sammy Goldberg, Frank Ray, Cecile Thorue, "Bobby" Robinson, Dot Ray, and Ivine Hluyck are now appearing in the act.

Maud Multry, who was in a sketch with Frank Gotch last season, will be seen in vaudeville this winter in a sketch in which she will be assisted by two other players.

Hilda Thomas and Lou Hall will be featured in the eastern "A Knight for a Day," which F. A. Wade bought of E. C. Whitney recently. No changes will be made in the company which will open Sept. 12.

The name of the Mann musical melodrama may be changed to "The Pinkerton Girl," drop-

ping the word "Finky," which preceded the phrase selected. The show opened last Friday, and is at Kansas City this week.

Edward Delange, a female impersonator, who was arrested at Riverview Park on July 14 under an ordinance which makes it an offense for a man to dress in female attire, was released when the case came up. The judge held that the ordinance did not refer to theatrical people.

There are now 362 five and ten-cent theatres in Chicago.

Vic Hngo has taken over the Waterloo Theatre at Waterloo, Ia., and opens it Sep. 13 with vaudeville supplied by W. V. M. A. Two shows daily will be given.

Harry Hart, of Cincinnati, was here last week negotiating for a site for a new ten-cent vaudeville theatre.

Louis Lehman, first tenor of the Bellhop Harmony Four and Ethel Harkey, better known in professional circles as Ethel West (a member of the sister team of West and Willis) were united in marriage Aug. 18 at Oklahoma City, Okla.

The Chicago Theatrical Protective Union (Local No. 2) owns four lots in the Mt. Carmel cemetery (Catholic) and six lots in Oak Ridge cemetery (Protestant) and recently began the erection of a monument in each cemetery, dedicated to the dead of the organization. Tom Lockwood, property man at the Great Northern, and Robert Burns have charge of the building of the monuments. Any member of the organization may be buried in these plots. The organization pays \$150 death benefits.

The Majestic Music Publishing Company is the name of the new enterprise which has taken over the Carlo Portello Company. I. M. Wein-garden is the leading spirit.

Warren and Brockway have brought suit against the Postal Telegraph Company for a week's salary which they claim was lost through the Postal company failing to deliver a message. The act was playing Idle Hour Park, Chicopee, Kan., for the Morris office. J. C. Matthews, of that office, wired Warren and Brockway to open at Harlem Park, Rockford, but the message failed to reach in time for the act to open, hence the suit for damages.

The Colonial, Columbus, O., will change its policy from Morris vaudeville to Shubert attractions. Arrangements have been made whereby the Grand Opera House, Marion, O., will take the shows formerly played at the Columbus house.

The Brittons will be the first colored act to play the American Music Hall, Chicago.

A. E. Meyers is endeavoring to form a circuit of houses through the Northwest that will take in Iowa, Wisconsin, Minnesota, Missouri and South Dakota, to be booked through his office.

Elaine Von Thiele, formerly a member of the Three Gypsy Fortune Tellers, is appearing in vaudeville alone.

L. C. Cortright was in town for a few weeks arranging with Sam DuVries for future bookings.

Morris and Morton open Aug. 30 at Winnipeg for a run of eighteen weeks over the Sullivan-Conside circuit.

The Elite, Rock Island, formerly booked through the Morris office, has reopened and will be booked by Paul Gondron.

"The Devil, the Serpent and the Man," a big vaudeville number owned by Frank Rock, business manager of Powers, has received contracts for six weeks from Paul Gondron. Gondron has also booked R. H. Bertram and Company over his time.

Nat Fields has been engaged by Bob Burns to produce burlesque for a period of four weeks at the Central, San Francisco. If the engagement proves satisfactory to both sides Fields will remain there for the season.

SAN FRANCISCO

LESTER J. FOUNTAIN, Representative.
 VARIETY'S Western Office.

2064 Sutter St.
 ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 15: Carson Sisters, headliner, in their mid-air evolutions, suspended by their teeth, handed out a bunch of thrills that caused the most apathetic to become attentive. World and Kingaton are back again, and they retired with the honors of the evening. Herr J. Rubens, Transparent Painter, made an excellent impression, his work being very artistic, novel and held undivided attention. Wilbur Mack and Nella Walker, in "The Girl and the Pearl," have nothing out of the ordinary to offer. They seem to depend for the most part on repartee of a spicy nature to carry them through. Among the holdovers, Eleanor Gordon scored heavily. "La Petite Revue" still finds favor and responded to a couple of curtains. Lena Pantser, assisted by Sam Mint, well received. The Five Avolons closed strong.

NATIONAL (Zack Abrams, mgr.; agent, S. C. (W. E. Rees).—Week's roster shy quality as well as quantity and a decrease in attendance very much in evidence. "Come Back to Erin," a beautiful little story in song, presented by Chas. Mack and Co., held the audience alternately between tears and laughter. If Harry Taylor, monologist, would devote more time to singing and less to talking he would be better. Hease and Williams, musical, have a choice selection of songs, splendidly rendered. Ernesto Sisters, three pretty and shapely young misses, indulged in some exceptionally clever and difficult work on tight wire. It seems deplorable that when a "dumb act" has the merit to hold an audience, it must be disturbed by that moth-eaten "gag" of stumbling over an imaginary obstruction. The manager, ringmaster, or what not of the troupe, an elderly gentleman of genteel appearance, has to make himself ridiculous by appearing foolish. The Stanley-Edwards Co. in poses in marble are the best in their line seen here in some time. The subjects are all original and their Bas Belief poses are deserving of special mention. A slight improvement can be made in the tights. Wrinkling at the knees

is very much in evidence and also a little too much time is consumed between poses. Cogan and Bancroft, on roller skates, are ridiculous enough to be almost funny. Just about the time you expect them to do something they bow off. Scott and Davis also appeared.

EMPIRE (W. Z. Tiffany, mgr.; W. S. (O. S. Burns).—Week's program short of a fair average. Dahlado's Trained Sheep, headline. Ordinary, but interesting. A mischievous pig supplies unlimited comedy. Dahlado's instructions given in German keeps the audience in a continual titter. Fongo and Leo, comedy pole, about passed contracts of pleasing appearance, artistic on violin. Her technique and execution show the training of a thorough artist. The Wyatt Sisters, in singing and dancing, went fairly well in a bad spot. John P. Reed, monologist, bright spot on the bill. Reed has a rapid fire style of handing out his stuff that goes immensely, and best of all knows where and when to quit. "The Four Continentals" are heard to advantage in a number of good vocal selections, but have the habit so prevalent among vocalists of slurring their words. "Down at Brook Farm," presented by Mr. and Mrs. Litchfield, has nothing to recommend it.

WIGWAM (Sam Harris, mgr.; S. C., agent; W. E. Rees).—Five Juggling Jordans open with some clever club manipulating. McDevitt and Kelly, neat dancing, well received. Mile. Loreita and Dog "Ben" closed. Jere Sanford, rube yarns and whistling, with yodeling for a get-away which brings him back for numerous encores. Glendower and Manion score heavily in their newly constructed vehicle "Christmas on the Comstock." Huntress, female impersonator, opened rather weak in a singing number, but the dancing met with better success and his act closed fairly well. As a special attraction the Eagle's Minstrels, composed of members of the Order of Eagles, are featured and capacity attendance is in evidence at both evening performances. As a whole the minstrel part ran rather smoothly except at times some ambitious end man would think of a "gag" that was probably good for a laugh and couldn't resist interrupting to spring it. Elton Lambert deserves first mention for his ambitious and scoring efforts on the end. His rendering of "Somebody Lied" brought down the house. Eddie Morton's big success, "I'm a Member of the Midnight Crew," scored, sung by Bill Wright. A dainty little soubret, about 2 ft. 5 ins. tall, made the hit of the evening, singing "I want to be an Actor Lady."

POBTOLA (Alburn & Leahy, mgrs.; agent, Bert Levey).—Phyllis Lee and Co., Maxima Troupe, J. Bernard Dyllin, Harry Walton, De Costa Duo, La Lol Helene. Business good.
 STAR (Alex. Keiser, mgr.; agent, direct).—Four La Dells, Walter Perry, Al Hazard, Alvinos, Olive Reed, Harry Long. Business good.

Manager Walter Hoff Sealey, of the Valencia, has booked the Shubert production, "The Witching Hour," opening Aug. 29. The production was to have appeared at the American, but according to Mr. Bradford, the Shubert representative, Manager Coburn, refused to put up the billings or allow him to do so until after his present stock season had closed Aug. 21. This Mr. Bradford refused to do and closed negotiations with Manager Sealey for two and possibly three weeks' run. Alterations for the coming Morris productions will not in any way

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Under the personal direction of FRED ZOBEDIE, Long Acre Building, New York

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**LOVELY
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Playing Orpheum
Circuit

LILY LENA

OAKLAND "ENQUIRER," Monday Evening, Aug. 9, 1909—"Lily was the star again, the bright scintillating light which shed its rays in every part of the house, and she received an ovation—two of 'em. You can't get away from Miss Lena; fact is, you wouldn't try to, but that is by the way. The clever little comedienne had her audience with her in every song, and more than repeated her success of last week. Last night she introduced a new song hit, 'The Gee Goo Land,' and it was as good as her other numbers—nuf'od. Lily could headline the Orpheum bill indefinitely, and Oaklanders will be sorry to lose her when she takes her bright smile and winning ways to other places."

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AND
FRANCES GLARE**
ORIGINAL CHARACTER SKETCH.
"JUST KIDS" Address VARIETY.

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"Herald Square Jimmy"

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SAY!!

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The ORIGINAL Hotel Switchboard Girl.

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VELDE TRIO

In their European Equilibrical Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS. (The original, not a copy.) For Parks and Fairs address Miss Ethel Robinson, Western Vaudeville Association, Chicago. Permanent address, care VARIETY, Chicago Office.

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(1 Woman and 2 Men)

SENATIONAL GYMNASTS (Original).

Open for Vaudeville and Burlesque. The only act of its kind.

Address care VARIETY.

Opened Aug. 7 with the prettiest, wittiest show of the season.

JOSEPH K. WATSON

WITH "THE LADY BUCCANEERS."

DOHERTY SISTERS

AMY LESLIE — CHICAGO "DAILY NEWS."

Overpowering animal spirits, wonderful clothes, preternatural nerve and good, fine, rollicking fun assist a pair of husky young women, who call themselves the Doherty Sisters, to captivate all of the audience they do not scare into a fit. They leap out with about all the clothes missing which cannot be spangled and hung from the shoulder blades. They wear pink fleshings under this diaphanous apology for array and are altogether breezy. Both are good-looking and have a line of chatter which would make Smith and Campbell stop to think. They make quick and amusing changes, and one of them, handsome, bubbling over with vitality and romp, has first-class low comedy talent in the raw, but a great deal noisier and better than Dressler's.

THE FAMOUS "GINGER GIRLS"
Management, WILLY PANTZER

CROSSMAN QUARTETTE

THE BOYS THAT SING AND PLAY.

PLAYING FAMILY, LANSING, MICH., WEEK AUG. 22.

AUG. 30, DETROIT, MICH.

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THE PREMIER

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Big success on S.-O. Circuit.

Inter-State time to follow.

Ask E. A. MYERS, The Agent



ENOCH! THE COMEDY MAN-FISH

Keeps the people laughing throughout his act, which runs 15 minutes. My tank can be wheeled on and off the stage, can work in (two) only one minute to place; everything up-to-date. Enoch holds the world's record for staying under water—4 minutes 40 1-5 seconds. Funny jokes and sayings; all new. The Greatest Act of its kind on earth. Letters, care VARIETY, will always find me. Permanent address, 29 S. Presbyterian Ave., Atlantic City, N. J.

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In a NEW and ORIGINAL Domestic Skit, entitled,

"THE MAIN GUY"

(3 PEOPLE)

Now playing a twenty weeks' engagement over the Sullivan-Considine Circuit. Address until Sept. 15th, care of W. F. REMSE, American Theatre Building, San Francisco, Cal. N. B.—No more crying Acts for me; I am now making them scream from start to finish.

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"ANY OLD PORT IN A STORM"

Is the Hit of the COHAN & HARRIS MINSTRELS

JOHN P. ROGERS, who is singing it, says it is the best song he has ever sung, even better than "Asleep in the Deep"—it is by the same writer

F. A. MILLS publishes it

be interfered with and the season will open as arranged for on Oct. 4.

Master Humbert, who claims to be the youngest leader in the world, and his Royal Italian Marine Band, will succeed the Banda Roma at the Clutes 28. Florence Spray and Glasscock's Elephants conclude their engagements at the Clutes that day.

Ethel Bralich, secretary to Archie Levy for the past seven years, was married in Los Angeles 11 to Geo. Boyer, manager of the Los Angeles Theatre.

Miss Loretta and her posing dog "Ben," booked for the Wigwag, canceled her engagement Monday afternoon. The management wanted her to open the matinee performance, and take her usual position at night. This she refused to do, and closed.

Eleanor Gordon, presenting her little playlet, "Taps on Tap," was unable to appear for three performances last week as the result of an automobile accident. Accompanied by her husband, Howard Morton (formerly City Editor of the Examiner and at present correspondent of the Hearst papers in New York) and her sister and a friend, they were returning from a trip to the beach. The driver became confused while passing a number of other machines and swerved, upsetting the machine. Fortunately the occupants sustained no more serious injuries than a severe shaking-up except Miss Gordon, who was severely bruised and had to be confined to bed for a day or so.

Business theatrically rather good. The fore part of the week was rather warm, which kept down attendance somewhat at the various houses.

Moving picture shows all doing good business. The Clutes still continues to draw good attendance.

Fletcher's has opened, playing 5 and 10c. vaudeville. Pictures a failure.

DENVER

By HARRY X. BEAUMONT.

Office Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 10: Bill the best of the season so far. Ed Reynard, the ventriloquist, did not appear and The Hopkins Duo, singing and dancing, with a sprinkling of comedy, replaced him for the first two days. The act opened the show, but scored heavily, a couple of bows and an encore resulting. A bit of business in the dancing line illustrating "a man hanging to a strap in a street car," made an excellent finish. Valerie Bergere and Co. replaced the act for the balance of the week. Mary Norman, impersonations, decided hit. The act is a novelty. James Young and Co. in "When Love Is Young," went big, although the vehicle is not suitable. It lacks the snap and vim that a comedy sketch should have. The Camille Trio have one of the best grotesque bar acts ever seen here. They were the hit of the bill. Phil, a trained dog, excellent. The trailer should be subdued, as he makes too much noise, and his attempts at comedy are painful. The Higgins Musical Trio, very clever. The Worthleys, comedy sketch, pleased.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, U. S.).—The White City Four, comedians and singers, head and a riot. The act depends greatly on horse-play and slapstick. No late songs are used. The introduction of a few popular numbers and less slapstick would aid the act materially. McGloin and Shelly, dancers, rank with best seen here. Sig and Edythe Franz, comedy bicycle, very clever. Wenrick and Waldron, singing and talking comedians, singing fine; comedy poor. Al Luttringer, Lillian Lucas and Co., in a comedy dramatic playlet, "A Girl on the West," have an excellent vehicle, with the parts all capably handled. A special set, showing the interior of a log cabin, enhances the value of the sketch materially.

BOSTON

By ERNEST L. WAITT.

VARIETY Office.

69 Summer St.

KRITH'S (Geo. Clark, mgr.; agent, U. B. O.).—The Fadettes, headlined; Harry De Coe, big hit; Adelaide Herrmann, impersonations, good; Hallen and Fuller, good comedy act; Kata Bausa, Jap acro-

bats; Raymond and Coverley, German comedians, good; Tom Dempsey, monolog; Max Yorke's dogs, the act.

GIABE (R. P. Jeannette, mgr.; agent, direct).—Stuart Collins and Banjo Girls; Gus Georgialis, title excellent; Morris and Wiley, blackface comedy; McIntyre and Ward; Jack Manley; Miss Irving, singer.

LUB (Jos. Muck, mgr.; agent, Wm. Morris, Boston).—Lester and Kellette; James Chadwick, monolog; Imperial Musical Trio; Margaret Rosa and Co., comedy sketch; Flavio Brothers, balancers.

PASTIME (F. L. Browne, mgr.; agent, National Booking Co.).—Eddie Leslic, Bert Lewis, Lew Hilton, Chas. McNaughton.

(OLD) SOUTH (National Booking Co. agent).—Wm. Sears, musical comedian; J. W. Burns, Edith Talbot, Fred Warren, Agnes Malloy, Fred Richter.

OLYMPIA.—Al Harris; Lou Plottl, Italian characters; Florence Schneider, Lillian Mack.

NEW PALACE (I. H. Mosher, mgr.; agent, direct).—Four Nightingales; Joe Daniels, character change; Boylan and Dunn, s. & d.; Lillian Carter, comedienne; DeVau Twina, character dancers; Ed Sully, comic songs.

HARVARD (Jay Hunt, mgr.; agent, direct).—"Yankee Doodle Girls," burlesquers; The Magicians; musical barbers; Burnham and Greenwood; Strirling and Chapman; Silver and Sands; Mead and Trow, on the ring; Ipha Dahl, Scotch singer; Plunkett and Ritter; Ruth Beimer, contortion.

GAILETY (Geo. H. Bachefer, mgr.).—Clark's "Jersey Lilies"; Leon Erol, German comedian; James and Louis Cooper; Robt. Jackson; Fanny Vedder; Three Alvarittas, acrobats; James and Prior; Stella Chateleine; Foster and Hughes and Mackay and Croix.

COLUMBIA (H. N. Farren, mgr.).—Billy Watson's Co.; Gracie and Reynolds; Etta Victoria, contortionist; Bijou Comedy Trio.

LEXINGTON PARK (Jack Benson, mgr.; William Morris, Boston, agent).—Frank Bush; Al, Hunter and All; Fielding and Fisher; Rastus Brown; Edith Darnell, soprano.

NOTES.—The Globe ends its vaudeville season next week.—Wm. Morris now books the Orpheum, Newburyport, opened Monday.—Lub Theatre headlines Amerno, hypnotist, next week.

PHILADELPHIA

By GEORGE M. YOUNG.

KRITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—It was the small type acts which got the big end of the honors for this week's bill. La Titcomb, and Pat Rooney's "Hotel Laughland" were the headliners. The woman with the imported title attracted a good bit of attention through the novelty of her act. It is there for show purposes principally, and the music it is there for. There is nothing bit of the show sketch except a pretty setting and seven girls who step around a bit lively and look well in their clothes. The bunch of old comedy bits sewn together make a thin covering, and there is nothing individually funny in the efforts of the comedians employed. The great big laughing bit of the show was sent over by Joe Keaton and his family, including the table. This act seems to grow better each time it appears, and it has never gone through with such a riot as it did on Monday. Few comedy acrobatic comedians have anything on "Buster," and the sight of the other youngsters was good enough for a riot. The Temple Quartet heard here for the first time as a single offering. Without the atmosphere surrounding the singers when they appeared with "A Night With the Poets," they scored strongly on the merit of a high class singing act, the solo and quartet numbers being all well sung. The act belongs in a setting, and one would help a lot. Leona Thurber without the "picks" and with Harry Madison as a partner offered "On a Shopping Tour," new here. It is probably new to the pair and still needs a considerable lot of pruning to get it into shape. The pair have a good idea and may work out an excellent human doll act which is a wonder. Nothing better in the mechanical doll style has ever been seen here than that shown by La Triska. She held the attention of the house riveted and the act closed to solid applause. The girl has wonderful control of her face, and while working in the audience held the house perfectly quiet watching her. Frank, a comedy artist, filled in the opening position in good style, showing a routine of tricks on the single wheel and without using his

hands, which marked something new in his line. Geiger and Walters were well-liked as usual.

TROCADERO (Charles Cronwell, mgr.).—With a week or two of work to enable the principals to thoroughly get up in the dialogue and business, this year's "Big Review" show ought to set a pace that would give all the other shows in the Western Wheel an awful chase to follow. The book is little changed from what was used last year—in the main the same as in a popular price attraction a season or two previously. It is out of the rut, which has stilled many a burlesque show, and for this reason deserves to be classed well up as an entertainment, which is pointing the way for others to follow. One particular point for praise is the way the show has been dressed. There is not a bad looking or cheap looking costume in the outfit, and every one has been selected by someone who had an eye for harmony in stage dressing. If there is an exception it is the costume worn for the finale of the first act. The number does not belong anyway, and while it is pretty, needs other surroundings to get the results. The first appearance of the chorus catches the eye and the attractiveness of the three lines of girls never lessens. Henry Dixon must have gathered that bunch of girls with a search-warrant and then dressed them up for individual worth. A better looking lot of girls has not been seen in one show in a long time, and that goes for many of the big productions which lay claim to a "Beauty Chorus." The dressing eye is carried out fully, too, for Nellie Floredo and Frankie Heath put over a costume-changing contest that should make a lot of good dressers envious. Nellie Floredo headed the "English Rockers" in vaudeville and burlesque is probably new to her, but she is in right with the "Big Review," and the "Big Review" is fortunate in having her. Frankie Heath is not on the stage for any great length of time until the second act, when she adds one of the big hits of the show. The remainder of the time Miss Heath must be keeping a dresser busy, for every time she appears there is a new dress in view, and none is worn twice. Like those worn by Miss Floredo, every one looks well on the wearer, and even the men were attracted by the many changes. Helou Bellow is in the role played last year by Maurice Wood. She is a snappy little worker, not so Tanguayesque as her predecessor, and does nicely.

Lillian Ardell secures almost as much as the comedy part is worth. One or two of the girls have chances to step out for a line or two. Olem Bevins has his familiar role of "Pinkerton Pinch" the sheriff, and if there is a funnier "rube" than Bevins he hasn't been seen along this way. He was good for a laugh every minute, and he was on a lot of minutes during the show. James E. Nichols in the opposite part to Bevins suffered by contrast and was not up in lines or business. Harry Le Van gets a lot out of the "Billy Van" part, and was a strong support for Bevins in taking care of the comedy end of the show. Judson Langhill was none too strong as the theatrical manager, and William Watkins will need a lot of coaching for the traveling salesman. These defects, however, were lost in the fast-moving whirl of comedy and music, the second act keeping up a rapid pace from the start almost to the finish when Violet Dusech, who limbered up on the end of the "pony" line during the early part of the show, pulled a "near-Salome" number which was below the class of all the other numbers. A part of the first act was given over to the "Review." The Wilson, Lauder and Foy numbers were not well done, but the others held up nicely, that of De Angelia by Bevins, Blanche Blug by Miss Floredo, and Clarice Mayne by Miss Heath dividing chief honors, the Tanguay of Miss Bellow, with a stage full of Tanguays as a support, also pleasing. Lillian Ardell was billed for "Rose Stahl," but did not give it. There are several song hits, Miss Heath and Harry Le Van sang themselves out of breath on encores for the "Carry, Harry," song, which is a corker and very well handled by this pair, who added a little stepping for a finish. Miss Heath also scored with "Funny Faces," and Miss Floredo won a lot of favor with "Frou Frou," "Jungle Moon" and "Schooners that Pam," also doing nicely in a duet with Watkins in the first act. Bevins landed firmly with a dandy song called "Foolish Questions." An illustrated song number between the acts stops the action several ways. The "bride-room" bit is retained, and it is a pity to mar one of the funniest comedy bits of the show by so raw a piece of business. Aside from this and the use of the word "hell" where it is not needed, the "Big Review" is clean, and if the Empire Circuit directors can bring the majority of their shows to within close range of this one the others

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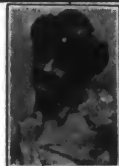
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will not give enough ground for complaint. As a suggestion to Lowell Rich, who directed the music of the show with care and attention, the orchestra seemed too loud in several of the numbers.

CASINO (Elias & Koenig, mgrs.).—Louis Roble, one of the pioneers of the show business, which includes the legitimate as well as the burlesque field in which he is now pastured, is a firm believer in burlesque traditions. Roble has always given a show that was permeated with the atmosphere of real burlesque, and in offering his "Knickerbockers" this season, he has deviated none from his chosen path. There has been a steady cry for something new, and a few managers have answered the cry with an effort which has been answered with more or less success. Roble, however, retains the style of show which has given him fame and fortune, and this season "The Girls of Rottenburg" bids fair to keep up the reputation gained by its irrepressible and breezy manager and owner. There is not much that is new in the "Girls of Rottenburg," the book being almost the same as was used last year. Some changes have been made in the comedy, and there is still room where changes might be beneficial. With a first part that is as near "The Girls From Paris" as anything else and a burlesque which developed several familiar bits which have been trade marks in the burlesque business for many years, there is room for most anything. To the credit of those employed it can be said that the material used is handled well and the most made of each bit utilized. There is a plentiful supply of catchy musical numbers, and nearly all are given satisfactory treatment by the principals. The sixteen girls in the chorus line average fairly well, so far as appearances go, and work hard at times. In one or two of the numbers carelessness, or individuality, was responsible for lack of union, which is always a mark of demerit. Manager Roble has spent money judiciously in robing his chorus, several changes being made in both first part and burlesque, a generally excellent average being maintained in costume effect throughout the show. Clyde Darrow is again the leading woman, and as usual shows several handsome costumes. The first one is topped off with a hat that is in a class by itself in or out of burlesque, a combination of headgear effects which rivals any discovery of the milliner who invented hats where size was the principal asset. Miss Darrow does skilful work with the role of the French coquet, and her "Fiffette" number for her entrance was warmly received. Lucille Harron, plump and good looking, also wore some pretty dresses and sang pleasingly her duet with Harry Prince being very well liked. Zeila De Mar appeared prominently at intervals and each time added an attractive and well-dressed figure. With Miss Darrow she stripped to tights for a showy fencing number in the first act and later led the "My Abyssinian Maid," one of the best liked numbers of the show. Florence Virginia and Lillian Raymond also had principal parts, the former doing nicely with two or three numbers, the Scotch especially. Better dressing would help both. Mark Wooley (formerly Curtis and Adams), and James Rowland (formerly Dugan and Rowland), formed the trio of comedians upon which the burden of comedy making fell principally, and the three did good work with it. Rowland winning individual favor. His methods are quiet, at times too much so, his enunciation being indistinct. He also landed firmly with an Irish song, in which he had excellent help from Harry Holden, who handled a couple of small parts. Harry Prince played the French hotelkeeper convincingly, securing good results in one or two scenes with the comedians and Miss Darrow. A liberal display of tights with an Amsonian march, in showy white costumes with Miss De Mar leading, showed a well-formed line of girls. The olio in above the average. Holden and Harron open with some brisk talk and singing which gives this portion a good start. A new "kid" sketch was offered by Prince and Virginia. There is considerable talk, enlivened by one song in the middle, and a sentimental finish, which puts rather a dry. The act was well received. Wooley and Adams got through nicely with some garbled German, and finished strongly with their parodies, that of the

medley of Lander songs being especially likeable. Bowen, Lisa and Moll woke the house up with a corking good bar act with just enough comedy through it to get laughs quietly. Both men are unusually clever with the giant-swing, and have worked out a showy routine with a woman bearer on the high bar, which won a solid round of applause. The all-fun Trio—Stewart, Raymond and Lewis, closed with a musical act, warmly recognized. Roble's "Knickerbockers" of 1909 is a burlesque show of the kind which patrons of this class of entertainment are fond of, and it is a good kind.

LUBIN'S PALACE (Lester Schwartz, mgr.; agent, William Morris).—Billy McDermott; Preston Brothers; The La Belles; Mammie Lafferty; Keene and Deane; Carter Sisters; Blinn Brothers; Gypsey Fonz; pictures.

UNIQUE (R. J. Barry, mgr.; agent, W. S. Cleveland).—Pelham; Kilpatrick-Chinese; Johnny Williams; The Ridges; James Doty; Sherwood Sisters and Belmont; Juggling Barretts; John J. O'Brien; pictures.

HIPPODROME (M. W. Taylor, mgr.).—The Heikivists, divers; Sandow and Lambert; Wooley is Vler; Cotton's Donkeys; Lester Brothers; Creighton Sisters; Perry Sisters; Wangoodie Comedy Four; Knapp and Lettette; Hobson and Hobson.

LIBERTY (M. W. Taylor, mgr.).—Reopen for the season Gertrude Folson and Co.; Olive Cras; Montgomery Duo; Jewett, Hayes and Lind; Stutzman and May; pictures.

ST. LOUIS

By FRANK E. ANFINGER.

GAYETY (O. T. Crawford, mgr.).—Charles B. Arnold's "Fads and Follies" presenting "She Island," a satire on the suffragette movement, all new, is the first attraction of the season. Harry Le Clair, female impersonator and a favorite for years in vaudeville, is being starred. In his support are Casper Norak, May Walsh, Ned Norton, Flora Zeller and a clever company. LeClair plays Polly Pimple, who devotes a large legacy to collecting many suffragettes, taking them aboard the yacht "Fads and Follies" to "She Island" where women reign supreme, but not wisely. For in the end the advent of a man stow-away is welcomed and finally ship's crew of males are gratefully received. More low comedy is about all the show needs. There are no dialect comedians, every one works earnestly and none resort to slapstick methods, but laughs legitimately earned are frequent. The production is lavish and with a little strengthening is going to be a winner.

STANDARD (Leo Reichenbach, mgr.).—"The Fashion Plates," presenting Harry Montague in "My Uncle from New York," Lou Morgan, Elsa Leslie, Ollie West and the De Motts' whirlwind dancers, are the best of the ensemble. The bill pleases.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Edward Abeles, headliner. In "In Self Defense," a playlet from the Lamb's Gambol. Others are Kelly and Kent, Richards and Montrose, Count De Bula and Fosse, the Newall and Niblo, Merritt and Love and Olive Greatrex.

AMERICAN (John Fleming, mgr.).—May Howard and "The Passing Show." Let Allen, Charles Nelson and others add the star.

GRAND OPERA HOUSE (Charles Wallace, mgr.; agent, Orpheum Circuit).—The first bill of Orpheum vaudeville includes the Musical Hodgen, Rawls and Von Kanfman, Erendalls and Dutton, Joe Kinney, Galeotti's Monkeys, McConnell Sisters, Mary Ann Brown and m. p.

FOREST PARK HIGHLANDS (J. D. Tippett, mgr.).—Harry Field's "Napanese on Vacation," Potter-Hartwell, acrobats; Frank Markley, banjoist; Dan Roby, blackface; and Laura Frank singing, with Cavallo's Band.

DELMAR (John W. Kearney, mgr.).—Frank Monlan, re-engaged because of his success earlier in the season, again heads the opera company in a pretty revival of "The Gelaba." Ann Tasker, Carl Haydn and Dorothy Webb share the spotlight of favor.

WEST END HEIGHTS (H. E. Burch, mgr.; agent, William Morris).—Carr and Lane, Hebrew dialect comedians; Rnby Moreland, dancer; "A Fair Auctioneer," with Estelle Hopper, Marion Archer, James Barry and Joseph Allen in its cast; C. A. Williams, cartoonist, and C. F. Martin, German comedian, this week.

MANNION'S (Mannion Brothers, mgrs.).—Lee White and George Perry, in a sketch; M. Lavigne, the California pianist; Lavelle Gloria Paolard, juggler; Cassad, De Vera and Walters, comedy trio, are pleasing large crowds.

NOTES.—The Imperial under the management of D. E. Russell, opened Sunday for a short season of combination. "The Eye Witness" is the starter. A stock company is scheduled for a run in November. Ann Tasker, the prima donna at Delmar, is considering an offer to return next year. She has become a favorite.

ATLANTIC CITY, N. J.

YOUNG'S PIEB (Ben Harris Show; agent,

U. B. O.).—Carrie De Mar, solid hit; Edwards' "Blonde Typewriters," hit; Minnie Dupree and Co. in "A Call for Help" (New Act); S. Cornelios, acrobats, clever; Varsity Comedy Four (New Act); Hallen and Hayes, went big; Will Lacy, comedy cyclist, good.—CRITERION (W. A. Barritt, mgr.; agent, Louis Wesley).—Kate Elinore, assisted by Sam Williams in "The Last of the Suffragettes" (New Act); Allan Shaw coin manipulator, very clever; Wilson Franklyn Co. in "My Wife Won't Let Me"; Franz Mixel, violinist, very good; LeRoy and Lavanlon, comedy bar act, clever; Kane, ventriloquist, good; Rose Carlin, songs, good.—STEELE PIER (E. L. Perry, mgr.; agent, RUDY HELLER).—Kaal-dah Mahatmah, expose of occultism, clever; 4 Banta Bros., musicians, very good; J. C. Mack and Co., funny; Reid Sisters, s. & d., neat; Flying Rusells, acrobats, clever; Eckert and Francis, talk; Emmet Welch, ill. songs.—MILLION DOLLAR PIER (J. L. Young, mgr.; agent, director).—Adgie and Loons, featured; Mile. Omega, wire artist, very clever; Rex Comedy Circus; Lawrence and Grace Sylvester, s. & d.; Winston's Seals; Steve Misco, clown.—STEEL PIER (W. J. Rothwell, mgr.; agent, director).—Murphy and Gibson's Minstrels. J. B. PULASKI.

BALTIMORE.

VICTORIA (Pearce & Schack, mgrs.; William Morris, agent).—The Ariel La Portes, excellent; Marcella Troupe, acrobats, hit; Great Angelo, clay modeler, very good; Smith and Lane, comedians; Blanche Lavigne, vocalist, chic; May and Lillie Burns, musical, good; Lyons and Lawrence, pleasa; Two Graces, sprightly and amusing.—ELECTRIC PARK (Max Roen, mgr.; agent, William Morris).—Eddie Clark and his "Winning Widow," clever act, unappreciated to full extent because of poor accouters; 2 Deltons, gymnasts, very good; Sisters De Faye, musical, big hit; Columbia Comedy Four, good harmony; Roland Travers, illusionist, fair; Tweedy and Roberts, s. and d., good.—ACADEMY OF MUSIC (Harry Henke, mgr.).—Mary Davis, songs, excellent; Sam Golden, Italian comedian, good; Ward and Ward, s. & d., big hit; Burnette and Eroll, "alister act," full of ginger and well appreciated.—SUBURBAN (August Fenneman, mgr.; agent, William Morris).—The Stantons, very good; Cecil Hall, songs, well received; Flossie Van, s. & d., good; Dancing Schack, fair; Mac Caelin Sisters, songs, very good.—GWYN OAK (John C. Farson, mgr.).—The LeMays, magicians, well liked; Ritter and Robinson, s. & d., good; The Flexible Alken, pleased.—GAYETY (Wm. L. Ballant, Jr., mgr.).—"Dainty Duchesse," excellent show, well attended.—MONUMENTAL (Montague Jacobs, mgr.).—"The Brigadiers," with "Chococetta," large houses.

BUFFALO, N. Y.

SHEA'S (Michael Shea, mgr.; agent, D. B. O.).—Nellie Waring, an English comedienne, heads the bill (New Act); Maud Roehrs' "Night in a Monkey Music Hall," special attraction, and the best trained and most amusing annual act ever seen in the house; Willie and Eugene Howard, "The Hebrew Messenger Boy and the Theoplan," are always favorites with Sheagoers and are going bigger than ever; the Basque Quartet, another favorite act, is going big; and Fred Ginger, with his novel offering, "The Violin Maker, of Cremona," has a high-class turn that appeals particularly to the musically inclined; Una Clayton and Co., in "His Local Color," have a sketch full of bright laughs and crisp action; Veronica and Henri-Falls do some break-neck tumbling and have enough comedy in their act to make it open this big show at a merry clip; the Manganse Troupe close the bill; their acrobatic work is better than ever, the dressing of the women in the act is greatly improved since last seen here and adds much to it.—GARDEN—"Parliam Widows" opened to a sell-out last Saturday night. The show is well put on, an improvement over last season and business is holding good this week.—LAFAYETTE—"Moulin Rouge Barleesque"; business fair. BUFFALO.

BUTTE, MONT.

MAJESTIC (C. N. Sutton, mgr.; agent, S. C.).—Week 14; Jack G. McLann, roller skater, clever; Flo Patterson, songs, hit of bill; Florence Modena and Co., in sketch, excellent; Bissonette and Newman, athletes, very good; Johan and Mott, musicians, pleased.—MAJESTISCOPE—Attendance good.—EMPIRE (S. M. Quinn, mgr.; agent, W. S.).—Week 13; Packed houses. Captain Henker and Co., abattochers fine; Daniels and Mack, ordinary; Carlisle and England, "song birds," very good; Fred Stanfield, comedian, hit; Harry Valois, fair; O. Desmaris, Xylophone, good.

CINCINNATI.

By HARRY HESS.

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PEOPLE'S (James E. Fennesse, mgr.).—"The Americans" belong to the front rank of modern

burlesque. The "Song Hits of the Season" is a "Review," excellently handled by Edgar Bixley, Wilbur Dobbs, Dorothy Ward, Minnie Lee, Henry Fink and Chas. Baker. The settings are bright, and a good-looking chorus of ten "broilers" and ten show girls, gorgeously costumed, help to make it a big success. Bixley and Fink went big. American Quartette have some rather good songs and fair comedy. "A Dress Rehearsal" contains much good, rich comedy. Henry Fink, Hebrew jester, excellent. "A Country School," twenty-minute farce, big scream. "An Affair of Honor," introducing the Bennett Sisters, special feature, good. Minnie Lee, soubrette, ranks with the best in burlesque. "The Battle of the Bums" closed. There is a bit of "nasty," rough comedy which should be dropped at once or the satire dispensed with, as it is not in keeping with the clean, clever work in all the rest parts of the show.

CHESER PARK (I. M. Martin, mgr.; agent, William Morris; Sunday rehearsal 11).—Six Abdullahs, acrobats, big act; Claude Ranf, wire, novelty; The Mack Sisters, s. & d., good; De Lano Brothers, head and hand balancers. AUDITORIUM (W. Canfield, mgr.; agent, Gus Sun; Sunday rehearsal 11).—Two Hiermanns, clever, strong act; De Lona and Pearl, neat; Frita Cooper, musical burr; The Gallaghers, s. & d., well received.

CONEY ISLAND (G. Wellington Engelbreth, amusement director; direct; Sunday rehearsal 11).—Militair, remarkable drummer; Harvey-Devora Trio, grotesque dancers; Beauvillier Brothers, rings; Alice Leonta, vocalist; Bassett and Hampton, good sketch; Three Ramanoffs, good.

WALNUT (H. K. Shokley, mgr.).—"Follies of the Day" opened to big business. Clever show. NOTES.—The Standard opens 29 with Scribner's show—John H. Harlin returned yesterday. The Free Setter's Quartet will go out on the S.-C. time.

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Borden, Zeno and Haydn Bros. have been my feature this week over an exceptionally strong bill, and they have filled the position with great credit to themselves and the highest of satisfaction to me. Their act is one of the BIGGEST LAUGHING HITS that has ever played my house, and has earned for them a big reputation on the Coast, where they will be welcomed back at any time. Five and Six Bows—an Encore—and Some More Bows—was a nightly occurrence, and I cannot recommend this act too strongly to Managers who are looking for a feature that will draw the crowds.

(Signed) SAM HARRIS, Mgr.

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JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.; agent, Assn. Booking Agency, Monday and Thursday rehearsal 10:30).—Mars G. Dale, monolog, reminiscence of Jas. J. Morton, good; Three Schuttas, comedy sketch, good; Musical Phillips, ordinary. Bird, dress splendid. The house closed 21 for two weeks, during which time important alterations will be made.—NOTE.—The Majestic will re-open Sept. 6. William E. Gorman, connected with local theatres for 20 years and for 8 years stage manager of the Cambria, and 2 1/2 years of the Park, will be stage manager of the Majestic, having signed a two-year's contract. In addition to the stage he will have charge of all advertising, handling press stuff. He is a capable man and very popular. He commenced 23.—CAMBRIA (H. V. Scherer, mgr.).—"Bowery Burlesquers" 20, pleased; good house. JESTICAM.

MILFORD, MASS.

LAKE NUMEC PARK (Dan J. Sprague, mgr.; L. B. A.).—Bill and Ward, hit; Nelson and Middleage, excellent; Miller and Russell, pleasing; Apollo Brothers, excellent; Sadie Rogers, clever. CHAS. E. LACKEY.

NEW ORLEANS, LA.

WINTER GARDEN (Lew Rose, mgr.).—The Winter Garden, Lew Rose's house of uplifting historicism, held an overplus assemblage Sunday evening. The generous outpouring was occasioned by the triumphant return of that corking cork concoction, Lew Rose's "Minstrel Misses." The "Misses," twelve, count 'em—aided and abetted by six end men, are closing the show and keeping everyone seated. Lew Rose, who planned, produced and perpetrated the number, is acting as interlocutor, propounding queries to the comedians, that are answered in jocular vein. Walter Ferraudon, singer, opened; James Daniels, comedian, scored; "Four English Belles" and John Fields, Jr., were held over; Knox and Alvin, acceptable burlesque duo; Jimmy Cooper, monologist, approved; Fay and Tennien are billed as "The Girls with the Black Eyes." Enlightenment effusion: At the side of the Winter Garden's stage there is a clock, over which there is a sign that reads, "Hausmann's Time." In his bi-daily speech, Lew Rose announced that "Hausmann's Time" wasn't a vaudeville circuit. "I am still booking independently," explained the impresario, "and Hausmann is merely the name of a jeweler who has placed the clock here for the sake of advertisement.—NOTE.—Victor Smalley is again shouting the praises of the Orpheum from a Remington No. 10. O. M. SAMUEL.

MONROE, LA.

AIRDOME (Clark Grambling, mgr.; agent, C. E. Hodkins; Sunday rehearsal 2).—Week 18: Cannon and Co., very good; Chas. and Madeline Dunbar, went big; Moody, ill. songs, good. JAS. B. GRAMBLING.

OTTAWA, CAN.

BENNETT'S (Gus S. Greening, mgr.; agent, U. B. O.).—Edwin Holt and Co., Barry and Wolford, Robert de Mont Trio, Peter F. Baker, The Vivians, Five Musical MacLarens, Anderson and Glines.—NOTE.—Bennett's opened last week for fourth season. Crowded houses every night and same Monday night this week. Promises to outdo last year. Manager Greening just returned from New York, Chicago. House roster: Gus S. Greening, mgr.; Robt. Galletly, treas.; Jos. Brankin, stage mgr.; J. P. Neville, orchestra leader; W. Gallacher, doorman.—Britannia Auditorium closed for season; was under management of R. J. Birdwhistle, local manager Grand, Ottawa's melodrama house.—Park Royale, Hull, four acts booked from Montreal. OTTO G. O'REGAN.

READING, PA.

ORPHEUM (Walter & Vincent, mgrs.; U. B. O. agent; Monday rehearsal 9).—Opens 30, continuing policy of low-priced vaudeville.—BIJOU (Frank Erlson, mgr.; Bart McHugh, agent; Monday rehearsal 10:30).—Peters Bros., Ernie Street, Jerry Cunningham, Monte Wolf, m. p.—GRAND (Cornelius Keeney, mgr.; W. S. Cleveland, agent; Monday rehearsal 1).—M. p. and The Todays, Gravette and Parr, Jas. R. Walte and Co.—CARSONIA and PENDORA Parks. Usual attractions.—NOTE.—Harry Lukens has leased Laurer's Park, the former lease having been held by the Reading Atlantic League baseball management, and announces opening of Hippodrome 28: The Four Lukens, 7 Lukens' Bears, The Johnson Family, Lower Family, Gesella Sisters, Concert Band and m. p. make up initial bill. G. R. H.

REVERE BEACH, MASS.

CRESCENT GARDENS (Armand de Rarignon, mgr.; agent, direct).—Marron and Marron, good; Lillian Langued, male impersonator, good; Wholley and Wholley, musical, fair; Bert Spear, monolog, good; Mr. and Mrs. Williams, comedy sketch, fair; Alf. Capron, ill. songs; m. p. GEORGE H. BENNETT.

SALT LAKE CITY, UTAH.

ORPHEUM (Martir Beck, mgr.; agent, direct).—Week 15: Albert Press, "cello," very good; Grace Armondas, "the foolish Lis," would perhaps do much better in a legitimate turn; F. Mosty Kelly in "Tom and Jerry" was not as popular as on previous visits; Master Liddle Cliff, clever cockney and dancer, recalled many times; "Slugging Colleen" did not do well; Eight Madcaps, lively. Business good. J. E. JOHNSON.

SAVANNAH, GA.

SAVANNAH (W. B. Seekind, mgr.).—"McFadden's Flats" 30.—AIRDOME (Frauk & Hubert Bandy, mgrs.; agent, S. C.).—Fagg and Dunbar, comedy singing team, big hit; Artie Martilla, acrobatic, very good; Fred Lawrence and Co., in a dramatic sketch, scored; Busch Devere Trio and Co., illustrated musical novelty, headliner; m. p.—ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter State).—Olla Westermann, soloist, very clever; Denton and LaBouff, bar, scored big; Jack Davis, blackface, very good; Smith, Evans and Williams, in a clever comedy playlet, hit of bill; m. p.—GRAND (Arthur Lucas, mgr.; agent, Empire Exchange).—M. p. and three acts.—ATHENEUM (John P. Taggart, mgr.).—John B. Wills and his big musical company, presenting a musical comedy in three acts, entitled "Atlantic City." This company will probably hold the boards at this house for a long or possibly an indefinite period.—NOTE.—While the regular season of the Savannah Theatre has not yet started, a big theatrical fight is going to hold sway in this city, as it was again reported that the Shuberta are trying to gain control of the New Colonial, now under construction.—CASINO (Leo J. Doherty, park mgr.).—Business remains big with The Doherty's, Paul Bawens and Frank D. Opple, and an afterpiece by the Casino Stock Co. R. MAURICE ARTHUR.

SCHENECTADY, N. Y.

EMPIRE (Wm. H. Buck, mgr.).—"The Ducklings" to capacity; 26-28 "Frolome Lamb" Big advance. S. J. KING.

SEATTLE, WASH.

ORPHEUM (Carl Belter, mgr.; agent, direct; Monday rehearsal 10).—Week 16: "At the Country Club," headliner, one of the best productions seen here, Arlington Four, very neat; Gardiner and Revere, decided hit; Luciano Lucca, "man with two voices," received warmly; Marcelles, contortionist, clever; Ruby Raymond Trio, good reception; The McGradys, arrow shooters, fine.—STAR (F. H. Donnellan, mgr.; agent, S. C.); Monday rehearsal 11). Four Stagpoles, fine comedy act; Rinaldo, back again and pleasing; Rothwell Browne and Co., great; Will S. Marlon and Vira Rial, in "The Witch's Power," tense dramatic playlet, very cleverly portrayed; Blanche Sloan, aerialist, very clever; Eddie Roesch, ill. songs, good.—PANTAGES (Alex. Pantages, mgr.; agent, direct, Monday rehearsal 11).—Ed. Blondell & Co., headliners, and laughing hit; Helene Lowe, soprano, too classy; Spiller Musical Bumpers, stopped show; Geo. Yeoman's, went very well; Buckley's Dogs, clever act; Irene Lee and her "Candy Kid," real young one, pleased greatly.—LOIS (J. J. Cluxton, mgr.; agent, Ed. Fisher; Monday rehearsal 11).—Alleen May and Co., Th. Jeunots, acro.; Bill Trio, Bert Lennox, Dale Sisters, song; John Buckley, dancer.—NOTE.—Eddie Roesch, ill. songs, singer, who held that position with Sullivan-Conline in the Star for over two years, and who left early in April owing to his many business enterprises, opened again at the Star 10.—Arthur Elwell, ill. song singer at Pantages, is singing in Pantages, Victoria, this week. W. C. THOMPSON.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, W. B. O.; Monday rehearsal 10).—Seldom's art groupings, athletic; Bertie Herron and Co., clever; Nonette, pleasing; Four Floods, very good; Charles and Fanny Van, fair; "Dixie Serenaders," pleasing; Ed Morton, good.—GAYETY (Thos. R. Henry, mgr.).—"The Marathon Girls" are in the money, performing full of ginger from start to finish.—STAR (T. W. Starr, mgr.).—"Morning, Noon and Night," good one, and the large clientele were well pleased.—MAJESTIC (Chas. W. Deuzinger, mgr.).—Ethel Desmond, Granville and Mack, Sessel Brothers, features of good bill. HARPLEY.

WORCESTER, MASS.

LINCOLN PARK (Geoff. mgr.).—Has been running musical comedy at a loss. Vaudeville replaces it for season. The Azalds, equilibrista, good; Seymour's Trained Dogs, pleased; Johnny Hoey and Joannette Mozzi, musical sketch; Leggett and Walker, very good; the Fleming Family, acrobats, big; Carita, top dancer, made good. WALTER M. SHERMAN.

WHAT THE HARTFORD "POST" SAID OF

Great Henri French

During his stay at Poli's Theatre, Hartford:

"FRENCH, LIGHTNING WORKER.

"Write the presentation of the playlet, 'The Visitor,' by Porter White and Company at Poli's this week serves to mark the trend of vaudeville in that all the plot and interest of a four act drama is condensed into one act and twenty five minutes of time there is another striking illustration of the vaudeville speed mania evidenced in the act of the Great Henri French, mutually illustrative to 'The Visitor,' and rather what might be called a 'proton vaudeville bill.' During the space of less than twenty-five minutes French, who is a lightning worker, manages to juggle, balance various objects, perform seemingly impossible tricks with hats, cigars, canes and small ivory balls, skate on punnicle wheels, does startling tricks on a unicycle, shows his powers of mimicry by impersonating Dr. Jekyll and Mr. Hyde and follows with some impersonations of past and present band masters and composers, portrayed so accurately as to startle comparison with the best of the impersonators within memory. In the matter of ver-tility French stands at the top of the profession."

"I hope the gentlemen who worked in a picture house at Washington the week of Aug. 16 will cease to use the name of GREAT HENRI FRENCH.

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in vaudeville
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UTICA, N. Y.
ORPHEUM (Ford Anderson, mgr.; rehearsal Monday, 11).—House opened 23. Norman Merrill, Monday, extra; Ed Appleby, banjoist, good; Wilber and Harrington, acrobats, good; Herman, the Great, excellent.—**HIPPODROME** (F. F. Clancy, mgr.; Gus Sun, agent; Monday dancers: 10).—Richard D'Arville and Co., Juggling Parrotts, good; Variety Trio, excellent.

ST. PAUL, MINN.
ORPHEUM (Martin Beck, mgr.; agent, direct; Sunday rehearsal 10).—Tuscan Troubadours, big applause; The Banks-Breese Duo, musical, entertaining; Ballerini's Dogs, please; Ferrer Bros., trick cyclists, good; Lulu McConnell and Grant Simpson, clever; John Well, magician, please; LaVeen, Cross and Co., good.—**MAJESTIC** (Miles-Bondy Theatrical Co., props.; agent, S. C.; Monday rehearsal 10).—Grey and Peters, cyclists; Edna Randall, Stevens and Washburn, dancers; C. Roy Fox and Abigail Durkin, sketch; Tom Mack, bf.; Elite Musical Four, headliner.—**STAR** (T. E. McCready, mgr.).—"Star Show Girls" opened to big house; pleasing show.

SYRACUSE, N. Y.
VALLEY (John C. Feebles, mgr.; agent, U. B. O.).—Juggling DeLisle, good; O'Neil Trio, good; Fred Wyckoff, vent big; Jordan, Brauneck and Chulite, pleased; John Ford and Clark Sisters, good; Mullin and Corelli, good.—**SAVOY** (L.

Desmond, mgr.).—Three Cloves, good; Hash Hasher, fair; Ethel Desmond, good; Benzin Sisters, fair; Ruth Irvelva, good.
SAM FREEMAN.

WASHINGTON, D. C.
CHASE'S (H. W. De Witt, mgr.; agent, U. B. O.; Monday rehearsal 11).—For an opening bill, Chase's this week cannot be excelled. The Oriental operetta, "Love's Garden," was the best received offering of the evening, presented by Stanley and Co.; Warren and Blanchard, laughing hit; Sullivan and Paquellina Co., "A C. O. D. Package"; Macart and Bradford, "Legitimate Hold Up"; The Flying Martins and Rayno's Bull Dogs had the audience laughing. Lester's close range exhibition of ventriloquism one of the best of its kind.—**MAJESTIC** (F. B. Weston, mgr.; agent, W. S. Cleveland; Monday rehearsal 11:30).—Larex and Larex, gymnastics, hit; Octavia Neal, soubret, good character singer; Duffy, Sawtelle and Pike, in "Naughty Knot, Jr.," excellent sketch; Pike and Salame, dancers, good.—**COLONIAL** (A. J. Brylawski, mgr.; agents, McHugh, Jeffries & Oliver); Monday rehearsal 9:30.—Jennie Weese, musician, fair; Van Horn, pianologist, makes piano talk; Deming, comedian, excellent; Nelson, classy singer.—**QAYTY** (Wm. S. Clark, mgr.).—Opened with "The Vanity Fair Burlesquers."—**LYCEUM** (Eugene Keran, mgr.).—"Avenue Girls" with Shep-Camp.—**NOTES**.—After improvements the Surprise Theatre, a popular priced

vaudeville house, will open about Sept. 1.—The Casino, a new 10-20-30 house, will open about Oct. 1.

YOUNGSTOWN, O.
Idora Park is to be practically rebuilt before the opening of next season. Manager M. F. McCaskey announces that a new power house is to be built on the grounds, a new theatre is to be erected, a mammoth dancing pavilion is to be built and a number of amusement concessions will be brought to the park.
An artificial lake and improved railroad service will be other features. The present season has been a prosperous one.
IDORA PARK (Geo. Rose, resident mgr.).—Mills and Moulton, pleasing Shakespearean offering; Gertrude Miller, first class straight singing act; LeClair and Sampson, funny burlesque gymnastic act; Patsy Doyle, interesting monolog; Stubblefield Trio, sensational gymnasts. Good bill and patronage.
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C. A. LEEDY.

There will be a picture and vaudeville show playing nearly opposite the Third Avenue before long, according to report.

H. F. Hamilton, formerly house manager of the Orpheum, Canton, Ohio, is now in charge of the Orpheum, Zanesville, Ohio, which opens Sept. 6 with vaudeville bookings supplied by the Gus Sun Agency.

J. C. Templeton, of Dilla and Templeton, is a patient in the J. Hood Wright Memorial Hospital, New York. The act has been signed to play the Morris time, commencing in September.

The Fred Karno Company of pantomimists are booked for passage from London on the St. Paul, due in New York Sept. 4. Albert Weston returns with the act.

Mabel De Young is still a stenographer in the Morris press department.

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