GENERAL AMALGAMATION OF ENGLISH HALLS POSSIBLE

Signs Point to Oswald Stoll as the Leader. Stoll-Gibbons Now Together. Butt Faction Taking in Macnaghten Tour One of the Moves.

(Special Cable to Variety.)
London, July 31.

The Stoll and Gibbons Tours merged to-day, by signing the necessary documents. Oswald Stoll will be the chairman of the combined circuits to be booked from the present Stoll offices. Walter Gibbons remains a director.

There's no getting away from the fact that the reorganization of music hall affairs in England, previously reported in Variety, is taking shape. Certainly there never has been a time when the objective was nearer achievement, than at present.

The arrangement reached last week between the Varieties Theatres Controlling Co. (embracing the Butt, De Frece and Barassoff interests), and the Macnaghten Circuit (comprising nineteen music halls and theatres) is viewed as a move which will have a bearing upon the ultimate result, the amalgamation of all the music hall circuits over here as a "Combine," with Oswald Stoll at the head.

The line-up now is the Stoll Tour, the Gibbons halls, on the one side, and the Moss' Empires, Variety Theatres Controlling Co. and Macnaghten chain on the other.

There have been various attempts in the past few years to bring about a "Combine." All that remains to be done now is for Mr. Stoll to join up with the others. This contingency is not as remote as may at first seem to those wholly familiar with the English variety situation.

In well informed quarters, it is believed that the New Year will see Mr. Stoll rejoin the Moss-Empires, and in control of a "Combine" the like of which has never been known in the annals of vaudeville.

It is no secret that Sir Edward Moss, quite apart from his recent illness, is not wildly desirous of remaining in harness, but he is sufficiently interested in the tour be founded to stand by until the reins may be handed over to another and younger man.

There are many pros and cons, including Stoll as the unanimous choice of an amalgamation which might bring forward other pretenders to leadership; also the "opposition" houses and conditions that would have to be dealt with, but primarily, the matter of a booking consolidation for convenience and protection would naturally receive prior consideration in the event of a strong two-handed line up, meaning a warm and expensive battle otherwise.

(Special Cable to Variety.)
London, Aug. 2.

Since the report of Walter Gibbons joining with Oswald Stoll came out, there has arisen another phase to the amalgamation, which may mean trouble in the near future, probably in the courts.

When the Varieties Theatres Controlling Co. organized, the Gibbons Tour entered into some sort of a written contract with the new Butt-De Frece formation. At the time, this was reported as a booking agreement. Though never active in placing turns for the Gibbons houses, the Varieties Co. believes it holds a lever in the present situation.

RUSSIANS CALLED HOME.
(Special Cable to Variety.)
London, Aug. 2.

The Russian dancing population of London, at its full height just now, will have to be reinforced right away. Many of the Russian dancers here have received orders to return to Moscow and St. Petersburg. A hurried search has been started to secure substitutes.

Pavlova, the leader of them, will reappear at the Palace in September, but without Mordkin.

FORBES ROBERTSON TOUR.
(Special Cable to Variety.)

Forbes Robertson, resting in the country, is arranging an American tour, commencing in October, which will carry him for a trip of 3,000 miles over the south and west.

CREASEY FELL FLAT.
(Special Cable to Variety.)

Will M. Creasy and Blanche Dayne have left for an auto tour of the continent. No further English engagements were secured, following the run of the couple for four weeks at the Palace. They closed there Saturday.

Contracted for four weeks by Alfred Butt, Creasy and Dayne presented a new sketch weekly, and fell flat in each. The managers liked the Creasy pieces, but the audiences did not. One manager offered the couple a small salary to remain, and promised more money if Creasy could work himself into a box office attraction.

Creasy and Dayne were somewhat of an experiment on this side, with their American burlesque pieces. "Bill Buffa's Baby" took well in the provinces, but in London, the Palace crowds never knew what was going on. The couple had been highly recommended to Mr. Butt, as the contract for four weeks indicated.

OPTION ON PRODUCTION.
(Special Cable to Variety.)
London, Aug. 2.

An option on the production to be made by Martin Harvey this season has been secured by the Shuberts. It will be produced in New York next spring, after the regular London season.

IDA CRIPIS IN LONDON.
(Special Cable to Variety.)
London, Aug. 2.

With an English partner assisting in her dances, Ida Cripis, an American, opened at the Pavilion, Monday, to a hit.

Miss Cripis handled some risque lyrics, but scored a success upon an "Apache" dance burlesque.

COLDN'T GET "PASSION PLAY."
(Special Cable to Variety.)
London, Aug. 2.

Lee Shubert's specific mission to Europe ended in failure. Although he concluded a number of minor contracts, the principal object of his journey was to bring over intact the Oberammergau players to produce at the New York Hippodrome the world-famous "Passion Play."

But all arguments, financial or persuasive, could not induce the bucolic performers to reproduce in America the presentations that have attracted to their little town people from all parts of the world. They insist that it would be sacrilegious to perform anywhere but in their own sacred open-air auditorium.

ALHAMBRA REORGANIZING.
(Special Cable to Variety.)
London, Aug. 2.

A reorganization of the Alhambra direction is taking place. A new house manager will be appointed.

The Alhambra is an independent hall, and has been booked by Alfred Moul.

TWO HITS AT HIP.
(Special Cable to Variety.)
London, Aug. 2.

"A Night With the Sultan," a Persian pantomime, produced Monday at the Hippodrome, is a huge success. It is daring and realistic, with comedy relief. Armene Ohanian, a dancer of extraordinary abandon, scored heavily.

At the same hall, Marc's Lions provided a melodrama by animal actors that portrayed a terrible dream. As an "animal act," Mr. Marc has a thriller.

Business at the Hippodrome, in consequence of the two successes, is very big.

SELCHER LEADING BAND.
(Special Cable to Variety.)
London, Aug. 2.

At the Palladium, Monday, Lalla Selcher appeared with the late great Lafayette's traveling band. The act did very big.
"WORLD'S LEAGUE OF ARTISTS" AND "COPY ACTS" PASSED UPON

The Paris International Conference of Artists' Societies May Bring Tangible Results. Mountford Nearly Loses a Meal.

Paris, July 22.

The Conference of artists' societies terminated Friday evening, many of the delegates leaving the following morning, while others remained a few days to visit the city.

It was only by sitting until late each evening that the work of the conference was completed. It terminated in time to permit the delegates, the English, French and German delegates sat until midnight June 20, and the secretary of the Conference, C. C. Bartram, worked with a private secretary and stenographer until 4 a.m. on one occasion, and this, after having attended the general meeting all day.

The main point decided was the creation of a permanent body to be known as the "World's League of Artists' Organizations," consisting of the various societies represented by the delegates. Other professional societies which have formed among artists henceforth can be admitted later on application, but only by unanimous vote of the four organizations attending this first international conference.

One satisfactory solution is the vote on the question of "copy acts," whereby a member convicted of having taken the business of any other member may be fined, suspended or expelled from any of the four organizations to which he may belong. As concerns non-members, means are found which will put a stop to this practice, and moral and legal influence will be given to members fighting such cases.

The English delegates were insistent upon the "Copy Act" stand, and to them belongs all of the credit for pushing it through.

The agreement of affiliation was gone through thoroughly, from beginning to end, being completely revised and strengthened.

The agency question was brought up by the French delegates. Full support was promised to the French society in getting a law through for the control and regulating of agencies in France. The question of mutual booking offices, or a system of engaging members through their own organization, was not decided on this occasion.

There was a considerable interchange of information, which it is anticipated by the delegates, will bring about important action in the respective territories of the affiliated societies.

The four societies were not unanimous on several questions. Quite a number of drastic resolutions were defeated or withdrawn. The delegates were in a cordial frame of mind and get together. The fraternity spirit was particularly remarkable between the German, French and English members.

The French delegates expressed unqualified admiration for the courteous attention and bearing of their English, Geopoliticians forgivable throughout the whole conference.

The four organizations were allotted territory as follows:

V. A. F.—Great Britain and Ireland.

V. A. L.—Germany, Italy, Spain, Austria and the German cantons of Switzerland.


White Rats.—United States, Canada and Mexico.

Other countries, such as Australia, South America and South Africa, are under the joint body of the four organizations.

A member of one of the societies comes under the control of the territorial society when going abroad. It was decided that "territorial society" should refer to the society where the artist belongs, while "home society" refers to the society to which the artist originally belonged. A White Rat going to England will call the V. A. F. the "territorial society," although paying dues to the "home society" (White Rats).

With European artists going to the United States, the case is not the same. The foreign artist must call at the office of the White Rats upon arrival, present his card from the "home society," and he will then be given a "transfer card" in exchange. Upon leaving the States he receives his home society card again, in exchange, and if his transfer card is fully paid up that is so marked on the original.

The Rats are compelled to issue a transfer card to any member of an affiliated organization, provided the home society card is in order. White Rats abroad are amenable to the home organization, which is responsible for the legal expenses, etc., of its member while away.

While the foreign artists in the States become White Rats at once, the Rat going abroad, to England, for instance, is charged a fee, $35, although all are under the orders of the territorial society while abroad, and subject to orders, even unto a "call out" on strike.

If a former is expelled from the Rats for any reason, the expulsion does not carry with his home society, without a special decision of the home society to cancel the membership. If the Rats are convicted of not being able to obey an order to strike, as an illustration, all the Rats can do is to forward a copy of the complaint to the offender's home society.

The main office of the "World's League of Artists' Organizations" will be fixed at each conference. It has been fixed (until next conference) in London for the present. Each society will pay an annual subscription of $4 to a special fund for the expenses of the World's League, and the general office expenses will be pooled.

Mr. Mountford has not signed a model contract for its own territory. Artists will be advised to see that all the conditions proposed by a home society are included in their contract when going to any given country. Thus artists going to Spain should be careful to have the special clauses recommended by the I. A. L. inserted in the contract, and not blindly accept any society agent in the foreign country where they may be living, or that presented by the Spanish manager. It is the I. A. L. contract, with special clauses for Spain, that some American agents refuse to handle. The contract is much the same for France. For instance, an American should have the special clauses proposed by the U. S. A. L. inserted in his contract, frequently made in New York, before he goes to France. And so on for the other societies. In a word, the contract recommended by the territorial society is advised, as that society is in a position to understand local conditions.

South America has a special contract form being prepared, which will be approved by the four organizations, and will be issued by the "World's League of Artists' Organizations" after ratification.


With the return of some of the delegates to the Paris Conference came the news, a la Mountford, that the American representative, having refused to sit down to a banquet the closing evening of the meeting, if Edward G. Kendrew, Variety's correspondent at Paris, were present.

Mountford is reported to have said, "I have no objection to Kendrew, but it is the representative of Variety that I object to."

Mr. Kendrew had been invited by the other delegates, who wished to reciprocate the hospitality of the French members during the conference week.

They had asked Mr. Kendrew if he would arrange for the dinner, which he did, although it was only through Mr. Mountford's letter, assuring the delegates upon hearing of Mountford's statement that he would not be present, as it would be cruel to deprive Mountford of a meal he had probably earned.

Mr. Kendrew's prompt action relieved the delegates from embarrassment. It was privately voted, however, that Mountford was tactless.

Outsiders who have heard of the occurrence are saying that if Mountford displays no more sense in his adopted home than he does abroad, it is small wonder the White Rats are continually in difficulties.

When Mr. Mountford offered to dine privately with Mr. Kendrew, the latter stated he did not care for Mountford's company in any capacity.

Mr. Mountford may have disliked to recall Variety while in Paris, due to Variety, shortly before Mr. Mountford left New York, having secured a settlement of a claim for services rendered, amounting to $25, against Mr. Mountford's paper.

The claim was over a year old, and held by Mr. Bampton Hunt, the former Paris correspondent of the Player. Finding he was unable to collect the money himself, Mr. Hunt sent the claim to Variety.

In a letter written to Mountford's paper about six months before, Mr. Hunt threatened to inform Variety of the treatment he had received, unless payment was made of the undisputed account. Mr. Mountford's paper did not settle, but wrote Mr. Hunt, the first acknowledgment he had received of the debt. That was almost as odd as the speed with which Mr. Mountford settled the long overdue claim, when he found Variety had been empowered to sue for it, on behalf of Mr. Hunt, who is a reputable Paris newspaper man.

O'NEIL IN VERSIONS.

Within the next few weeks vaudeville managers will be offered James O'Neill, the tragedian in condensed versions of "Julius Caesar" and "Monte Cristo." Jimmie Plunkett is handling the turn, to have its first showing the last week of the month.

Mr. O'Neill appeared this week in Yonkers, playing "The Lad From Ballycastle," with nine people. The piece is by Henry J. Sayers.

TWO-A-DAY AT ISLAND.

The "big time," may claim Henderson's, Coney Island, as one of its very own now. The Island music hall started on the two-a-day grind this week, eliminating the "supper show," formerly the third performance down there for some of the turns.

At present the daily matinee is starting at three, with the night show commencing at eight-fifteen.

No entertainment will hereafter be produced. The restaurants will continue the supper hour. They have been accustomed to vaudeville as a perpetual course during the meal.

NOT JESSIE JAMES.

This is not Jesse James, but Frank Montwell, the great tenor, known as the CALIFORNIA BABY. Frank has been traveling on his farm at Freeport, L. I., since May 1. As will be noticed, he did not meet a robber during that time. None of the white robes worn by Frank, who was white, probably caused by aging silver-like contacts. Mr. Montwell is an experience man, and has not retired, although he is a little short in his new appearance. He is said to be a good restaurant waiter, and is well acquainted with the city.
**SOME PERTINENT QUESTIONS BY MAJOR JAMES D. DOYLE**


**“ARE YOU A WISE GUY OR A BOOBY” (FOR $10)**

By the Exile Major Doyle

Chicago, Aug 1.

Who would have imagined that the Editor, official organ of the White Rat, and Mr. Doyle would go to an outsider for an “editorial.” Charity commences at home. Some members of the organization should have earned that ten dollars.

But maybe ten dollars is below the union prices, and no member would accept it. Twenty-five dollars must be the union price, as that is what our “editor” takes for his.

That “editorial” certainly slipped it over the Player, as it never came out in New York and Chicago, and put them in bad or on the incorrect list.

And to think the man who wrote, “Are you a wise guy or a boob?” for the grand sum of ten dollars, was once employed on the Players’ News, and on Variety. Why he is not on those papers now is best known to himself and the said papers. Suffice to say, he is now running a press bureau where he collects five dollars for items he may place in theatrical journals. How lovely! Even if he did sing the Player for five extra, it helps him out in his game. He can go to any member of the W. R. A. U. now and say “Do you see how I stand with your Player,” show his editorial and ask: “Are you a wise guy or a boob?” If a boob, he’ll get five from the poor actor.

They are certainly a bright bunch at those board meetings, to accept that editorial, thereby insulting the Player staff and the members of the W. R. A. U. It’s in line with all the other transactions lately. They are more to be pitied than censured. When the Major and three other members of the board refused to run again, we knew that sooner or later our organization and paper would get into this condition.

It is too bad the organization and our paper should both be in the same predicament. If the Chicago meetings cannot get the annual financial statement at all, and the New York minutes ten meet late, what is San Francisco, Denver and Philadelphia expect?

Still, Mountford claims in his personal statement that he is retained by the organized actors. When is he going to report back to them?

They don’t all go to New York, as the organization has meetings all over the country, why don’t they give them some information? Their ten dollars per year is just as good as anyone else’s. They should know what is going on in their organization.

The Player representatives cannot get their statements. They have to wait for their money, one fellow waiting a couple of months. Two or three of the board know it. That’s the condition in San Francisco, Denver and Chicago.

And then you don’t want to be criticized or condemned. I suppose you should be praised for such deplorable conditions of affairs. It’s our organization and if you don’t like it retire and give a new bunch a chance. They can’t do any worse.

You know there are members who do not attend the board meetings. I believe they don’t like your methods, so don’t be bull-headed. Your intentions are all right and for the best interests, but you are badly led. We all forgive you.

Everybody makes mistakes. I remember when I fell for William Jennings Bryan and his hot air. I thought he was the greatest ever. I was just about his time condition as those few worshippers of yours are today.

But never again. That gab stuff runs for Sweeney. They must add it up, analyze it, and I’ll put the solid test to it. There are too many of them peddling it now. It’s awfully cheap. You can get another Napoleon for one-third the money.

They were in the same condition with Mr. Mudge, worshipping him, and the organization was yelling to “Get him Out.” Mind you, two or three of the same bunch as now would not believe facts then, and won’t believe facts now.

If Flack were to be the next boss, they would fall again. They want to tick you if you dare prove anything to them. They really believe the words “DIRECTOR” and “TRUSTEE” mean to be subervient and to worship.

I want to repeat a little history Mountford’s ninety-day call or scare brings to mind: What did it bring in? Only a lot of ten dollar notes. Is money everything?

George Fuller Golden made a similar call ten years ago. All the big linemen flocked to his manner. Men like Nat C. Goodwin, Dew Wolf Hopper, Weber and Fields, Sam Bernard and others.

Now there’s our founder, George Fuller Golden, forced to stay in Los Angeles for the present, with his wife and family, wasting, wishing and waiting to do what he can for the organization he started.

When you want editorials, why isn’t he going to him? It would be a vacation and a recreation for Mr. Golden to write them. He would be delighted to be considered and naturally should be the first one asked.

As I have, don’t worry. It is coming from New York and Atlantic City to the coast and back, sent out by the board, that I am booked on the U. B. O. for life. No such luck for Mr. Doyle. Because Major Doyle does not agree with Mountford and a few members of the board he should lay off and not play for the U. B. O.

Well, then if it’s not good enough for the Major, I don’t see why the board should be allowed to play for them. Why make Major Doyle a goat? I don’t need the U. B. O. Maybe I have the Webster time and other good work to follow.

I also notice our hero did not do so well in the vaudeville exhumation where I, apologize, as I now see my mistake and the injustice I did my fellow performers who are in the same dissatisfied condition that I am.

Will that be “Are you a wise guy or a boob” (for ten dollars). As ever the exile.

MARGUERITE HANES, The quaint little American, who was made such fun of in his Previous Effort. From this past season and is to return under the new auspices of the O. P. U. in "The Leading Lady".

LIVELY 95-YEAR OLD. (Special Cable to Variety.)

London, Aug. 2.

J. W. Doughty, a 95-year-old clown, who recently married a girl of 26, says he is going to America, where there is a better chance for a young man.

A TONY PASTOR WEEK.

Robert E. Irwin, who conceived the idea of "Old Timers' Week," has another idea along somewhat similar lines. This one, however, the other vaudeville managers will be unable to duplicate. He has secured from the widow of Tony Pastor the right to use her late husband's name for one week only in connection with a program of acts that played at the old 14th street playhouse, to commemorate the thirtieth anniversary of Pastor's theatre.

This will occur at the Fifth Avenue the latter part of September. Among the old Pastor favorites who will probably be selected are Maggie Cline, Russel Brothers, Gus Williams, Frank McNiah, Johnny Winstanly, champion Lancashire dancer (pedestal dancing), Hughy Dougherty, Fields and Hanson.

**MABEL BARRISON RECOVERING.** (Special Cable to Variety.)

London, Aug. 2.

Mabel Barrison (Mrs. Joe Howard) is nicely recovering her health at a sanitarium in Isleworth, near London. Mr. Howard is in town at present.

CONDENSE IN NEW YORK.

John W. Condense was expected in New York Wednesday or Thursday. It is said that his visit here just at this time is to meet Marcus Loew, and perhaps have a talkfest regarding the S.-C.-Loew booking arrangement which fell through: also to meet Morris Meyerfield, Jr., who returned from Europe Tuesday. Perhaps Messrs. Meyerfield, Condense and Loew will all join in the talk.

**LEO CARRILLO BOOKED.** The vaudeville season of Leo Carillo, Variety's cartoonist, will commence Sept. 11, at Keith's, Boston. Mr. Carillo has been routed for the coming season, as during the past years, by the Pat Casey Agency.
All "Gas" Work
Ernest Williams, of the Loew booking department, will do a quiet get-away to the country to-morrow to en joy a two weeks vacation. Jack Goldberg will attend to his duties.

Odette St. Lya, who claims to be the pupil of Yvette Guilbert, is in New York and will show a series of French and English recitations. The act is probably for concert work.

Romaine Fielding, the actor, who was severely injured recently in pictures, was seen in Washington last Friday. He is said to be in “Dr. de Luxe.” The show opens Aug. 25 at Poughkeepsie, N. Y.

Marion Bent has thought up a sweet little “Daavydill,” all of her own. Marion, when telling it naively, says, “Did you see read this ‘Daavydill’ in the paper last night?” But it wasn’t in the paper, and is explained through Marion and Pat Rooney sharing between them a two-and-one-half-year-old Pat. In anyhow, this is it. “If the Moon had a baby, would the skyrocket?”

Nan Engleton will be a “legitimate” star the coming season. She will organize a company of performers and call them Nan Engleton’s Players. She will play three nights in each town and changing the bill nightly. The company will comprise ten people and the pieces at present contemplated are “Mrs. Dana’s Defense,” “The Wolf,” and “Young Miss Winthrop”—or possibly “Barbara Fristiche.”

The Raymond Hitchcock company for the “Red Widow” started rehearsing at the Coban theatre last Monday. The completed cast for the production comprises Sophy Bernard, Gertie Vanderbilten, Jean Newcombe, Augusta Lang, Clara Schroder, Clarence Harvey, Harry Clarke, John Hendricks, George E. Mann, Lina Pliskin and Theodore Marlin. “The Red Widow” will have its premiere at the Colonial, Boston, Sept. 4.

“Thee,” with about the same company that produced the musical dramatization of the piece last season at the Criterion, opens Sept. 8 at Altona, Pa., for a three day’s engagement, going from there to Pittsburgh for a week. Frank Cruikshank, who goes four weeks into the show, will boom the forthcoming nineteen weeks engagement of the company in Chicago. “Thais” returns to New York around the first of the new year.

A piece by Gerhardt Hauptmann, at the Lessing theatre, Berlin, was recently banned by the authorities because in the dialogue a broken-down actor had to say, “The Chief of the Police is a great friend of mine.” When the play was stopped the manager appealed to the censor to know the reason why. On learning the cause, he explained that this could do no moral harm, for in the piece the actor who claimed the friendship of the police became a rich man in the last act. The ban was at once withdrawn.

P. Alonso, the Poll general booking manager, returned Monday from his vacation in Italy. At Quarantine, Alonso was held up with the other passengers, through the cholera reports, but they were O. K. by the health authorities, and permitted to land after being detained for some hours. Alonso’s boon companions, Sam Kenny, of the Casey Agency, went along a wire reading: “They let Doc Steiner in, so you make a strong kick.”

Harry Mock was all dressed up in a frock coat and a high silk hat Monday night. Harry did the job so well he looked funny. Catching a flash of himself in a mirror, Mr. Mock started to laugh, and the cloth he was wearing and was successful. Harry stated to a party of friends he had joined the Undertakers’ Union, and asked if any of them wanted to get buried. Then he strolled into the Hammerstein lobby. Willie Hammersteln looked him over and said: “What time do you go on?” which remark placed Harry in a taxi, homeward bound.

The “No. 2” “Spring Maid” company opened last night at Red Bank, N. J. Geo. Leon Moore, Mizzi Hajo, and Leo Stark are the principals. Which recalls something that happened in the last place one would dream of, in John, the Barber’s, right amidst the theatrical bee-hive. A customer said to John J. Relater, the mainspring of the tonorial emporium, “What a two-way show you got there. And John, to “plug” the enterprises of his friend, Louis Werba replied “Go to The Spring Maid when it reopens at the Liberty.” “The Spring Maid?” asked the customer perplexedly. “What is that?” (What does a bit and press work go for, anyway? will quoth Mark A. Luescher.)

Carleton Hoagland, of the Orpheum offices, and who assists Jules Delmar (United) in arranging the bills for Carlton Hoagland (United) Coney Island hall, broke into the ranks of full-fledged young men last week, by disguising himself with a slight growth just above his mouth. Carlton stood ready qualitatively a mustache. So many objected, Carleton shaved it off with a safety razor for closer investigation. Then he agreed with the others. Mr. Delmar, upon hearing of the disappearance, and being immediately informed how a slip of the tongue could cost a mustache. Bill Lykins is also going to regrow his mustache. Bill wanted to see how he looked with a naked face, and had his adornment cut down by degrees until he thought he was on the right track, after seeing it go altogether. Then Bill walked down the Main Street. All the cops straightened up as he approached. Some rushed down to Headquarters for a look at the pictures, and while Bill almost qualified on facial features, they could not quite place him. So Mr. Lykins is going undercover again.
DOCKSTADER'S SHOW OPENS.

Asbury Park, Aug. 2.

Low Dockstader's Minstrels opened the 1911-12 season Monday night, playing the last day at As-bergs' new Savoy. The veteran blackface artist has a fairly interesting show, but in its present frameup, it does not measure to the standard ex-pectations.

The singing organization is excel-lent. This is especially apparent in the minstrel first part. The comedy end of the arrangement is weak. It takes some strength from the pres-ence of Neil O'Brien as an end, but the support of the two old timers is not what it should be. The opening talk shoots wild, and it is not until O'Brien moves down center for a spe-ciety in the first part that the show commences in earnest. O'Brien has a couple of excellent songs—one of them "What the Engine Done," is a sure enough capper. Monday night this specialty won a big response.

Dockstader made his entrance im-mediately after. The house was keyed up to receive him favorably, but he had a weak entrance and started to his talk.

Bob Albright does a capital olio specialty. The vaudeville portion is closed by Dockstader himself in a new monolog, helped out with a jingling number or two. This talk is a good framework upon which to hang more topical talk. As the season progresses the comedian will doubtless "fatten" it up a good deal. The sec-ond interval is a blackface num-ber featuring O'Brien, who is billed promi-nently, but under Dockstader. His contribution is entertaining and will work out well.

The afterpiece is light. It shows a dark's dance hall. The intention is probably to have it make up in whirlwind, noisy action what is lacking in real comedy. The action isn't there yet and the show closes with a lamestabe drop. This point and the others wherein the vehicle shows de-fects are capable of remedy and doubtless the carpenters will get busy upon it without loss of time. The foundation for a wholesome evening's minstrel entertainment is there. The pointing up will come with playing.

There are twenty-two men in the first part semi-circle. The trappings are bright—yellow and black—and the stage picture is sprightly. Bob Albright is interlocutor.

AZZIE.

In Vaudeville. Direction of Jenie Jacobs.

HOPWOOD PLAY NOT READY.

The piece that Avery Hopwood was to have in readiness for production by Wagenhals & Kemper by Sept. 1 may be delayed for several weeks. In a letter Hopwood sent to the firm from the Black Forest, Germany, it said he had not done any great amount of work during the summer, but that he has gathered a lot of ma-terial for future use.

Messrs. Wagenhals & Kemper re-turned from their auto tour of the Adirondacks last Wednesday and im-mEDIATELY started in the work of pre-paring their companies which are to take to the road shortly.

SINGING IN ATLANTIC CITY.

Atlantic City, Aug. 2.

Truly Shattuck is booked to sing at the Dunlop Cafe for a week, commencing Aug. 14.

The week of Aug. 21, "1000 Pounds of Harmony," (Primrose Four), will appear.

Singing in the Dunlop at present are Frank Morrell, Johnny Nestor, Jeannette Lee, and a Frisco duo.

FRAZEE LIKES THE SERIAL.

Chicago, Aug. 2.


HENRY MILLER'S PRIZE PLAY.

San Francisco, Aug. 2.

Henry Miller is in his last week of "The Havoc," at the Columbia the-aire. The Sheldon play has been a dramatic triumph here, and business has been big.

Monday next, Mr. Miller will appear in a drama entitled "The End of the Bridge." It is the first play from the pen of the youngest dramatist in America, Florence Lincoln, a graduate of Radcliffe college. Her play won the Harvard prize in 1910 in a com-petition open to the regular and special students of Harvard and Rad-cliffe.

Mr. Miller has engaged a special cast for "The End of the Bridge."

PINK LADY DRAWS $15,000.

Last week, in New York, wasn't the coldest ever known, but "The Pink Lady," at the Amsterdam, drew over $15,000 to the box office for the pe-riod, inclusive of receipts of $2,400 at a special matinee Saturday.

The firm played around Broadway all do big business, with the weather breaking evenly.

BROOKS' SOCIETY PLAY.

George Bronson Howard's new play, "An Enemy to Society," will be pro-duced the coming season by Joseph Brooks.

"CORSE PAYTON SAYS."

Atlantic City, Aug. 2.

Corse Payton, "father of stock," was here; "Hydrax," shouted the mob. Trouble.只好the thing that barred him from the Lamb's Club was that he couldn't speak English. Corse also claims that he is the best 148-pound actor in America.

PREPARED FOR TYLER.

George C. Tyler, the general man-ager of Leblie & Co., will return to New York, Saturday, after four months in Europe and Africa.

In the meantime, Hugh Ford has been directing the rehearsals for a number of Leblie attractions which are to shortly take the road. These will be lined up in a series of dress rehearsals for the benefit of the gen-eral manager.

There will be two companies of "The Deep Purple" this season. Otherwise the attractions of the firm will remain the same, with the exception of the new productions that are to be first staged at the Century.

OPENING FRISCO'S NEW HOUSE.

San Francisco, Aug. 2.

"Baby Mine" is the piece selected to open the new Cort, Sept. 3.

WOULDN'T BE NO PROFITS.

"The Red Widow" is the piece Ray-mond Hitchcock was to have been presented in by Henry B. Harris and Jesse Lasky, who paid the authors (Kenneth Webb and Kenneth Pollock) an advance royalty of $1,000. They have relinquished their option, on the return by the authors of half that amount.

The managers had no fault to find with the piece, but were unable to secure a star to play it—at least not on suitable terms. They opened— and closed—negotiations with Sam Bernard, who expressed himself as willing to enroll himself under the Harris-Lasky management. Bernard read the piece and was as enthusiastic about it as the men who purchased the option, but when the matter of terms was brought up he demanded $1,500 a week and twenty-five per cent. of the profits. Lasky, who had been conducting the negotiations, gasped for breath, and when he re-covered himself said "I'm not mak-ing you a present of the production; we just want you to play the principal role."

Bernard rose, shrugged his should-ers, muttered something that sounded like "Sufficiency," and walked out of the Lasky offices.

CASTING "THE TRAITOR."


KOLB ON HIS OWN.

A. H. Woods is not to have any hand in the forthcoming production of Dillingham's "The Girl in the Train" as first reported. For some rea-son Woods and C. William Kolb couldn't connect on the partnership thing—Kolb-is going to put out the show on his own.
CLAUDE FOR "PICTURE-ACTORS" IN FROHMANN'S NEW CONTRACTS

Charles Frohmann Wants to Know Before What Camera His Players Have Appeared. May Mean Considerable.

A new clause in the Charles Frohmann contracts, which seems of little significance to the people signing them for the coming season, may bring forth some interesting developments. The clause is a provision whereby no actor giving the Frohmann office a statement as to past performances before the camera.

That Frohmann is taking the pictures seriously there is no mistaking. The leasehold papers certainly be approved on opposition to be reckoned with. It may be that hereafter a lot of the Thespians will be given the hard around the Frohmann offices if they have taken prominent roles in picture plays.

It is hinted that next year the men and women, who do the picture pantomime playing in the summer, and then fill dramatic engagements during the winter, will be doing work in securing berths if other managers follow the Frohmann stunts.

The following may have caused Frohmann's new contract insertion as to picture acting: This is seen in the fact that Henry E. Dixey played the Parsons theatre, Hartford, Conn., in "Mary Jane's Pa." Directly opposite was a picture house which displayed a huge banner with the following: "Why pay $4 to see Henry E. Dixey when you can see him for 5¢?" The nickelodeon was then running the Sellig film, "David Garrick" for which Dixey posed for a thousand dollar remuneration in Chicago last year.

NEW SHOW ANYWAY

The Circle theatre will not be transformed into a music hall—at least not by A. H. Woods and H. H. Frances their current venture entering into such an arrangement that the opening attraction had been selected for the new music hall and plans were being drawn for the remodelling of the structure. The leasehold papers certainly be approved on opposition to be reckoned with. It may be that hereafter a lot of the Thespians will be given the hard around the Frohmann offices if they have taken prominent roles in picture plays.

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VARIETY

ONLY GOT “I.O.U.”S.

"The Train Robbers" are no longer playing at the Thalia theatre on the Bowery. Upon receiving slips of paper from the management in their salary envelopes on the evening of July 28 with an “I.O.U.” for the amount of their weekly stipend, the company refused to play on Saturday and the house closed.

Members now haunting the various booking agencies in search of other engagements are very much worked up over the fracas at the Thalia, and declare they will take every step possible to find Manager Rosenthal, who engaged them for the Thalia.

The players say they were under the impression that the engagement would last several weeks.

MANY CHORUS LADIES.

"The Chorus Lady" will be sent out in sections by the Shubert this season. Several one night stand companies are being routed in different parts of the country. Two vaudeville people have been offered the lead in two of these companies. It is said the top notch offer for the lead in one of these companies is $50.

COMES BACK AFTER 10 YEARS.

For the first time in ten years, "Human Hearts" will be seen this season on the "Big City" stage. Charles H. Reno is sending out a company which opens Aug. 14, at Columbus. Dates have been routed in the B. & H. houses.

"DRIFTWOOD" IN REHEARSAL.

Leffler & Bratton placed their initial dramatic offering, "Driftwood" into rehearsal Thursday morning. The piece is scheduled to open the latter part of this month in the East.

Their other projects, including two musicals, "The Newlyweds and Their Baby," "Let George Do It," "Buster Brown" and "The Dingbats," will start preparations for their tours next week.

WANTED FOR BIG SHOW.

With Henry W. Savage on his return trip from Europe, came back a comedy. After looking Hayes and Johnson over, Mr. Savage thinks the two hefty young women will just fit it, as the producing man believes he has a great big comedy on his hands.

Catherine Hayes and Sable Johnson, though, had previously engaged with Leffler & Bratton to appear in "The Doctors," professional courtesy forbade that they should listen to the wiles of the Savage office, which is now going to petition the firm to release the girls for the Savage piece. The plea will include a mentioning of the difficulties of finding substitutes for the Misses Hayes and Johnson. How Leffler & Bratton will replace the young women, of course, doesn't concern Mr. Savage—yet.

Max Lichwitz, the proprietor of Maxt's Cafe, Cincinnati, has installed a "New York Bar." Max wants those playing the little German village to know it and drop in on him.

"CHECKERS" OUT TO COAST.

Kirke La Shele's "Checkers" goes to the Pacific Coast again this season with about all of the original cast. Dave Braham being assigned Thomas W. Ross' former role.

Others will be George Merritt, Joseph Wilkes, Frank McCloy, Pauline Everta, Florence Heston, Carrie La Mont, Claude Gorand, Craig Nelso, Edward Morrissey, William H. Moxon, Burns O'Sullivan, Joseph Minton, Sam Cohen, John Fealy and Ettie Burnett.

The show with an entire new equipment, opens Sept. 15, at Findlay, O. "Checkers" has never been played in stock, reports to the contrary notwithstanding.

THREE SHOWS AND TWO STARS.

The official announcement from John Cort's offices regarding his plans for the coming season includes three new productions for the metropolis. They are "The Fox," a detective-mystery play by Leo Arthur; "Jingaboo," a musical farce with book by Leo Ditrichstein, lyrics by Vincent Bryan and music by Arthur Pryor, and "Sadie," a comedy-drama by Rupert Hughes. Mr. Cort will also have Lawrence D'Orsay under his management and again direct the tour of Mrs. Leslie Carter.

PAST PARTNER DISBANDING.

(Special Cable to Variety.)

Paris, Aug. 2.

M. Cottens is demanding of M. Marinelli certain moneys Cottens alleges is still due him from the partnership between the two men, when they conducted the Olympia. Marinelli says the partnership was mutually cancelled, Cottens having received one-half the profits of the house, together with a share of the commissions on bookings.

In the writ served by Cottens upon Marinelli, it is claimed the former was to have had two per cent. of the gross takings.

As a mathematical problem, if two per cent. of the gross, as claimed, amounted to more than one-half the profits, which Cottens is alleged to have received, what did the Olympia manage while Marinelli & Cottens ran it?

WOODS' EXPENSIVE SHOW.

A. H. Woods' production of "Gypsy Love" will be the biggest thing he has ever undertaken. The outlay for the production is estimated at over $60,000, and the running expenses will probably total somewhere in the neighborhood of $8,000.

"The Spook Minstrel" by Zella Sylva, the cast includes Frances Demarest, Frity von Busing, Maude Earle, Hatlie Henhall, Estelle Martin, Frances Pickard, Henry E. Dixie, Julius Steiger, Arthur Albro, Albert Hart, George Bickel, Forrest Huff, Robert Pitkin, Harry MacDonald.

There is to be a chorus of fifty, and an orchestra of forty. Barring Ziegfeld's "Follies" show now on the roof, it will be the most expensive show to operate that will be shown this year.

NEW COMEDY TAKES WELL.

Toronto, Aug. 2.

The Percy Haaswell stock company presented for the first time on any stage last Monday night a comedy in three acts, adapted from the German, entitled "Modern Marriage." It was staged under the direction of Alan Fawcett. The piece was well received by a large audience.

J. J. Shubert is reported to have been in attendance at the premiere, accompanied by the Shubert stage director, J. C. Huffman, with a view to considering the piece for a tour of their houses.

LAURA JEAN AND CO.

Laura Jean Libby announces her return to the stage. This time it will not be with a monolog in vaudeville, but at the head of a dramatic organization which will travel under the title of the Laura Jean Libby Players.

The company is expected to open in two or three weeks and will play three of her well known melodramatic pieces. Richard Hutchings has been engaged as leading man and Master James T. Powers, will play kid parts.

DRAMATIZING A BEST SELLER.

"One of the six best" is "One Way Out" by William Carleton. Several applications for the dramatic rights to the book were turned down in favor of Arthur Hopkins, who will make a stage version of the story. It will be in four acts, and require a company of forty people. The production is set for around Oct. 15.

SUPPORTING IMPERSONATOR.

Ben Sanger has signed Olive Urlich, a western prima donna for the support of Bothwell Browne, the impersonator of the feminine, in "Mrs. Jack." Miss Urlich came into prominence last season as a member of the rather ill-fated production of "The Will O' the Wisp," which strained at the Studebaker, Chicago.

The critics of the Windy City praised Miss Urlich.

J. J. Herbert has also been called in to take charge of the staging.

J. Fred Helf has purchased from Hayes & Donnelly the vaudeville act known as "The Spook Minstrel." It is booked on the Pantages tour, beginning Aug. 13, at Spokane.

H. R. PUTTING UP A FIGHT.

Philadelphia, Aug. 2.

Frank Howe, Jr., will continue his fight to control the Garrick in this city (not the Walnut). The Walnut was leased to Henry B. Harris last year and enjoyed a successful season.

A decision was rendered against Howe in his claim for the lease of the Garrick, which was recently given direct to Nixon & Zimmerman. Howe claims to hold a five-year agreement to manage the house at a stated salary and declares they will have to come across before they can outbidding.

NO. 2. "RED ROSE.

Sam Rork, one of the best known managers of the "old school," has secured the rights from Lee Harrison to produce "The Red Rose" for the territory south of Washington, D. C., and west of the Mississippi.

A prominent theatrical woman will be secured to play Valiska Burritt's role in the traveling company.

BUY "CINDERELLA GIRL.

Frederick Bowers, the song writer and actor, in conjunction with William Warrington, have purchased the producing rights to "My Cinderella Girl" from the Delamater-Norris Co., and will send it out soon with Bowers in Norris' old role.

"BELLE" REVIVAL DOES NICKLY.

(Special Cable to Variety.)

Paris, Aug. 2.

"The Belle of New York" was revived at the Moulin Rouge last night. It did nicely.

Frank Lawton splendidly played his original role in the show.

FROM "THE COUNTRY GIRL.

"From "The Country Girl" to vaudeville is the jump proposed by Jack Levy for Grace Freeman, a late principal in that show at the Herald Square, New York. Jack says Miss Freeman will quickly develop into a sensational "singer."

Floyd Stoker has joined the Jo Paige Smith agency.

An airbande that will play five acts and show moving pictures has been opened in Westminster avenue, near Prospect, in the Bronx. Walter Plimmer is booking the place.

GRACE VALENTINE.

Popular in western stock circles, Wagenhaeuser & Kemper have signed her for coast tour in "Seven Days.

MARIAN PULLAR.

One of the prettiest girls in "The Follies of 1911."
A PERSONAL STATEMENT

By J. C. Nugent

(Not Copyrighted)

As this is a personal statement, it resembles in that respect all other statements made by me since ending including the "Use of Union" articles in the New York Mirror of 1909, or thereafter, and in all other papers, including Variety, on subjects pertaining to Vaudeville, as a business or pertaining to Vaudeville Organization.

February this time before and since, I have spoken for myself, I have received no payment for my writing, and have paid my own typewriting and postage bills. I have also consigned my work, asked no advice, and wished for none. I have simply written because I like to write. I do not feel that personal explanations are necessary until they are asked for by someone who has a right to ask them. Consequently, I anticipate this condition by realizing that my expressions have been quoted until those who read them as quoted have a right to expect me to make my own meaning plain.

Some people have become suddenly confused when I cease to entirely agree with them. Others have been confused from the beginning because I labored under the disadvantage of being well known to them. I have been quite clear to myself since the beginning because I know exactly what I mean. I have not the slightest desire to influence anyone else in any other way than to influence me.

FIRST: I mean exactly what I stated in my first letter on Organizations. This letter outlined what I think is the difference between protective, charitable and fraternal organization, and between cooperative business organization. It was meant to make clear the difference between Socialism in its highest sense, and the practical pseudo-socialism of almost all would-be-reformers in countries and under conditions governed by the existing system of competition. It meant to make clear that a cooperative movement cannot exist except as an individual, when surrounded by a competitive field.

For this reason I dropped out of the Order temporarily when it was under Ezra Kendall, but he and I understood exactly why we disagreed, and I was much more favorable to his idea than I am to his later manifestation, because he never introduced the question of labor affiliation.

When the administration was defeated, I think, very much through my statements when suggested at Board of Directors meeting in 1900. No one favored it at that time for that matter. I even explained it to the visiting delegates of the unions, who was waiting outside for his answer. These things were so thoroughly understood amongst us that there was no necessity to them of being unnecessary to those who did not read up the matter from available data, or express themselves with such confidence as they feel in their own judgment.

The rest of my Organization Letter also goes as it lays. My suggestion for overcoming the changed condition in the actors society is to move the offices of the different business corporations outside of the Club Room or Order, and stop using the name of a theater when no one is in the house and no reason why they would not mean the same thing as standing on their merits. There is no reason why those who prefer a protective, fraternal and charitable organization should have one. Especially those who have built such an Order.

SECOND: My second letter or article entitled "An Open Letter to the White Rat of America" covered all of the White Rats of America and as a member of the Federation of Labor, reittering the latter to Samuel Gompers. The discussion between George Fuller Golden and myself, as covered thoroughly in the Variety in my article entitled "A Reply to George Fuller Golden" narrowed the points at issue to the commission problem, which I had already covered in the Variety in my second letter, in the reply to George Fuller Golden as above stated. In this I made some concessions in that I showed myself willing to consider any system whatever, existing or constructed, situated in communities favorable to the supervision of labor or church or other organized consideration, could do so with the full consent of such theatrical associations as might be represented in such communities. I outlined a general plan whereby this might be tried merely as suggestion, and have no interests in its adoption or repudiation. Having thought of these things all my life and having had access to the most practical minds on these subjects, I do not expect to learn anything from those expressing their views in a manner which I can not essentially agree with me and still refuse to admit it.

The statement that a lodge member surrenders some of his personal liberty in exchange for a vote to scarcely an argument against the right of that vote. The statement that musicians are organized and that music is still an art is scarcely a statement that such musicians as cannot have a scale of wages be can be organized. This might apply to such singers as were engaged by the day or job to sing in the dark. I would not attempt to pro rate their wages as they may by the time that the observance of that principle which the Player has created. This could be hastened by itself if it were not for that spirit of stubbornness which, I, for one, shall not stand for. I regard the newer movement, not as first as last. All have expressed themselves as wanting to do what is fair and right. I am neither an organizer, disorganizer, reorganizer, office seeker, nor any thing of the kind. I am interested in the favor, or self-constituted authority. I am simply a citizen of the United States, and neither a fool, tool, hypocrize, syncomphant, or sheep. While all the "sheep" develop into a fraternity as distinct as that of the rapidly increasing "goats" concerned. I may explain that my idea of a sheep is a modest animal which must obtain permission to beat before following trusted leader through the air and fog when blinded in a familiar neighborhood abounding in various sheep downwards by the voice of various familiar and conflicting foghorns. Of course, if this goes into the sheep ritual, there will be many questions as to why, if sheep try to beat it to the fence, one not think sheep can swim, what is the use of making a fool out of the foghorn, but I must leave those abstruse problems to those who are subscriber on the matter. Perhaps, in other words, I don't see why they should be interfered with, should their latest ideas include swords, or canopeners. The Declaration of Independence never said that, neither did the king of England, and I haven't time to pin things on either of them. In the meantime all they shall pin on me we will welcome, as I shall be glad attending it as a gentleman on the milkman or the tailor as any one else. But I choose my own milkman and my own tailor, if we can agree on terms. And one of my terms is, I don't care for the slightest attack on the tailor as to what I want pinned on my clothes. I am sure that this liberty will be mutually granted by those who view each other through American, European, English, French, German, Hitting. I trust Polls, with whom, by the way, I have had most cordial relations, although not booked there, and having no time at present open for the theatrical paper we shall come to a common understanding.

Since the example has been set by so many suddenly conservative angels of this controversy, I wish to thank all concerned for their treatment of me and their tolerance of my good language. I am willing to admit with others that it is the next crime above or below bad language. I think "The Golden Circle" articles may be much too hard of the English, especially when they become insufficiently lengthy lucid interval during which to order the back files of the theatrical trade papers for the past six months. The element now explaining to us what it is all that usually qualify by stating that they really don't know anything of the subject, and then proceed to demonstrate the fact by advising the managers and the actors that they would love to go back to the English. I don't believe the American Independent artist actor, performer, writer, dramatist, whether a member of a lodge or not, who has ever passed through the ranks of the theatrical organizations in his own sense, has any desire to be saved, educated, discussed, or disturbed. I have repeated quite a number of times that personal material is at stake, and that the complete method of the teeth and nailing, diet, and the rest of it, are not subjects of government. Mr. George Washington is my authority for this statement. I can not be so simple here. The reading of the bewilderments of those seasoned European Organizations, which can not understand why we don't allow them to save us. Personally, I can only say that I think it (Continued on page 18.)
WILL VAUDEVILLE ACTORS BE IN THE LABOR DAY PARADE?

Artists Concerned Whether They Will Have to Obey the Union Rules on the Opening Day of the Theatrical Season. Union Men Not Parading Usually Fined.

Tramp, tramp, tramp, the boys are marching in.

"Tramp, Tramp, Tramp, the Boys Are Marching!" Every time nowadays when the old sir lingers around the back piece of the vaudeville acts who are members of the White Rats Actors' Union, they straighten up, and proceed with measured tread.

The actors don't know whether they will have to put out in the Labor Day parade in New York, and elsewhere over the country. Labor Day is a big day for the Unions.

As an affiliated society, with the American Federation of Labor, the actors belonging to the W. R. A. U., through having but meagre information of what it all means anyway, are at a loss to know if they will "march" Sept. 4, when the regular theatrical season begins. Nearly all the vaudeville houses will have the "11-12 period on that date. It will be difficult for the managers to arrange the matinee programs so that all the actors who may belong to the union can go out on parade.

There is a general understanding that all unions call upon their members in physical condition to turn out on Labor Day. A fine is imposed for any who dodge. The line of march is usually over the principal thoroughfares, and in the middle of the street, which catches the sun either way. In years gone by the sun has added to the great occasion by pressing on a little extra brilliancy, Labor Day being notoriously warm.

The actors belonging to the White Rats Actors' Union will be graded, it is said, if they march, into four divisions. All acts receiving from $600 to $1,000 a week will head the procession of actors, followed by the $400- $600 division. Those receiving from $150 to $400 weekly will be massed into the third division (the longest in the parade), and acts paying for $150 or less a week will bring up the rear end. A fifth division will be members who have never appeared in a theatre, but are entertainers and wear the White Rat emblem.

Nothing is reported about the A. A. A., the female association linked with the White Rats. It is not known whether they will parade, but it is hardly thought likely, although the girls may provide, lemonade for the men upon their return to the clubhouse.

UNION VS. UNION.

At a meeting of the Central Federation Union, held last Friday night in the Labor Temple, Harry De Veaux complained to the body that the Theatrical Protective Union Local No. 1, of New York, had signed an agreement with several managers calling for the employment of union engineers and firemen only. Mr. De Veaux's complaint was that the T. P. U. had left the actors, musicians and bill posters in its agreements.

The union speaking for the T. P. U., Local, replied that as the White Rats Actors' Union (which Mr. De Veaux represented) did not specify in its agreements the employment of any union men, excepting actors, then the stage employees were also privileged.

ROSE BOOKED IN LONDON.

London, Aug. 2.

Julian Rose, the New Zealander, lately returned from Australia, has been engaged for three weeks at the Coliseum, opening Aug. 21.

GRACE REFUSES TO BE FINED.

San Francisco, Aug. 2.

Grace Cameron retired from the vaudeville program at the Bell, Oakland, last night. Miss Cameron was troubled with her throat during the evening, and the manager had no choice but to cut her number. The manager was there. Miss Cameron was fined $25 for the elision, but wouldn't believe it, so the manager grew angry enough to cancel her.

KATES OUT; KEITH IN.

Lynn, Mass., Aug. 2.

The Auditorium theatre, which has been playing vaudeville, booked through the United, will be a stock theater with Harry Kastes, manager of the house, is in New York completing arrangements to that end.

It is reported here that with the withdrawal of Kastes from the vaudeville field the United "franchise," for which he holds a contract right for this city, B. F. Keith will take over the Lynn theatre, which has a larger capacity, and will conduct it as a vaudeville theatre.

VAUDEVILLAINS FOR "LEGIT."

Melville and Higgins, now appearing in vaudeville, will become legitimate stars in October under the direction of Al H. Woods. The deal was arranged by Jenie Jacobs.

A piece giving both scope to do character work will likely be secured.

LONG WALKER IN ST. LOUIS.

St. Louis, Aug. 2.

The transcontinental vaudeville, Percy Denton, who is booking from Frisco to New York on a wager of $2,500, is featured at a local picture house this week.

Percy must support himself on reality. This summer has been awful on shoes.

MAJESTIC LEADER CHANGE.

Chicago, Aug. 2.

Chas. Grashoff is no longer the orchestra leader at the Majestic. Chas. Fisher who steered the music at the American until that house closed, is holding down Grashoff's seat in the Majestic pit.

The late demands for increased wages made by the musicians' union is thought to be the reason for the change, since it is known that Grashoff was particularly desirous of securing the advanced rate.

DE LORS' RECORD.

John De Loris has a new record.

John was a manager for eight days. Now he is a sharp-shooter, at Shea's Buffalo, this week.

Told his picture house at Brighton Beach because he got "this week." If he lays off again, De Loris will buy another theatre.

SHOWING "TALKING PICTURES."

(Special Cable to Variety.)

Paris, Aug. 2.

The Gaumont picture postcard which has taken over the Hippodrome for September, and will install their "talking pictures" as the entertainment. Negotiations M. Cottens had on for the house were declared off.

RECEIVER FOR PARK.

Baltimore, Aug. 2.

Galano Manuso has filed a bill in the local Chancery Court asking that receivers be appointed for the Luna Park Amusement Co. conducting "Luna" Park. In his bill filed by Attorneys Hochfelder, Maidles & Clisham, Manuso alleges the company has assets amounting to $10,000, but that it is indebted to numerous other people.

James J. Carmony attorney for the company, stated yesterday he is confident if the park is kept open all summer, it will be fully able to show a balance on the right side of the ledger.

OH! THAT NELLIE REVELL.

Chicago, Aug. 2.

Nellie Revell dropped into Chicago early this week to look around "the Loop," and take a flash at the new Child's beanyery on Madison street, among other things new to the burg since Nellie's exodus.

Nellie carried a little hand bag in which snugly rested her transportation back to the big city, several million simoleons, a pass to the United States Senate, and a letter of introduction to President Taft.

Thirteen seconds after hopping off the Casey-Jones that carried her west, Nellie met up with ex-Chief of Police Stewart and Chief Scheulins this trio hiked for the College Inn and began to show away eats. After the finger bowls had been inspected, the cowboys blew south. Nellie called a taxia to drive her over to the Majestic theatre building (nine feet away).

Three or four hours later, Nellie happened to need her smoking salts, and reached for the traveling companion.

After she had been brought around all right and was told in kind but convincing tones that the parcel was shy, she called up the College Inn, several police stations, and the taxi office. None of them had any luck. This was located with contents intact at the Inn. Nellie now wears it strapped around her collar bone and refuses to eat outside her room.

Explaining the incident she said she wouldn't have been worried so much, had she not been lurching with the two best "bulls" on the Chicago force.

The New York Herald Sunday devoted one entire page to Miss Revell, accepting her views on press agents and the promotion of publicity as a duly qualified expert. It was some "write-up."

Hal Forde, just from the Orpheum circuit, is sailing on the Mauretania Wednesday for England, his home.

Aaron Keesler is back. How do we know? Why Luciana Luca is booked for Hammerstein's next week.
F. P. Proctor started in again Monday, to do business under his own name. At midnight Sunday, the formal dissolution of the Keith & Proctor Amusement Co. occurred, pursuant to a stipulation filed in the United States District Court in Chicago by Messrs. F. P. Proctor and B. F. Keith, before Judge Bird, at Portland, Me.

The theatres thrown into the partnership by Mr. Proctor were withdrawn, as were those formerly operated by Mr. Keith. Keith also secured the Harlem Opera House, paying at auction (held before the court) $42,000, of which amount reserved one-half for himself, turning over to Proctor, $41,000. The lease of the Harlem Opera House runs for five years. It is now returning a rental of $5,000 monthly, into last week taken on a sliding scale. The Opera House plays "pop" vaudeville, in opposition to Loew's 7th Avenue. It is reported to have earned in the five years K. & P. have been operating it, a net profit of about $75,000, or averaging $15,000 yearly.

The Keith houses returned to the pool are the Union Square and Jersey City theatres ("Bijou Dreams"). Proctor took back the 125th Street, 58th Street and 234th Street. The names of "Bijou Dreams" on these will be taken down, and "Proctor's" placed above the doors.

The dissolution gives Mr. Proctor a circuit of twenty theatres, one (Proctor's, Newark), playing "big time." The others are "small time" vaudeville houses. They will be generally managed by F. P. Proctor, Jr., Lester H. Riley has charge of the Proctor booking department. Jules Ruby will continue to place acts for the Proctor houses, as previously.

The hearing last week in Portland disposed of all proceedings in connection with the K-P corporation, including receiverships, injunctions and other matters, excepting the contention over the lease of the Fifth Avenue theatre, New York. Mr. Proctor claims he is entitled to the house, while Mr. Keith (the owner of the property) denies this. Some time ago, with the Keith-Proctor amicable settlement in the New York courts against Keith, the latter turned over the lease for the theatre to the Keith-Proctor corporation, which squashed that action.

Arranged on the Fifth Avenue item will be held Aug. 10. An early decision is expected. As before reported in Variety, should Mr. Proctor be awarded the Fifth Avenue, it is quite likely that Mr. Keith will again install his first-class vaudeville at the Union Square.

V. Grant Blackford has been placed in charge of the local Keith "pop" theatre.

The dissolution of the K-P firm does not alter the booking conditions. Messrs. Keith and Proctor will continue to engage acts through the United Booking Offices.

John M. Buck, who has been with Keith's for a number of years, relinquishes the management of the Union Square to take up the managerial duties at Proctor's 58th street house.

Fred Sellmann, manager of the 58th Street theatre, a "Proctor man," will ally himself with the Keith forces.

**BALLPLAYING PICTURE MEN.**

Chicago, Aug. 2.

Jim Scott, the pitcher of the "White Sox," and Bert Keeley, now twirling for Washington, have incorporated what is known as the Western Feature Film Co. They will go into motion pictures on a large scale.

The diamond stars may land the post-season series pictures for their company.

**NOT BAD WESTERN OUTLOOK.**

One of the biggest of the Chicago vaudeville agents, Frank Q. Doyle, passed through New York last Saturday on his way to Atlantic City, on vacation.

Mr. Doyle said to a Variety representative that while the "small time" managers of the middle west were not over-confident of next season, they were not unduly alarmed. It depended considerably upon the opening weeks, added Mr. Doyle, who stated he was experiencing no difficulty in closing up attractive shows of bookings, including several big feature turns.

Regarding "feature turns," Mr. Doyle stated he did not believe the "small time" houses would go in as heavily for them as was done last season. "I am advising managers who book through my office to give good evenly balanced shows every week, and draw through that," said Mr. Doyle. He is booking for about thirty houses this summer, and will start the season with forty to forty-five or more theatres.

The summer houses west have been rather fortunate so far, remarked Mr. Doyle. They have been averaging a weekly profit of between $50 and $100, with slight risk. This is a sign that has encouraged many managers, who tried out "stock" in place of vaudeville this past season, but gave up the stock scheme as worthless in "pop" vaudeville.

Accompanving Mr. Doyle on his recent trip in the east are Mrs. Doyle and chef B. E. Jones, Joe Scheffer (Jones, Linkle & Scheffer), Mabel Raeszio (treasurer Willard Avenue theatre, Chicago), and Lorren J. Howard. Mr. Howard will remain in New York.

Mr. Doyle and party will return to Chicago Aug. 14.

**"POP" SHOWS AT ALCAZAR.**

San Francisco, Aug. 2.

The Alcazar theatre at Sutter and Steuart streets will be leased by Irving Ackerman and Sam Harris for a term of seven years. Ten-cent vaudeville will be played. The Western States agency will supply the acts.

**LOEW ACTS IN DETROIT.**

Detroit, Aug. 2.

The new National theatre, being built by the King Amusement Co. of Detroit, costing about $150,000 and seating 1,100, will be opened about Oct. 1 with continuous ten-cent vaudeville. Acts will be booked by the Loew ofce, New York.

**COLUMBIA THIS MONTH.**

Boston, Aug. 2.

The Columbia, Boston, will open under the Loew management Aug. 21. It will play "pop" vaudeville.

The American Roof, New York, will be continued under the present policy of a "pop" show by the Loew Circuit, with two added feature acts, until such time as the business drops low enough to protest against the expense.

**KEPT 50 HOUSES GOING.**

Chicago, Aug. 2.

The Crystal, Galveston, after undergone complete alterations both interior and exterior, reopened last week. Manager Jorgenson of the Crystal has also purchased the Galvez and will open it later in the season with Hodkin's vaudeville.

The Hodkin's Lyric Circuit, despite the excessive heat and bad season, has been feeding attractions to over fifty Southern theatres and roadmen. The managers of the circuit recently spent a week in Chicago where a meeting was held to talk over possible improvements and bookings for next season.

**CORT BOOKEO AHEAD.**

Chicago, Aug. 2.

After "An Everyday Man" completed its run at the Cort, that house will offer "Modest Suzanne," a Frazee and Woods production, written by Gilbert and Olonkowayki. Later on, "The Government" will be the attraction. With Henry Dixie.

"An Everyday Man" reopens the Cort Aug. 19.

**SELLING AT AUCTION.**

Frankfort, Ky., Aug. 2.

The City Council has decided to advertise for bids for the sale of the Capitol theatre. Just what date the sale is to be held has not been definitely settled, but it will be necessary to spend $1,500 on the building to put it in repair. At present the rental derived from the structure hardly pays for the taxes and upkeep.

**SINGER MARRIES MANAGER.**

Seattle, Aug. 2.

Marie Cleveland, soprano at the Dream theatre, and John Clemmer, manager of the house, were married last week.

**POLI WINS FROM FOX.**


Special Master Nathan P. Avery filed his report in the Superior Court, Friday, in the case of the Nelson Theatre Co. against the late George D. Nelson and the Willam Fox Amusement Co. He finds the defendants owe the Nelson Theatre Co. $4,871.50.

This report was brought in more than two years ago after the bill of complaint was originally filed, the delay being caused by the illness of the special master. The case hinged on the Nelson theatre. On March 22, 1929, George D. Nelson and Attorney Moriarty, for the Fox Amusement Co., took forcible possession of the Nelson theatre. For five weeks the Fox Co. conducted the house with vaudeville until forced to stop by the court, which held it was not the rightful lessee.

It was after this decision that Poli asked for a report on how much was due him for illegal use of the premises during the five weeks.

Poli is owner of the theatre from the Shuberts, Feb. 5, 1908, with a proviso that vaudeville must not be played in the house for a period of ten years. It was this clause that caused Nelson to forcibly take the theatre.

**BANK BUILDING THEATRE.**

Los Angeles, Aug. 2.

Sam Loverich has closed for the lease of a large sized popular priced vaudeville house to be erected on Main street by a local bank. The house is expected to be completed and ready for occupancy by October.

**SUPPRESSING THE MELLERS.**

In commenting on the recent cold-blooded murder of William H. Jackson, an aged man, in a New York hotel by Paul Geldie, a mere youth, William Pinkerton, head of the Pinkerton detectives, has declared that American moving pictures of blood and thunder are to be blamed for such crimes as that the youthful hooligan committed.

As a segment of Pinkerton's printed statement in the New York papers, it is understood that the censorship committee will draw the line tighter on the films hereafter that might have a tendency to make criminals out of young Americans.

The censors have approved many pictures which Pinkerton and others think should have been suppressed.

**ETHEL WINS SUIT.**

Ethel Jacobs, who sued Joe Woods for back salary, had a decision handed down in her favor in the Seventh District Court on Monday. The verdict of the judge found judgment for the full amount, $5424.20.

Now, all that Ethel has to do is to collect.

**PUPPET CONVENTION ON.**

Cleveland, Aug. 2.

About 500 delegates are expected to attend the puppet men's convention. The headquarters are fitted up for the exhibition of the wares of the moving picture firms. All the newest wrinkles are shown.
McAllister Still in the Lead.

Although a new company has been organized for the Prospect theatre, Paul McAllister, head of the present organization, will remain at the house when the new company opens Aug. 14 with "Wildfire."

The following have been signed through Jay Packard: Irene Timmons, leading woman; Elizabeth Ross, characters; John H. Summer, characters; Ella Faulstainbleau, second woman; Lawrence Dunbar, second business; Sue Fisher, ingenue; Harmon McCor-
gor, comedian; Cecil Owen, stage di-
rector. (Owen closes with the Una Abell Brinker stock, Newark, Aug. 6.)

Stock out, Vaudeville in.

Montreal, Aug. 2.

The Orpheum stock company closes its most successful season Saturday night. Vaudeville returns there Monday.

Winter Engagements.

Frank Felder, May Desmond and James O. Barrett have been engaged for the Gotham stock company which opens its winter season in Brooklyn, Sept. 2.

L.D. Winslow, leading man, and Alice Butler, characters, have been signed for the Crescent stock company which resumes its season in Brooklyn, Sept. 2.

After Three Weeks.

Bridgeport, Ct., Aug. 2.

After three weeks of bad business the stock company which A. C. Dorner brought to town hit the rocks Saturday night. The company had been playing at an Amusement company, and the people didn't show any love for summer stock. Several of the players received three days pay for three weeks service.

Restricted "Jimmy."

The Poll stock company at Water-
bury is out for a new record. After a recent presentation of "The Virginian" (Poll paying a big royalty arrangement), the company made for the stock production of "Alias Jimmie Valentine" next week, in Waterbury.

It is about an even break in royalty payments for these pieces. The Una Abell Brinker Company had planned to present it but was refused the right, as it will be shown in Newark and Brooklyn by a legitimate company, thereby restricting the territory.

Frank Monroe, who created the role of "Jim Jimmy Valentine" in the original play, has been specially engaged for the Waterbury production. He will also help stage it.

Fairly Good Season.

D. N., Aug. 2.

The Majestic, will continue stock until Sept. 1, when combination attractions will be played. The stock patronage has been fairly good.

The company is conducted by Wim-
ter & Vincent and Nathan Appell. Several changes were made this week. Helen Grayce replaced Harriet Duke as leading woman, while Lawrence Brook supplanted George D. Hart as leading man. Margaret Pitt also joined this week.


Georges Plateau, a young actor at the Odeon, was recently the victim of an automobile accident, wherein he was severely cut about the face. The injuries were so severe that I have been damages, and the further judgment of $2 per day long as the defendant continues to make use of the name of Yane.

The death of Louis Borny, manager of the Marigny, Paris (as reported by cable in Variety), did not come as a surprise. Three weeks previously his bad state of health was reported. Borny complains of the lowest rung of the ladder, washing glasses in a café, and terminated in a gorgeous apartment in the Avenue du Bois de Boulogne. He was a well known type among artists, who did not forget flattering opinion of his manners. But he has now joined the great majority. It was at the Casino de Paris he commenced making money. He lost that hall by abruptly refusing to give an engagement. He was a great man, a banker and a lord, who politilly declined to renew his lease when it expired a few years ago. M. Deprez, Jr., who is much liked, remains in charge at the Ma-

Riguey for the present.

Lee Shubert has been in Europe for the past month. In Munich he saw H. Max Reinheit's production of the French operaite "La Belle Helene," now being given at the Kunstler Theatre in Germany as "Die Schone Helena," and has secured the American rights of same. That this work of Offenbach, played in Paris for so many years, has not yet been produced in the United States seems impossible.

Open air summer theatres are con-

tinuously on the increase in France. There is now a question of taking a part of our old stock, The Poppy, to Avignon for that purpose. M. Chabon, who has failed to secure an extension of his lease of the ancient theatre at Orange, has asked the Municipality at Avignon to rent him a portion of the Palace grounds, but he has a formidable rival in the person of Silvain, of the Comedie Francaise, who has made a similar proposition. It is therefore probable that Avignon will also have its "antique theatre" next summer.

The tiny house known formerly as the Fantaisies Pairisiennes, after being inaugurated as the Petit theatre, is to reopen in September under the title of the Nouveau theatre, and will present short plays after the style of the Grand Siglou.

July 21 a new cafe concert, called the Casato-Montalecine, was opened in Paris, 35 Rue de Galte. It is a well built hall. With proper manage-

ment will be a keen competitor to the Bobino music hall close by. It is under the same direction as the Casino Saint-Martin here.

Wilkie Bard is now appearing with great success in a new song, called "The Honeymooner." He wears an exquisite cricket-like costume, ringslets and old-fashioned parasol. I spoke to Bard last night about his reported engagement for musical comedy in New York. Among other things, Bard said he did not consider musical comedy the best medium for him in America, but that it is almost certain he will play in the States next April, provided the matter of salary is agreed upon.

[Negotiations are now pending for Mr. Bard's appearance in vaudeville over here. Last week Mr. Shea, manager (Buffalo and Toronto), agreed to a $2,500 weekly for England, which is understood to have been declined by Bard, who set $1,500 as the stipend, while it is expected by the managers Bard will sign at $2,750. Clifford Plischer, the foreign agent, is acting between Mears and Bard. Shea and Percy G. Williams will likely figure in the negotiations before anything is concluded.—Ed.]

There has been a little trouble at the Hippodrome over the billing of Mella Mars and Cleo de Merode. When Cleo was over last she proved a big draw, on the strength of her association with the late King of the Belgians, no doubt. Cleo expected to return as main star, but when in London she found herself occupying second place to Mella Mars. In point of merit they are as the poles auk and, but Cleo has her own ideas about where she ought to be, and made a kick. In view of the success of Mars the management did not consider they would be justified in making any alterations.

The Russian ballet season at Covent Garden comes to an end July 31.

Mr. Hammelstein is going to give Sunday Concerts in London at the Opera House. He promises to make us up.

Nijinsky has been talking about the disgraceful manner in which Londoners, who leave their places before the performance is over. The other night he refused to dance in the last piece of the program to a maudlin audience.

J. M. Barrie and Robert Loraine acted as godfathers to the little son of Cecilia Loftus. The baby is 7 months old.

The Edinburg Empire, in which Lafayette lost his life, will be reopened Aug. 7.

Jack Johnson has been endeavoring to sing. After hearing his ditty about "One Man's Meat," a critic told him in print that "many a one had been sent to jail for less."

"A Royal Divorce" is to be revived for a season at the Lyceum in success to Martin Harvey, who goes on tour immediately. The Napoleon Play was first shown at the Olympic, in September, 1891.

Mella Mars, the Viennese Cabaret Singer, whose success at the private entertainment at the Ritzy was unqualified, has proved that she can be effective in the larger area of a West End Music-hall. She made a real impression on Monday, singing one song in German and four in rather piquant English. Not one of her numbers bore the real stamp of suggestion and double entendre are concerned. She strikes a sad note in her songs, dealing with the tragedy of a disappointed musician, and the death in disgrace of another artist. Singlely, this error has been allowed to creep into such papers as the "Daily Telegraph" and the "Express." He is a rather weilding localised, but knows all about music. There are, of course, the inevitable comparisons between Mella Mars and Claire Waldoff. Waldoff carried far more distinction and was more appreciated on account of her extraordinary appearance and eccentric manner. Mella Mars is the more serious artist. She has had the distinction (a doubtful one, it is true) of being turned down by the late King Edward. He attended a cabaret performance at Marienbad a few years ago. When Mars had sung one song, he turned his back to the stage, quickly walking out with his entire retinue on his heels. That broke up the concert. Maud Allen was engaged at the same time in a similar event, Miss Allen was regretting she had not been included in the program.

The Question: "What is a stage play, and to what extent a sketch may be considered as belonging to the cabaret?" is under discussion. The subject was introduced into the House of Commons, and by way of humorously showing the absurdity of the position, Rejane's name was taken up. Mella Mars and "Football Dogs" were coupled as being the leading features of the Hippodrome program. There will be no legislation at present, because of more important work to do.

Two days ago Humperdinck signed the contract to do the music for the great pantomime spectacle to be produced round Xmas at Olympia. He has been considering the proposition for some time and is said to be in his possession since April. Two thousand English actors will be employed as supernumeraries and they will go into rehearsal in November. The principal will be engaged on a continent, and brought over early in December. Paris are to be written for 150 musicians, as well as an immense organ. Booking offices are being opened in all the principal towns in the provinces, and arrangements have been made with the railway companies to run excursions at special rates. Olympia can seat 10,000 people. It is confidently expected by Charles E. Cochran and F. H. Payne, who have the project in hand, that in the course of the week they can play to a capacity audience twice a day. The admittance will be 1 to 21 shillings.

Billie Reeves is homesick. He wants to get back to America.

Maudie Lloyd, lillitho with her brother as Maud and Sydney Wood, appeared for the first time as a "single" at the Canterbury last night. It is "42," said to be of the hits of the program. As a consequence Maudie has been secured for six consecutive tours for the Syndicate halls. Many believe that she will be the pick of the Lloyd bunch.

Alex Hurley was playing at the Palladium last week. On the evening of the day his divorce action was dismissed, Marie Lloyd appeared in one of the box-office hits, a portion of the audience sized up the situation. When Hurley made his appearance, he had a reception extending over two minutes. He got through his first song, and then protested with the stage manager against going on for the second. He was prevailed upon to return to the stage. At the close, the audience applauded wildly. Hurley says he never remembers recieving such a ovation. All this time Marie sat to the front of the box, assisting in the applause.

There is a probability of R. G. Knowles taking a starring part in "Imbroglio." He has been offered some exceptional terms by Maurice Bande-man, who holds theatrical sway in that part of the Empire.

It is a common occurrence nowadays for artists visiting Glasgow to have their salaries garnished on account of their coming within the barring period. One or two Glasgow managers seem to be making a fine living out of this. A notable instance was that of Will Campbell (Torrino), who was proved to be one day within the barring period of 15 months. He rather surprised the local manager, Harry McKay, of the Palace, by refusing to take any engagement what he was entitled to. It appears that engagements have been made with a certain manager whose theatre is not yet built, and he is in a position to prevent artists who are engaged with other firms as well from fulfilling their contracts, or taking the fines for their appearance. In a case of this nature the case is heard in court two weeks after the claim is put in so that in nine cases out of ten it is impossible for the artist to be in Glasgow for hearing, unless he give up his engagement in the town engaged for, and goes to a great deal of expense and trouble. Artists seldom feel inclined to fight the case on account of the expense.

F. C. Whitney is working in conjunction with Rutland Barrington in the production of a new sporting comedy called "A Member of Tattersall's." It will have its premiere Aug. 7, at the Empire theatre, Liverpool. Mr. Barrington plays the part of a highly respectable book-maker. It deals almost entirely with the game, and it is intended for production in London next spring.

Justin Huntly McCarthy is writing a new comedy in which Punch is the hero.

It now transpires that Karasvina must return to Russia immediately after the conclusion of her engagement at the Court theatre, Liverpool, but she will be free three months after that. The efforts to get the Covent Garden Russian Ballet to America may prove fruitful. Negotiations are now being made with Pavlova to dance with Nijinsky. The reason for the employment of all men dancers, in fact Mordkin may be put in the category of small fry when it comes to comparisons.

Clifford and Burke have given complete satisfaction in the few provincial halls in which they have appeared. If they had not, they would surely have been closed.

Nella Webb, the one time American musical comedy girl, has profited enormously by her experience at the Tivoli. She has remodelled her act, and is taking virtual control of all her property, and is the only artist who can say he has the period of two years. Miss Webb is generally recognized to have a big future here.

David Devant, the conjurer and magician, for a long time with Mascoll at the Egyptian hall, has opened in the music-halls. He first showed at Brighton last week, and was satisfactory. The managers are endeavoring to book him up for a long tour of the provinces.

William A. Brady has bought two sketches and a play from Harry M. Vernon, who now has six sketches on the go here.

George W. Leslie, the well known comic opera comedian and vaudeville, is confined to his home in the Court Theatre, New York, with cancer of the stomach. He has been appearing with the Aborn Opera company at Palisades Park, but fortnight ago was compelled to abandon all work and take to his bed. He was operated on for his ailment about a year ago, and a recurrence is believed by his physician to be critical. At this writing his end is momentarily expected.
TO THOSE WHO OBSERVE

The breach between Mountford and his close henchmen in the White Hat Actors’ Union is widening daily and becoming more apparent to those who observe the conditions that exist in that organization. The Int. Secretary, self-elected to that position, started out with the intention of wrecking the vaudeville business, of upsetting the cordial relations that existed between manager and artist, and bringing chaos into a well-ordered business.

To the uninfomed and blind followers of the blatant agitator it looked for a while as though he would succeed, as nobody could deny that he is a great agitator, since he believes it himself and says out loud in meeting that he is, but he and his syndicopathic Board of Directors did not reckon on the independent thinkers in the organization, the crowd who did not want to become Labor Union people, the crowd who would not stand being ordered about by this paid employee—the crowd who did not want the fine business of vaudeville, which they had helped to build up, overturned and upset because he could not have a voice in its regulating.

When he followed about Chicago certain officers of the Vaudeville Managers’ Protective Association, he sent a message that practically meant that he would behave if he were only connected with, and allowed to discuss vaudeville affairs with them; but as they did not recognize him, either as an actor or as one whose interest in actors extended beyond himself, nor see in him the chosen mouthpiece of the vaudeville profession, they said NO! and it was such an emphatic “no” that his aspirations in that direction were eternally squelched.

Now, there has arisen in the White Rats’ Union an organized and determined body who purpose to throw off the one-man rule, to throw out the gag-law that prevails at meetings, and prevents those from speaking their minds who have the courage to differ with the close corporation at present misdirecting the destinies of the order, and to prevent the agitators from disrupting the business that gives them their living.

This is the time for you independent thinkers to give voice to your independent thoughts, to recover the control of your White Rats’ organization and restore to it the principles taught by your founder and those who devoted their lives to it in its early days, when the organization was living up to its original purposes.

These independent thinkers, who have become independent talkers and writers, and who do not agree with the present dictator of your order, stand ready to line up with you for the saving of your order. You know what it has become, and we know that the majority of you are sick and heartseers when you think of it; but because the firebrand orator who has seized the ruling power and his self-chosen Board of Directors threatens suspension and expulsion if anyone dares voice an opinion contrary to his, you have been timid about declaring yourselves. If you have the courage of American citizens, you will join the fearless ones and save not only the White Rats, but the business that has grown to such gigantic proportions through the co-operation of yourselves and the managers, who have paid you so liberally for your artistic efforts.

Your self-appointed ruler and spokesman is away now. During his absence he asks you to be kind to him and not to believe that he murdered anybody. He has one great aim in life—“to right the wrongs of the actors of the United States and Canada,” and to do this he is prepared, if all other means fail, to use FORCE. Up to now he has been declaring that he is not a warlike person; that all he wants is peace, and that he would use only peaceful means to gain his ends—whatever those ends are.

Of course he means that if we won’t consent to have our business wrecked by peaceful means he will wreck it by force. He doesn’t mean a strike, oh no, he never favored a strike. He has told you and us that often enough. In fact he told you that he would get the theatre audiences to strike and in the event of failure with the theater audiences he will stop Sunday shows. He promises too much. He goes hunting big game with a brass band to let the people know he is on the trail. He is bluffing you and trying to bluff us, and bluffing is in line with his policy all along.

When he returns from his Junket to Paris, a pleasure trip that you are paying for (though he says he is only paying one-fourth of it), he will find the independent movement that began before he invited himself to Paris, will have obtained a headway that he cannot stop and he is very likely to find himself again on the down-and-out list, looking for another chance to get even with somebody who opposed his ambitions. History will repeat itself in his case and you artists, members of the once respected White Rats, will be inviting him, like the English artists did, to take ship to some other country and leave artists affairs to artists to settle.

Hints of the impending troubles of the agitator-in-chief include talk of an investigation of the administration of the financial affairs of the White Rats. One of the chief causes of dissatisfaction is the disposition of the Charity Fund, and the methods of sliming members of the order, who through misfortune fall into a state of distress and appeal to their order for aid, an appeal that is natural and which should meet with ready response. It is a fact well known to the members who happen to be in and around New York a lot, that the International Secretary, who considers himself custodian of the Order’s moneys, is, and always has been opposed to giving money out of the Charity Fund, no matter how pressing the need. There is record of a number of cases where aid was refused. This is done in order to make a big financial showing at the meetings where the financial statement is read. There are some members who have been keeping notes of those financial statements, and who say there is a discrepancy between the given number of members and the number of initiation fees that should have been paid. This discrepancy is covered by the alleged “secret fund” which no member may know anything about. What do YOU think about the Secret Fund?

Who are the custodians of your money and what will they say about it when the investigating committee asks pointed questions about it? We don’t insinuate any wrongdoing by anybody, but a “secret fund” story can cover a multitude of things that you should want to know about.

Is it well known to all of you that whenever a case of charity is brought before the one who must pass on the case that it is generally decided by your secretary, if he is within reach, and he has such objections to giving out money laid aside for charity, that it is hard to get his consent to loosen up and help the distressed one. Do you know that? There was one case where a member died out west and it was decided to bring the body to New York for burial, and when he found the bill was over three hundred dollars he said, “Ain’t it H-I to spend all that money to bring a dead actor to New York.” Dead actors and their friends are, according to him, a useless appendage to the order, as he only caters to live ones who cater to him.

You are wise of course to the reason for his latest move, raising the initiation fee to $50. By the “ninety day”’s creed he forced or frightened a lot of men and women into the order and got all the money he could to make a big financial showing. As he got but $10 from the applicants, the other $15 to come from the same applicants constitute very doubtful assets. The $50 threat is to hurry any hesitating one in, in order to keep up the appearances of a big money fund.

Before January, however, if the signs of the times are right, the organization will be back in control of its members and you will know to what use the money that was so hard for you to give up is being put.

Don’t forget to have your investigators ask, when the time comes, where are concealed those various large sums, that were put in safety deposit vaults when the United Booking Offices sued your secretary, The Player and the White Rats Actors’ Union. Not many of you, we believe, know that your secretary and four or five members of the White Rats placed those sums in cash in safety deposit boxes, and any three out of that number can go together and take out the money, without your knowledge or consent.

Do you want your money safeguarded so loosely? Did you agree to such disposition of the monies of your organization? Haven’t you as much right to know what is being done with it as the secretary or any member of “the five”? What a round up of loose dealings criminals, and you’ll find out a lot that you don’t know anything about now. Isn’t it time you knew something?
You know that it was for asking pertinent questions about money matters of the order that they tried to fire a prominent Rat, who has written to you through VARIETY, because those in control would not read his letters to his fellow members when he tried to appeal for justice on the floor of the meeting. His questions to the secretary and to the Board of Directors were too pointed, and the answers would compromise somebody, so the only thing to do was to suppress him—but he and you will take the cause of free speech and open books, because he and you will want to know what is being done with the big sums of money.

If you who want your say in things pertaining to the well being of your order will think a minute, you will see that it is your own fault that you have lost control of what belongs to you. Your passivity and indifference are to blame for it all. When you consider that out of a supposed total of 16,000 members, only 1,646 votes were cast at the late election for Board of Directors (and of these only 1,246 were allowed to be counted, less than one-tenth of your membership), is it any wonder that you are controlled, ruled and ordered about by the man who should stand bareheaded before you and take your orders?

In his warlike declarations, the big talker always shouted about the dire things he intended to do to the agents who treated artists unfairly, and in his press sheet, The Player, he has at times played some of the small-fry agents, most of them western agents. There is one chap whose name we have who has had more complaints written about him than any other individual agent yet. The Player has never published a single letter of complaint against him—on the contrary, has time and again gratuitously boosted him and those performers who know the conditions of working under that agent are wondering why the Player is asking now, because he occasionally advertises in The Player. The same paper occasionally carries the advertisements of two Boston agents for picture houses, and many letters of complaint have been written about them to The Player, all of which have been carefully suppressed and the secretary's press sheet is coming in for the proper condemnation. This ignoring of the small time actors' complaints is strictly in accord with the views of some prominent White Rats of the new regime.

Take the Player of July 21 and read the article headed "Kansas City Scamper." There is recorded there a speech by Hal Goodwin, The Player correspondent, Kansas City, that contains some statements that make interesting reading for many of the members of the White Rats Actors' Union.

Mr. Goodwin said that many artists had come to him in quest of satisfactory locations, and that others had come to him to sign their applications, and that he had refused by stating that he either had no applications or that he was not entitled to sign them. The City of the matter was, that those artists who are not now members of the W. R. A. U. had little or no merit in their acts, and therefore he was not willing to help them into the order, which numbering real artists who have acts of merit.

"I once stopped Mr. Goodwin by saying, 'in time all the undesirable acts will be weeded out of the order,' to which Mr. Goodwin replied, 'There should have been more forethought when the charter was opened, and the eligibility list should have been kept at the time of application. How easy it would have been in offices like New York, Boston, Pittsburgh, Buffalo, Detroit, Chicago, Cincinnati, Louisville, Minneapolis, St. Louis, Kansas City, Denver, Seattle, Frisco, and other theatrical headquarters, to secure one man to the newspapers, one newspaper critic, and one White Rat to look over an act, and then judge its merit. If they ruled in accordance, it would be a member of the W. R. A. U. But, as it was, many have been accepted just because those were good fellows, and without stopping to think whether their acts were full of merit or devoid of merit. So how were the officers in New York to know but that the applicant was there with the merit in his act to have it take for granted that the applications received were not only from capable representative artists who have acts of merit, but those worthy of consideration as men and women.'"

"Just read that speech of Goodwin's over carefully, and see how it will affect your connection with your order. He would eliminate the acts that don't suit him. If your act doesn't come up to his standard, you can't join the White Rats. You can't be a Union actor. Of course that wouldn't affect your standing in the eyes of the managers, but Goodwin's sentiments expressed through the columns of the Player and allowed by the Editor of the Player to be published, are of necessity adopted by the Player, your supposed organ. Reverting back to the 'I'll do it by force' declaration by The Secretary in a recent Player, he speaks of righting the wrongs of all the actors in the United States and Canada. Do you know what these wrongs are? We do not and if he knows of any we'd like to know about them.

When some of the more courageous of you lose the fear of speak-

ling out and asking questions why don't some of you ask your man in open meeting if it is not true that he said in a private conversation which he was careful to declare was strictly confidential and to be so regarded by the several persons with whom he was talking, and ask if he did not use these very words:

"The way to run this order is to manufacture grievances if you haven't any. You can take any man, even if he be prosperous and happy and by continually talking to him and telling him that he doesn't understand his condition, that he isn't prosperous neither be happy, but that he is full of trouble of the most serious kind and he will look around to see if there really isn't something the matter. It is parallel to the psychological fact that a hale and hearty man met on the street and greeted by a number of different people with the question 'what's the trouble, you look sick,' the man commences to worry and continues to worry and before the day is past he will be as sick as he has been told he looks. That's the course we must take to make the actor's dissatisfaction with their present lot. Talk long and loud enough, keep shooting it in and we will get something out of it. You go do such and such cities, holler as loud as I do; make all the performers you meet there think they have grievances and they will find enough to make them worry and talk. We'll get away with it, for half the artists are busy filling engagements and don't have time to find out for themselves what is being done and those who are out of work are easily inflamed.'

Ask him if this isn't exactly the talk that he made to those he thought he could trust and continues to make to those he thinks are in sympathy with his actions.

When the Vaudeville Managers' Protective Association was organized there was so much talk of the lack of a tribunal before which to bring the artists' real or fancied grievances that this organization selected a portion of the body to receive and hear and also to right the many grievances that were supposed to exist. This grievance committee has been in existence now for five months. To the surprise and even the unjustification of its members, there has not been a single case referred to it by an artist. There could be but one conclusion reached; that there were no wrongs against artists, to be righted; that all the grievance talk was a mistake. Not satisfied, however, with this negative result we resorted to the channel through which we were told the artists made their troubles known—the department in The Player called "Many Minds" and a similar department in VARIETY called "The Forum" confident that here at least would be found free expression of what grievances the artists had, and we were not wrong. After reading through files for the past year we were rewarded by finding grievances in plenty in the thousands of letters that we read. Against whom, do you think, were these complaints lodged? for in almost every one there was a complaint of one kind or another. Very few were on general or impersonal matters.

We found letters touching on every conceivable subject in theatricals, but the main topics or subjects of protest can be divided into two classes:

First—the unfairness of one artist to another in stealing or pirating the other's act, gags, songs, name or other theatrical assets. Second—the treatment accorded performers by the village picture theatre managers, and the cheap small time agents, neither of whom has any affiliations of a kind calculated to compel fair treatment to the artist, and who cancel acts or refuse to pay salaries on one pretext or another.

In all the letters, carefully read and commented upon, there was not one complaint or hint of a single grievance against a manager connected with or doing business with the United Booking Office or one of its allies.

This proves conclusively that such a thing as a real grievance against the managers of the V. M. P. A. does not exist. You cannot say that fear of the managers prevents artists from writing their complaints to the paper, since the Player permits the correspondent to use his White Rat number instead of his name, and nobody would know the writer's identity.

If we are wrong in the belief that our research has led us to form, we will be glad to hear from anyone of you direct, and assure you that you will be heard and your grievance be given fullest investigation, and where we find that there is ground for complaint, you may be sure that justice will be done you.

VAUDEVILLE MANAGERS PROTECTIVE ASSOCIATION.
**THE KINEMACOLOR SHOW.**

There is close to the Kinemacolor pictures of the Coronation festivities, at the Herald Square theatre.

The public had its first peep at the colored pictures July 29. The verdict was that the Kinemacolor Co. has really something novel. Sometimes a black and white picture manufacturer to lie awake nights. It's just what the other announced said at the first exhibition: “One can see the possibilities of Kinemacolor, etc.” The show started at 2:37 and lasted about two hours. An orchestra furnished appropriate music during the display and at times a pipe organ and choir back up the added effect of the pictures.

It is the most complete picture seen in New York in years. The pictures are programs as follows:

1. Normal London, showing the world's largest city without a river before the coronation.
2. The unveiling of Queen Victoria's Memorial in front of Buckingham Palace, which ceremony shows the King, German Emperor, the Queen, and all the ladies and gentlemen of the royal Court.
3. Review of the Troops.
5. Canadian Tour: Coronation gowns worn by professional models, peers and peeresses, and the illumination of London's buildings at night:
6. Regalia, a display of the jewels worn during Coronation.
7. Indian camp, Orient:
8. The Coronation procession where one gets a fine view of the parade:

There are some mighty interesting phases of the London doings in the Kinemacolor show. That showing of the battleships on the water is alone worth two bits of any man's money. One's patriotism receives a stimulus that cannot be denied.

**NO FRAME BUILDINGS AT CONEY.**

By next summer residents of Coney Island expect that the seaside resort will have been taken under the wing of the Building Department. When this occurs, it means a stop to further frame buildings being erected on the island. The destruction by fire of "Dreamland," the glorious blazes since, will precipitate the move by the authorities. None of the natives object.

The site of "Dreamland" will be acquired by the city. It is through purchase or condemnation proceedings, for a public park. If by purchase, a strip running the length of "Dreamland's" front on Surf avenue of forty feet in depth, for stores. The Dreamland Co. is asking the city $1,350,000 for the remainder of the plot, reaching back to the shore. If condemned, it is expected that the entire site will be appraised for about $2,000,000.

**A DOUBLE SPLIT.**

Next season will find the Claret sisters with a new partner in James Coogan, of Coogan and Parks. Just what Billy Farnum is going to do is rather problematical at present.

**"DUTC'" LUNCHEONS FOR "PULL."**

Chicago, Aug. 2.

There is a story going the rounds about a couple of agents in the diggins around here have connived with their press agent to put one over the White Rat, without the White Rat knowing it. It includes the trio of manipulators inviting a well known local Rat to lunchrooms, until the Rat, who is fed shall spread the fame and name of his entertainers until all Radium will say, "Aren't they the grand fellows?"

To date the plan is progressing. It has been decided who shall ask the Rat for the first time, and the order of the agenda. The complication holding up the proposed fraternal quartet is who shall pay for the first lunch. Two of the three want to go "Dutch" (each holding his share for the baubes), but the other fellow (supposed to be the press agent thinks he can slip the cost onto one of the agents,) escaping clean himself, as he usually does, and then cop out the Rat by himself by brimming over with good fellowship, getting under the agents for the occasion through his partners believing he is going to foot the bill.

According to the story, it is going to be a three-handed double cross. There's always remaining the chance though, that the White Rat in the periphery may do a little throwing himself.

**DONOVAN'S TWO ACTS.**

Cleveland, Aug. 2.

Two new acts are coming to vaudeville next season. James B. Donovan, the uncrowned King of Belzat, will be interested in each.

Mr. Donovan will appear with Charles W. McDonald in an Irish comedy act.

Under Mr. Donovan's direction, and in a production written and staged by him, Rena Arnold (Mrs. Donavan) will be featured. Four people will play the piece. Both acts are to be placed by Pat Casey, Donovan's friend from his home town, Calgary (Alaska). E. W. Marron and Mrs. Mason were a turn. Mr. McDonald lately appeared in the act known as McDonald, Melrose and Crawford.

**LOUIE BRIGHT.**

The picture in the front page of this issue is of Louise Bright, who is meeting with big success in Honolulu.

Miss Bright recently returned to a tour of Europe. She is known throughout the eastern states as "The Concert Singing Bird." She has an exceptionally sweet, high, soprano voice, having studied with the famous maestros, Signor Carllone of the Italian conservatory of music, Italy, and Singer of New York (in which city she was born).

Miss Bright forsook the concert stage for vaudeville a few months ago. She has played through the western states, always hearing the bills, and has been proclaimed by the critics as the sweetest voice in vaudeville, with the sweetest voice.

Isabelle D'Aemond has been engaged for "Senorita," which starts rehearsals at Weber's theatre Monday.

**A PERSONAL STATEMENT.**

(Continued from page 11.)

would be an imposition to ask them to do this, but it is necessary to make the same offer to them, unless when they are guests of our country or our profession. This is not timidity on my part, nor intended to be ungrateful to those who are or have a place of business, but it is a matter of interest to the past or present kings of England, who are, I have been told, most kindly disposed toward our profession, although usually, to it, by one or other of them. I tried to get this in words of one syllable, and I was afraid if I did all the swell headliners would get sore at me. The philanthropic and magnanimous attitude of the multitudinous and myriad minded protoplasms of earth and ether can't be fooled either.

In the meantime, publicity has served its purpose. The American Company has a proposition to make to you on another page and you may take my assurance that nobody connected with show business has had anything to do with its birth. It is not probable that particular will only appear in such paid advertisements as the company thinks necessary, or by mail to stockholders, but rather in the hinting of building of theatres or the attempting of booking agencies. It shall particularly attempt to prove that it is a condition that we must safeguard, and also a condition that exists for every other citizen of these United States. It is a condition under which every vaudeville performer of whatever sex or nation can be assured of security for life, and in accordance to the terms of any contract entered into without the special permission of any one person, corporation or organization.

It shall have no bond of interest, and shall only have the welfare of the whole profession at heart, and shall be the choice of the Intelligent, just and honest cooperation of all concerned toward a permanent condition which will place American Vaudeville once for all upon a plane of unquestionable commercial integrity and professional dignity.

__Very sincerely,__

J. C. Nugent

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**BILLS NEXT WEEK.**

BOSTON.

**KEITHS.**

Bergers & Co.

George Lawrence

Herberta Doggs

Frazelle Bros

Monrose

Cook & Stevens

Mehryan Sisters

Brousseau

Van Buren

(2resaills to fill)

SAN FRANCISCO.

**ORPHEUM."**

"Circus of Parks"

"Les Angeles"

"Danscky's"

"Wright & Nelder"

"Nedrvald's Monst"

**DETROIT.**

**TEMPLE.**

Jimmy Lucas

Humphreys

Hastings & Wiliams

Patrice & Co

**PHILADELPHIA.**

**THE GARRETT.**

Triples Franck

Cook & Co

Fanny Rice

**LONDON.**

**PALACE.**

(On Running Order)

Court,

Fry, Frazier & Co.

Shiell's Lieut.

Barclay Gammon

Baron's

Redford & Win.

(On Running Order)

**NEW YORK.**

**HENDERSONS.**

Harry, Kris & Hyman

Bacon Bros

Kidman & Spil.

Max Barkhardt

Cole & Weber

F. A. Clements

**J. B. HYMAN.**

Mr. & Mrs. Harry Ward

Fifth Ave.

Milton & De Long

La Tambour

Gallager & Sheen

**BRIGHTON THEA.**

Mr. & Mrs. Harry Ward

Henry's Animal

**MORRISON'S.**

Carrie De M.

Joint Headliners

Howard & Karp

**DAVIES.**

Heimann Trio

Louis Stone

**HAMBURG.**

Busth & Denis

W. James Morton

School Boys & Fougieri

Will Rogers

Foleys & Dancers

Berg Brothers

CHICAGO.

**ORPHEUM.**

Mr. & Mrs. Hugh Emmison

Taylor Holmes

Cros & Josephine

Sundays

**SHOWS NEXT WEEK.**

NEW YORK.

**FOLIES BERGORE (2d week).**

"FOLIES BEROE" (New York 2d week).

"GET RICH QUICK WALKINGFORD"—Carlisle (1d week).

"GIRL OF MY DREAMS"—Hyams & Mc-Intyre (1d week).

"SPONGER STOCK."—Metropolis (1st week).

"THIS IS NEW YORK"—Florida (3d week)

"WHIRL"—Columbia (1st week).

"THE PINK LADY"—New Amsterdam (2d week)

"THE REAL TRUE"—(Huerta Crossman)

"THE RED ROSES"—Valentia (1st week).

PARIS.

**REPERTOIRE—Opera.**

*DANTE.* (Commedia—Teatro) Dir: Besso, Magic Dramatique.

*PAPA AMERICANO.* (Comedie—Lyric.—Valois Rouge.

*M. JOSEPH MA PERRILLE*—Comedie Française.

*MURAH. HALLS OPEN: Marigny, Jardin de Paris, Adoration, Alcazar, Rode, Galerie des Modes, Liaison, Colise, Scala, Bal Tabarin, Vedette City, Luna Park, Casino de Paris.***

(All other establishments closed for summer)
SHOwING THE PRICE UP.

The sharpshooting girls at Hammerstein's (Lillian Graham and Edwin Conrad) discovered their figure for this week (the third at "The Corner") to $1,000. It is the amount they received last week, while for the first seven days they exhibited themselves on the street, receiving an average of $250 per day. The manager, Mr. Beck, has received $3,000 for the figure, and Mr. Beck is considering the possibility of paying the girls $500 per week.

MISS G. MANNIX.

The Misses Graham and Conrad were persuaded that through no process of reasoning could they be dented up for $2,000 per. Their compromised at $1,000, and Willie stood for the rest. Their hands put it over for the current week, the girls stuck to the one-thousand figure for this week, with Willie still agreeable.

For next week, no one knows where the girls will land. United Booking Office offered to dispose of the show, but in this disposition to show the sharpshooters off to their townspeople. If the girls do insist upon the "K-P time," it is likely they will have to cut to $40-for-a-team, which wouldn't give K-P any of the best of it at that.

Regarding the sack-throwing and disappearing incident, Miss Graham still insists it was on the level, and that neither Mr. Hammerstein nor John Pollock (Hammerstein's press agent) knew aught of the occurrence. Miss Graham has succeeded so well in impressing her sister, Mrs. John Singleton, with the story, that Mrs. Singleton, and her mother, Little, says really did happen, and either John or Willie picked the sack over her head, then hustled her off to Poughkeepsie.

This week the two misses have concluded that they are Leroy's. Each is thinking of taking an engagement alone, the demand for their joint services being at the low water mark.

LAUER IN OPERA HOUSE.

Boston, Aug. 2.

Nothing less than the Boston Opera House for Harry Lauder and his supporting company of vaudeville players and dancers for the two matinees and nights, Oct. 20-21. He is to have an orchestra of nineteen pieces. The receipts of the house at the prices to be charged are expected to be $12,000 per week, ranging from fifty cents to $2.00, with $5,000 a performance, if the sale is up to expectations.

It is stated here that the seven weeks tour under the direction of William Morris, is to open at Philadelphia, Oct. 16, and then to play one night in Atlantic City, New Haven, Hartford and the four performances in Boston.

PETITION BECK TO STICK.

Chicago, Aug. 2.

The leading business men of Evanston, Ill., have discovered their figure for this week (the third at "The Corner") to $1,000. It is the amount they received last week, while for the first seven days they exhibited themselves on the street, receiving an average of $250 per day. The manager, Mr. Beck, has received $3,000 for the figure, and Mr. Beck is considering the possibility of paying the girls $500 per week.

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FIRST CLAIM ON "NUMBERS.

First claim on "numbers" in burlesque shows for next season are being filed. B. E. Forrester, with a show in the Eastern Wheel, has notified other managers on the Wheel that he holds copyright on a certain song which will found a number in his show. Mr. Forrester appears to have sent out the notice in a formal way, to avoid complications.

"Alexander's Rag Time Band" is a song that probably not over fifty out of the seventy odd burlesque shows will use next season. However, Gordon & North, managers of "The Merry Whirl," where "Alex" is a strong card, has asked the Eastern Wheel managers to please let it alone. The "Merry Whirl" has made the piece a production feature of the show. Hurtig & Beamon first used the popular "ras" in their "Bowery Burlesques" when at the Columbia, Chicago, early in the summer.

To a Variety representative Sam A. Scribner stated the Columbia Amusement Co. had no power to direct what numbers any managers should employ, nor could the censor Committee take that duty upon themselves.

TACKS ON ROCHESTER.

The Western Wheel attractions will play Cook's Opera House, Rochester, this season on a $1,500 weekly guarantee, Stanley Stop, the manager of the house, getting each show for a full week's stand.

The Empire Co. closed the Rochester deal this week, but the People's theatre matter in Philadelphia is still laughing fire, though something definite will develop by the first of the week.

$7,400 WEEK FOR "WHIRL.

"The Merry Whirl" at the Columbia had another big week ending last Saturday night when the receipts for this week totalled $7,400. The week was the most successful in the history of the show, the manager's profit being $2,000.

During the several tryouts of new principals were held. When the regular season starts there will be a new cast of principals, with the exception of the stars, Morton and Moore.

BURLESQUE FOR SUN HOUSES.

Gus Sun, who was in town this week, has signed for the Warne burlesque company, which number of 45-minute burlesques to be produced for his houses. The companies for the presentation of the laugh-making pieces will consist of ten people. There will be four principals and 124 girls.

Mr. Sun has completed arrangements with Hurtig & Beamon for a number of afterpieces that have seen service on the Eastern Burlesque Wheel with the plan of presenting these burlesques for a likely comedian, who can double in the role of producing stage manager.

M. MANNIST IN HATS.

Montreal, Aug. 2.

Up in Peterborough, Ontario, is Milton Mannist, once of burlesque, but now thoroughly enthused over the manufacturing proposition Mr. Mannist has placed before the local Board of Trade. He has the Board going also.

Mr. Mannist wants to manufacture hats in Peterborough. Somebody slipped him some dope about Canada importing over $3,000,000 worth of hats annually, with the Dominion possessing over three hat factories. "That's my cue," said Milton, as he made a slide for Peterborough. If all breaks well, said Milton, he will bag the show business for good and all.

When in New York, Mr. Mannist used to tell Weber & Rush how to run their business. The firm made money, too, while Mr. Mannist was with them, although they had got along right apparently before he broke in.

THEATRE SITE SOLD.

Newark, Aug. 2.

There is a rumor in the circles that the site on Market street, opposite the P. R. R. station, looked upon favorably as a location for an Eastern Wheel Burlesque house to succeed Mr. Brown's, which has been purchased by a syndicate of independent theatrical men.

Nothing has been learned as to the identity or plans of the purchasers. It is understood a large theatre is to be erected, to be run by independent legitimate attractions.

NO MORE BAKER STOCK.

Portland, Ore., Aug. 2.

George Baker will not have a stock company here this winter, but has been arranged that all attractions booked for the Bangor will play the Baker. The Bangor will remain dark for an indefinite period.
NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance Around New York
Ruth St. Denis (New Act, Hammerstein's.)
Sherman, Kranz and Hyman, Ham- merstein's.
F. A. Pleasure, Hammerstein's.
Gaston and Reid, Henderson's.
Max Burkhard, Henderson's.
Hayne Bros., Henderson's.

Valerie Bergere and Co. (8.)
"The Belle of New York.
19 Mins.; Three (special Setting.)
Fifth Avenue.

Edgar Allan Woolf has supplied Miss Bergere with a very light theme—so much so as to be almost backhanded and commonplace. And yet, in spite of the threadbare topic he selected, it is so well written and played that "She Wasted Affection" will more than likely be accepted. Formerly of the Strand opera Tuesday night, that is, in the matter of laughs and drama it is in no question of its success. A disinterested, wise-toot to the extent of her husband's art, writes several letters, one to her husband saying she has gone out on some pretext or other and another to a bachelor saying she will visit him at his rooms that evening. She goes to the bachelor's apartment, meets her servant and learns that he has gone out. While developing the plot to the maid (formerly in her employ), the husband drops in, explaining that it was a business call. In the first letter written letters in the wrong envelopes, but her husband has not yet been home. Then ensues a series of comedy scenes in which she endeavors to communicate to the maid her desire for the latter to rush to her house and capture the letter, before husband has an opportunity to read the apparently incriminating missive. During the action a special delivery letter to the bachelor is delivered with a false and fake letters, and she insists that it is a wife's handwriting. She insists that he read it. There is disclosed a missive to the woman's milliner. Meanwhile the maid has rushed to the house of the wife and shown that hubby had really received the incriminating letter. When he develops a sufficient amount of indignation at her deception wife is happy in the thought that he really and truly loves. The curtain descends to the music of "All That I Ask is Love." Miss Bergere never did better work, and her two supporting people, Herbert Warren and Uille Akerstrom, are excellent. It plays here—very much better—than it sounds.

Grace DuBois.
Singer.
7 Mins.; One.
American Roof.

This is a fairly good voice, some of the mannerisms of Ray Cox, and three numbers. What she needs most is some one to give her a little coaching in stage business. She can do a "raggy" number with the suggestion of "bear" dance that goes over in good style. Her voice however is more suited to the rendering of semi-classical ballads.

Fred.

VARIETY

NEW SHOWS NEXT WEEK
Initial Presentation of Legitimate Attractions in New York, Inscrits.
"Girl of My Dreams,""The Real Thing," Maxine Elliott's (Aug. 10.)

The Marquards.
Songs and Dance.
11 Mins.; Four (Parlor.)
Folies Bergere, New York.

The Marquards are a foreign couple, probably German, although singing in French and speaking in English. They are their first appearance in New York and hold the honors of being the first to open for the Folies Bergere show, the act played for a week at Shea's, Boston, during the Folies summer intermission of three weeks. A man and woman make up the team. As an eccentric comedian, grossly made up, the man derives little comedy from great efforts at strained mugging. The woman is merely a straight singer, and dancing assistant to him. They come to the Folies Bergere show, and, on saving the turn, it is very much the idea of the Folies for the act to save the turn. While dancing about the stage, set as a parlor, they break by topping over the woman's chair, including by both diving into the end of a rug and then pulling up a foot stool, quickly winding themselves out of sight in it. The shortness of the turn is the second point in its favor, and that, with the roiling finish, might make it a hit in an early show, for the big time.

Burnell.
Skeetish.
19 Mins.; Two.
American Roof.

Burnell has a turn that is ideal for an early position on a "small time" bill. He works fast and gets his work over the footlights. He makes a mistake or two in the mugging, but is presumed in sketching a kind applause portrait of George Washington. The interest drops while he is working on this picture.

Baggaanz Brothers.
Bar Gymnasts.
8 Mins.; Four.
American Roof.

These "brothers" present a laughable comedy bar turn that winds up with a burlesque wrestling act. This is much to the liking of the "small time" audiences. Closing the show they managed to hold the bigger part of the house in.

Roeder and Lester.
Gymnasts.
8 Mins.; Full Stage.
Fifth Avenue.

This act comprises a man and woman, in a ring and trapeze act very much along the lines of those seen hereabouts for the past few years. The finish is a small bid for sensation- alism, in that the woman hangs head down from the trapeze, in the man by a leather strap held in her teeth. The man has the other end of the thong in his teeth. He prouounces a number of times. The act is very neat in appearance. It will do for an opening turn in the big houses that remain open during the summer days.

Mark.

Fred.

The Original Kids (2).
Singing and Talking.
18 Mins.; One.
Why the "original"? This team, a man and woman, should pick out another name. The man does an ec- centric type, while the woman offers "expressive" type of acting. There is an in- dulgent talk, which doesn't amount to much, the girl in pajama attire sings "Sleepy Head." The man renders "Girls, Girls, Girls." After an exchange of patter and a few daffy- ness, "Hold Me a Little Closer," etc. The act is giving satisfaction on the "small time."
William Gill and Co., (33).

Comedy Sketch.
18 Mins.; Four. 
American Roof.
A comedy plotlet built entirely for laughing purposes. Judging from the manner received at the American Monday night, it is successful. Hubby likes to flirt, fight and souse. On his way home in the Subway, he sees a girl and tries to talk to her. She swangs on him and has him arrested. He gets off, has a couple of drinks and arrives home at 9 P.M. Wify has been waiting dinner. She upbraids him. He refers to her the occurrence of the evening, but she believes him not. Finally he decides to go out into the garden and dig worms. A few seconds later wify's old school chum from York arrives, and tells her adventures in finding the residence of her friend. Relates how she had to beat up a man in the Subway, and veris the tale told by the delinquent husband. As the women are about to return, hub comes down the stairs from the apartment above, where he has been playing cards. He is mistaken for a burglar. To square it all, he pretends to commit suicide, and is forgiven. 

Fred.

Jeronm and Walker.
Singling and Talking.
11 Mins.; One.
American Roof.
Two young women present a comedy singing and talking turn, suitable for "small time" of the lesser calibre. One works strictly, while the other comedi. The construction of a song by the two, a bit of talk, a solo, some more talk, and a duet number at the finish, all loosely strung together. 

Karl Cook.
Songs.
19 Mins.; One. 
Cook, in blackface, does an impersonation of Bert Williams, lasting over half the time he is on the stage. Cook will have to watch some more clever people before he will have a real act. 

Fred.

De Baisy and "Jap." 
14 Mins.; Four.
Lincoln Square.
This turn will fit in the opening spot on the "small-time" bills. The man, dressed in plainman costume, puts a bull terrier through a routine of tricks, that ranges from balancing on a glass of water on his nose to "laying dead" on the floor. The act seemed to please in spots. 

Fred.

Salter and Sadee.
Comedy Skit.
14 Mins.; Four.
Lincoln Square.
The woman does the "straight," while the man does a female impersonation. 

Fred.

Jules Von Tilzer showed up on Broadway Monday, for the first return in a long time. Jules has been educating the westerners to his brothers' (1A) will. Miss Von Tilzer will remain around the town for about five weeks, and then fade once again for Chicago.

VARIETY

Waltz. 
Violinist. 
11 Mins.; One. 
Henderson's. 

And this is still another. The "rag" violinist has broken up a few bands and orchestras around the country. Wally is coming into vaudeville just a trifle late. He has a "rag" named after him, an idea quite old in该地区. He has three selections, and another for an encore that wasn't, measured by the applause received Monday night. Wally went very well in just one spot in his act. That was the only way he played one strain of "Glow Worm," lasting about a half minute. He lacks the style and personality of others who have managed to get along with a fiddle. Dozens years ago, this trio ran than the smaller time. He has a novelty, changing violins with one of the bunch in the orchestra, before playing anymore. There may be a reason for this, but it's pretty deep. 

Joss.

O'Donnell and Franey.
Songs.
11 Mins.; One. 

This sister act has been the "Alexander Rag" outfit that is being passed around by the publishers of the song. It consists of a set of big uniforms and some zozos. The zozos and uniforms are worn by men, and they march around with the audience with the two girls in the lead. The same thing is being done in nearly all the operas, and singers are part of the program. The "small-time" audience, however, was treated to a new one, for they more than liked it. Outside of this number, the girls attempt to sing popular songs, with shocking results. One of the girls sung "When I'm Alone I'm Lonesome." Only the pictures following stopped a tryout for the title. 

Joss.

Lewis and Pearson.
Singling and Talking.
12 Mins.
Lincoln Square.
Lewis is a "dutch" comedian, who was with Gus Hill's "Vanity Fair" last season. Pearson was the "straight" with the Merry Whirl for a period. The two have an act that in spots is almost good enough for the better time, but when the act is weighed as a whole, it does not qualify for the big houses. Lewis should cut his hammerstring song, which is good enough in the burlesque houses, but it won't do now. The opening of the act with the comedian in the orchestra pit contains comedy enough, but should not be dragged out to the present length. The best portion of the turn is the burlesque of "Desperate Desmond," used to close. 

Fred.

Buckley, Martin and Co., (1).
Comedy Playback.
18 Mins.; Four. 

Presenting a playlet, or rather afterpiece popular in the variations of a well known comic through a routine of slapstick stuff that will draw laughs on the smaller time. 

Fred.

OUT OF TOWN

Al. B. White and the "Four Melody Mails."
Pianos and Songs.
14 Mins.; Full Stage.
Young's Pier, Atlantic City. 
Al. B. White, late of Taylor, Krants and White, is the feature in this new act. The "Melody Mails" are the Misses Nellie Woods, Benzier, Dale and Morriss. The "mails" are seated at four pianos throughout, playing the arrangements for White's songs with their several melodies of their own. White is a clever singer, with a dandy voice, and put over his numbers in capital style. The girls did very well. Mike Woods is particularly clever. The act was liked immensely, taking four curtains, Monday. It should prove capital entertainment. 

I. B. Pulaski.

OBITUARY

Whiting Allen died at the Sherman House, Chicago, last Friday, of heart failure. His age was 65, and the fatal attack was in the windy city promoting publicity for the new Kinemacolor coronation pictures. Allen was one of the best known press agents and newspaper men in the United States. He has occupied almost every position in newspapersdom, and his talents were always in demand as advance representative for all kinds of amusements, from grand opera to circus. Two seasons ago he was the press representative for the Metropolitan Grand Opera Company. He had occupied similar positions with Barnum & Bailey, the Ringlings, and Seidl-Forepaugh. The decomposed ranked in reputation with such stars in the press agency field as "Tony" Hamilton and Major Burke.

Chicago, Aug. 2. 

Bernard Meyers, 79 years old, father of Adolph Meyers, the Chicago agent, died of heart failure, Aug. 1. He had lived here fifty years. A world traveler, he was the oldest, H. B. Meyer being editor and proprietor of Pure Food Journal. The deceased left Germany with the famous "forty-niners." 

Hubert Williams Meers, father of the Meers Sisters, died at Villagefrance, France, June 13, at the age of 67. A widow (Adele Newsome) survives. She is the eldest daughter of James Newsome. The deceased was a world renowned circus performer, and the father of seven daughters, all equestriennes.

E. H. Edwards died in the Haferhill, Mass., Hospital, last week. He had appeared in "The Country Girl," "His Honor, The Mayor," and "Marriage a la Mode." The deceased was tryed in New England states, playing in parks with "The Two Johns" company. The remains were taken to Vickersburg, Miss., for burial. A mother, sister and three brothers survive.

Ada Delroy died two weeks ago in Melbourne, A leading serpentine dancer some years ago. Miss Delroy was, in addition, one of the most veritable comedians here over.

HERE'S BILLY GOULD

By WILLIAM GOULD.
Haines Falls, N. Y., July 31.
This is a great mountain resort. All of the natives are doing well. (Emphasis "doing").

The natives are very obliging also. For instance, I asked an 80-year-old lady native, where could I get a buggy to take me to the Kastersall House. The dear old lady walked a half mile out of her way to show me a good lilley stable.

The lively man was a real bandit. He held me up for $5. I had been informed that the right price was $2.50. But it was real nice of the dear old lady, wasn't it?

Yes. The dear old lady was the lively man's mother.

I heard two natives talking about the good time they had in the city last 4th of July. When they said "the city," I thought they referred to New York City, but they meant Kingston.

Caddies, Mahsles, Kniphobls, Midrons, Brassies, Buns, Jack Rabbits, and a sewing machine man. No, this is not swearing, nor a code, either. Just learning to talk in Golf.

Some friends and I motored over to Hunter the other evening. Accidently we found a theatre. We inquired at the box office what was the entertainment. The boy replied vaudeville. We went inside, Thomaszefsky and a Hebrew stock company were playing a drama in Yiddish. I had to pretend to the party that I understood Hebrew. Then they asked me to translate the play for them. I did. I told them the plot of "The Deep Purple," and got away with it.

Robinson Bros. "Uncle Tom's Cabin" here last Thursday. They gave a parade with the three blood hounds in a cage. Eva, Toppy, and the very funny Marks rode in separate tableau wagons.

No one here believes I am an actor. Same thing goes for New York City.

A man who tried to burn his own house down, on being caught, said that he was insane. He pleaded, "Nut" Guilty. (Care for it?)

I stayed up until almost nine o'clock the other night and I wasn't the least bit sleepy. Bon soir.

Sydney, Australia, June 26.

Ned Corleone, at one time the best liked character actor in Australia, died recently, aged 46, after an operation in Sydney.

Masapeut, Long Island, Aug. 2.

Charles King, a vaudevilleian, committed suicide here last Friday morning by firing a 32-calibre bullet through his right temple. He had not worked for two months and had no future bookings. Some seven months ago he was married to a daughter of Mrs. John Frederick, of this town.
FOLIES' BERGERE.

CABARET.

The American instigator of the "Cabaret" and took the winter start Monday night, following the first show at the Folies Bergeres. Excepting Grace La Rue, in the role of "Gaby," no important changes have occurred among the principals in the two revues, "Gaby" and "Hell." Miss La Rue replaced Ethel Levey before the house closed down for three weeks.

A few new faces are in the Cabaret portion of the performance, although that, in the main, is the same. A light crowd was present at its opening day evening. It was warm, although the interior of the Folies is so prettily inviting, that, with the artificial cooling plant, does much to make one forget humidity.

Including James J. Morton, who announces, and Marcel's girls, who pose, there are eight acts in the program. The show costs around $2,500. While this is not a "Gaby" class act, it is, however, three American acts Monday evening were the real hits. One of the two acts hasn't been played steadily for a year. The other has been called a "riot" whenever appearing. A foreign turn looked to be far results nearly flopped, while another barely passed. It's in the picking, however. Whether the acts are domestic or foreign, it will all rest in the selection.

This week's "rags" is the Cabaret's star. Two of the acts use "Alexander," and the big finishing number is a "Grizzly" dance. One girl played "Alexander" on the violin. The other act sang it. "Alexander" is a hot old rag, but it is apt to never grow old, for the reason that no two singers have done it. Irving Berlin is some little ragger, and when he wrote "Alexander," Irving built himself a monument at the same time.

Mr. Morton is still ad libbing his announcements, fighting for itself, the orchestra and the audience. James J. is thoroughly at home, and a big card for the house. Mlle. Milic De Beryl is also here, and is being well played up. Mlle. De Beryl rests upon her looks. They are enough, to be favored, a woman 25,000 diamond necklace, with a rock in the center that Looks like a headlight, under the lights. The act has been with the Cabaret since it opened. They like her for the little clothes she wears. Marcel's posers in the niches have even less, but they are farther back. A couple of other turns appeared.

The Marguard, Petrao, (Muriel Harding), and "Folies Bergeres Dancers," New Acts.

VARIETY.

HENDERSON'S.

If one would want to break up the show it would be at Henderson's, for all one would have to do would be to steal the piano used on the stage. Out of the first six acts appearing on the bill, three use a piano. And the piano always takes the same, every time it comes back. The show was rather slow in starting, but toward the finish, things were enlivened by the larger attractions.

Jorton Walton, and Ben Welch, both appearing late in the program, held the show away from a flop at the finish. The Walker act was given a great reception, both at the "Whitey" and "Gaby." It is in good smooth shape now. The unannounced impersonation the principal did of her late husband was immediately recognized and called for the big applause of the evening.

Ben Welch next to closing had them all his friends soon after commencing. Herman and Rice opened the show. The clown in the act could clean the "Whitey" act to close. They had more laughs in a nearer get-up. Clair and West sing and dance. One fellow plays the piano. The act makes a good one for the early spot in the bill. The act at the Folies is "La Belle Lillith stands still and is fitted into stereotype views. Lillith didn't create much excitement until she got down to the finish with herself attractive and covered with American flags.

The Grazers had things their own way after the boy did his toe-dance in the girl make-up. This boy certainly can dance. It is always more prominent in vaudeville if an act were framed up where he would be given enough time due a principal in the act. At present, there isn't enough of this boy.

Al and Furnie Stedman, "No. 6," was the first act to get the crowd laughing. The Henderson audience liked the way Al Stedman acted. He really thinks it is a hard working girl, who has very good ideas of how to be funny, and also knows how to deliver a song. Jewel's Manknikus, always a sure fire act, was worked swiftly and did very well.

John Neff and Carrie Starr turned out to be good laugh getters. The telling of two "gags" might be dropped. Outside of the acts, the travesty musical act provided very good fun.

Byers and Herman in "The Clown's Dream" closed the show. No one left until they had finished. Wainman (New Acts).

AMERICAN ROOF.

Monday night was a busy one atop the American Roof, the capacity early, with an audience highly appreciative. They demonstrated their approval so enthusiastically that on several occasions the show was brought to a complete standstill.

The show itself was not well balanced, the first part being so strong that the second portion fell down considerably. Aside from that section of the show was the Elks' parade pictures, used to close. A greater portion of the comedy resulted from the manner in which it was presented. The audience was in good mood from the beginning and enjoyed the "Whitey" rather well, but it was a bit too much for Mr. Rolfe, the foreman. They were not altogether pleased with the last offering, but did not express any decided dissatisfaction.

The opening spot the male half of Dotson and Lucas doing a "singer," under the billing of Dotson, The show is a "珞" to bring results, but his dancing was a big applause winner. The "silent" turn will answer on the "small time." The "No. 2" location was held down by Green and Walker. (New Acts), "a sister team" that did fairly.

The next three turns caught the fancy of the house. Each received storms of applause. The sketch presented by Green and Walker (New Acts), really gave the show its start. Morris and Adler (New Acts), followed right along and stoped the show. Closing the first part Vilmos Westay "cleaned up." The foreign plan-past had a hard spot, following the riot created by the two comedians, but the moment he touched the keys, the house calmed down. "Ranabhan" was a bit of a disaster, but his humor resulted in a humorous bit in the playing of "Every Little Movement" as Sousa would have composed it and as a dead march. "Alexander's Raggtime Band" for the closing was the big winner.

After the intermission the opening was made by Burnell (New Acts) Lester and Kellett worked along with talk and songs, and with a "Caprice," tell in the "final number," the finish. Grace Du Bola (New Acts), presenting a single singing turn, did seven minutes with a couple of bows. The Braggard Brother (New Acts) were the closers.

TEDDY IS BACK.

Teddy Marks is again decorating Broadway with his person, having brought it back with him last Friday on the Maximata.

Marks came over to place Mara over on this side, and incidentally to represent Walter C. Kelly, Miss Mara is known as "The Viennese Daise." She is having a successful engagement at present in London, at the Hippodrome. Upon Mella playing in the States, she will be accompanied on the piano by M. A. Bela Laksy, who composes for her numbers.

TEEN.

Frank Evans, of the "Star & Evans, the New York agents, is in town superintending the performance of the Kiemancolor pictures at the Garrick, where the coronation film is playing. Evans is also looking out for the agency while here, and has engaged several western acts for next season.

Max Hayes, representing Jo Paice Smith, is also in Chicago. Hayes is likewise here for booking purposes. He is making the rounds in search of likely talent for the east.
BRIGHTON THEATRE.
Dive Robinson's prayer was an
awed Monday night. It didn't rain.
About the biggest crowd of the session
was entertained at his New Brighton
theater. There is no lack of comedy down there. This week's show is one of the ten,"tunest listed for
Brighton in a long time.
The only switch from the afternoon
arrangement was placing Marie and
Billy Hart to follow the intermission,
and putting Milton and the DeLong
Sisters in third position.
Lillian Russell was the big gag. Lillie
has been in. and great credit is due
her for the success of this program.
She is handling some of that
girlish charm that made the world sit
up and take notice, but she still re
ains enough womanly attractiveness
to keep her name out in big lights.
Lillie got quite some reception.
The Five Pirlcoffs opened with their
clever juggling act. The act re
ceived more applause than any other
"opening" seen at Brighton this season.
The work of one man stands out alone.
His acrobatic agility in catching
"boomerang hats" hit Brighton right.
They made him do it over several
times. The Carberry Brothers danced
the "Hobson String" in and got a
big finish. It was a laughing festival
with Milton and the DeLong Sisters
offering "Twenty Minutes Layover at Alfa
Junction." Milton's "Rube" char
acter put over a winner. His
ministerial bit with the organ had
them holding their sides. The act is
a gigantic hit at Brighton.
The Victoria Four sang entertain
ment, following the Milton-DeLong
combination. Sheen and Gallagher scored all the way, though
they overstayed the time limit.
To a certain point the act is
up to their usual comedy, but the comedians
apparently persist in holding on too
long. At Brighton Sheen and Gal-
laguer are large favorites.
Marie and Billy Hart followed the
immersion. It was a hard spot but
they pulled the line all the way with
the Milton-DeLong combination. Sheen
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they overstayed the time limit.
To a certain point the act is
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Many and Billy Hart followed the
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laguer are large favorites.
The Indiana theatre at South Bend, Ind., will open in a musical mode through the rest of the U. S. The house will play a three-week run. It was formerly booked through the local S. C. office.

Bert Nwog opens with the A. G. Fields Minstrel next season. The show opens in one of the many Ohio towns this month.

K. Allen Warren is rehearsing "Cheese and Crackers," the A. P. Foster playlet, and will open in Chicago with the sketch sometime in August. Warren has engaged Bert Percy, a former member of "The Red Mill," and Betty Hunt, late of the Belasco Stock Co., in Los Angeles.

Marvin and Emsry will steer "The Red Mill" around the middle west next season. The cast will remain the same as last season, with the exception of Bert Percy.

The Angles Theatre Stock Co., the new venture of Col. Thompson, a renowned cowboy, has been in Philadelphia, has been visiting the city since the middle of September.

Harry Scott has returned from New York, where he was in quest of a production. Scott closed several deals while east. He will start a new show out of Chicago sometime in September.

E. K. Rice, who has been revising the light operas around Chicago's summer parks, is preparing to send out a "Pye-Fore" company through Canada next season. Rice is negotiating with one of the Elkins theatres here in September.

Fred Miller, Jr., author of "The Leaside Wake," will produce a musical of his own. Miller left the windy city for New York last week to write the book. He has been here since July.

The Grand Opera Co. at Ravinia Park closed there for the season this week. Butlins is reported to have been exceptionally good.

Tommy Toner, a youthful entertainer who has been playing in California for the past several seasons, returned to his home in Providence, R. I., this week. Toner, who is a local favourite, became attached to the staff of a local theatrical paper, and will represent the city in the east.

Delmar and Deimar have returned to Chico, Calif., to begin the tomfoolery in the middle west. The pair will be under the management of Pat Casey next season.

FOREST PARK—Harry Hartman, mgr.; J. A. C. Matthews; Tedd rivell, manager; M. J. O'Connell; W. E. Wynn & Lorraine; L. W. H. Morgan; John R. Enfield; John O'Keefe; Earl Toner; John O'Keefe; Charles Toner. 

RIVELL (Col. Thompson, mgr.; agent; J. A. C. Matthews; Tedd Rivell; W. E. Wynn; Lorraine; M. J. O'Connell; W. E. Wynn & Lorraine; L. W. H. Morgan; John R. Enfield; John O'Keefe; Charles Toner. 

VAUDEVILLE (J. A. C. Matthews, agent); W. E. Wynn & Lorraine; Sam Alphonse, manager; Tedd Rivell, manager; M. J. O'Connell; W. E. Wynn & Lorraine; L. W. H. Morgan; John R. Enfield; John O'Keefe; Charles Toner. 

KODIE (Wm. Maloney, mgr.; agent; W. W. Y. M. A.); Orpheus Comedy Four; Alice Berry; DeWitt and Bailey's Band; Joe Todd's Trio. 

SURGIO PARK (W. W. Y. M. A., agent); Alpha Troupe; Paul Flores; Schar-Wheeler Trio; Klawassen Troupe; Nat Nasser Troupe. 

GRAND AMERICAN PARK (Duke Brannon, mgr.; agent; Earl C. Col.; Rondas Trio; Bennett Slaters; Washington Co.; W. C. King; Malaby; The Creations). 

SAN FRANCISCO

By J. E. McClellan.

VARIETY'S San Francisco Office.

ORPHEUM (Martin Beck, gen. mgr.; agent), "The Dark Angel," a musical melodrama, is being presented here in its West Coast engagement. "Our Audience," an experimental show, is being presented here in its West Coast engagement. "Our Audience," an experimental show, is being presented here in its West Coast engagement. "Our Audience," an experimental show, is being presented here in its West Coast engagement. "Our Audience," an experimental show, is being presented here in its West Coast engagement.

Ricardo Encarnacion, an operatic singer, while being operated on for some throat affection, met with a fatal accident. The doctors, while removing some swollen glands, weakened the walls of the jugular vein and the vein burst. His death was sudden. Encarnacion was one of the best known of the Bay. 

Walter Fumery and George Bond swang the Golden Gate Strip. [B. E. breaking the world's record. It is looked upon as a great feat and caused much comment.

"Tempest and Sunshine" the play that has been touring the Coast for the past six weeks, closed successfully, and is well liked by the audience. The production was well acted and directed.

M. T. M. F. M. M. M. F. (L. B. Block, mgr.; agent) has been in the market for new pictures. M. T. M. F. M. M. F. (L. B. Block, mgr.; agent) has been in the market for new pictures.

The Lander Stevens Stock Company, at the McDonough theatre, has bought a new picture.

Tom Phillips, the well-known stage director, who managed the San Rafael theatre for a couple of years, and who was administratively active for Blackwell & McGregory, is now in Los Angeles, manager to Manager Brown, who has the stock at the Auditorium in that city.

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THE HARBOR OF LOVE," that we have just put into the hands of some of the best artists in vaudeville, has proven a hit—SUCH A HIT!

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The act that has never failed—East, West, North or South
ALL NEW AGAIN NEW LINES NEW BUSINESS NEW SITUATIONS EVERYTHING NEW BUT THE CHARACTERS
5000 folks laughed and applauded daily last week at Forest Park, St. Louis

ORPHEUM, Greek (T. M. Murray, mgr., agent, Fred Mardo)—Vannette & Rich, Ray Dye, Nathan; Kimberl & Donovans; Little Kane; pictures.
DOWNSQUARE (J. E. Hancox, mgr., agent, Fred Mardo)—Langdon & Walker; Alon Wilson; Vannette & Rich, Beetle Jones; pictures.

STATE AGENCY (E. S. Gordon, mgr., agent, Fred Mardo)—Bower & Peters; pictures.

PARAGON (William Hill, mgr., agent, National)—Ellen Richards, Onthoka & Blanchard; the city; pictures.

WIRE CIRCUS (Frank Cottrell, mgr., agent, National)—Joe Peace; Harris & Wilson; Mac McHugh; Petersen & Weitzman; pictures.

OLYMPIA (Frank Woodward, mgr., agent, National)—Edward Koster; Leslie Mclnroy, Margie Liss; National; pictures.

WIREAGE (Frank Cottrell, mgr., agent, National)—La Plume Co.; pictures.

LEHIGH (Bob N. Deblieck, mgr., agent, National)—The McLane Bros.; pictures.

BARNUM & BAILEY (Bob N. Deblieck, mgr., agent, National)—The McLane Bros.; pictures.

GREAT Northern (M. A. Keating, mgr., agent, National)—Charley Keith; the city; pictures.

MAJESTIC (W. F. Faust, mgr., agent, Stieglitz & Leonard, Inc.);—Peter Donner; Barnum's Circus; Dean & Hansom; M. K. Howard; pictures.

PEOPLE'S (F. G. Nixon-Nicholson, mgr., agent, National)—George Bros.; Musical Theatre; Hamilton & Mason; Alvaree Doz; Ocean; F. G. Nixon-Nicholson; pictures.

TROUSSEAU (F. G. Nixon-Nicholson, mgr., agent, National)—George Bros.; Musical Theatre; Hamilton & Mason; Alvaree Doz; Ocean; pictures.

FAIRFIELD (C. H. H. H. C. W. A. M., A. N. M., Band; Patton; pictures.

ALEXANDER (George Alexander, mgr., agent, National)—George Bros.; Musical Theatre; Hamilton & Mason; Alvaree Doz; Ocean; pictures.

QUEEN (Cowan's Sons, mgr., agent, National)—C. H. H. C. W. A. M., A. N. M., Band; Patton; pictures.

FAIRCHILD (Carl Blangie, mgr., agent, National)—George Bros.; Musical Theatre; Hamilton & Mason; Alvaree Doz; Ocean; pictures.

BEEHIVE (George McCall, mgr., agent, National)—George Bros.; Musical Theatre; Hamilton & Mason; Alvaree Doz; Ocean; pictures.

FAY'S (S. C. Fay, mgr., agent, National)—George Bros.; Musical Theatre; Hamilton & Mason; Alvaree Doz; Ocean; pictures.

BROADWAY (George McCall, mgr., agent, National)—George Bros.; Musical Theatre; Hamilton & Mason; Alvaree Doz; Ocean; pictures.

BURLINGTON (Cowan's Sons, mgr., agent, National)—George Bros.; Musical Theatre; Hamilton & Mason; Alvaree Doz; Ocean; pictures.

PLANTER'S (M. A. Kings, mgr., agent, National)—George Bros.; Musical Theatre; Hamilton & Mason; Alvaree Doz; Ocean; pictures.

THOMAS HANDERS and MILLS
ENGLAND'S FOREMOST ECCENTRIC DANCING PIANISTS

When announcing advertisements boldly mention VARIETY.
WALTER G. SHAW
"THE VIRGINIAN JUDGE"
BACK FROM THE MOST SUCCESSFUL WORLD TOUR EVER MADE BY AN AMERICAN ARTIST

THE VERDICT OF 4 CONTINENTS

AUSTRALIA
A crowd of people gathered on the waterfront to witness the departure of 'The Virginian Judge' for its world tour. The ship was decorated with flags and banners, and a large crowd gathered to wave goodbye. The performance was highly anticipated and the audience was eager to see the famous American artist perform once again.

The Virginian Judge was a popular character in the world of theatre, and his performances were known to be highly entertaining. The ship sailed smoothly and the audience was eager to see what the ship would bring on its journey. The期待 of the audience was high and they were looking forward to a fantastic performance.

CINCINNATI
The New Playhouse was filled with excited patrons waiting for the doors to open. The stage was set and the performers were ready to take the stage. The atmosphere was electric and the audience was ready to be entertained.

The first act began with a dramatic entrance and the audience was captivated. The performers were talented and the production was well-received. The audience was on the edge of their seats, eagerly waiting for the next act.

The second act was just as exciting as the first. The performers showcased their talent and the audience was left wondering what would happen next. The second act ended with a bang and the audience was left wanting more.

NEW ORLEANS
The first act of the performance was a hit with the audience. The performers were talented and the production was well-received. The audience was captivated and the atmosphere was electric.

The second act was just as impressive as the first. The performers showcased their talent and the audience was left wondering what would happen next. The second act ended with a bang and the audience was left wanting more.

The third act was the highlight of the performance. The performers were talented and the production was well-received. The audience was captivated and the atmosphere was electric.

The fourth act was just as exciting as the previous acts. The performers showcased their talent and the audience was left wondering what would happen next. The fourth act ended with a bang and the audience was left wanting more.

The Virginian Judge tour was a success and the audience was left wanting more. The performers were talented and the production was well-received. The audience was captivated and the atmosphere was electric.

The performers were talented and the production was well-received. The audience was captivated and the atmosphere was electric.

The Virginian Judge tour was a success and the audience was left wanting more.

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JUST 4 FEATURES ON THIS BILL
BUT THEY'RE ALL ELECTRIC HEADLINERS

I'LL GO WITH YOU TO THE END OF THE WORLD AND THEN TO THE WORLD BEYOND

Our magnificent high class billed, by H. Sylvester Kroese and K. Goodell. A bigger hit than "Thousand Livres!"

Special feature with McKenzie & Shannon, Reaves & Buchanan, Virginia Wilson, etc.

Sung by THE GREAT

HARRY COOPER

MISSISSIPPI PIPPIN

The best Child Song in twenty years! The feature number with Harry Cooper, formerly of the Appeal in his simplicity. The music is great. Close Harmony. New Chords. River Phase & Syracuse.

The public had to sit up and take notice of this crackerjack Rag Novelty! After you've tried the hundred or more imitations on the market, then send for the real "Dip" song that gets every audience "Dippy."—The Mississippi Dip hit.

I LIKE THE HAT

AND I LIKE THE GIRL THAT'S IN IT

By MARTIN C. BRENNAN

SYDNEY, June 14.

TIVOLI.—No starting features. Headline honors go to Frances & Alfred, comedy jugglers who do a great comic ventriloquism act. After three years, returns a favorite. The Australian equivalents, something new, but not startling. Others are Della, wire walker; Fred Simmons, knife thrower; and Vera, chatter; Geoffrey James, shooting minstrel; and the Paragon, Rev. D. E. and Family, fortune tellers, and others.

Anita Daza and her monkeys are the big features at the National, very good. Hughes & Price, music jugglers and acrobats; carry a comedian who has two great weak spots—a man and a monkey. Overhauls: Frank York; Lenton Trio, and others. Musical Cardinals will add big attraction.

The Royal Comedy Company, (Melbourne.)—Lambert, headline here, impersonations of great composers, big hit; Rolchen's Dogs, good; Miss Skye's Charmer, pianist; Black & White, acrobats; All Hall, American minstrel, all of which are doing good business. Melbourne Gaslights is now featuring Delay Harris, big hits; Alex, Hassan, magician; Smith alone, dancers, and Tillips. Tom Brennan, of the National, is now manager here.

H. B. Irving, a son of the late Sir Henry, commenced his Australian season at Sir Henry's theatre, Sydney, Saturday. Thanks to splendid pubic subscription, the opening performance was witnessed by a tremendous crowd, whilst many hundreds were unable to gain admittance. H. B. is a striking replica of his famous father possessing much of the latter's remarkable personality. His interpretation of "Hamlet," follows closely the scene adopted by the late Sir Henry. The success of Mr. Irving's Shakespearean season is being watched with much interest.

"The Gay Gordons," at Sydney Criterion, are attracting big audiences. This clever comic opera has a capable cast, and is, accordingly, doing well.

Ben Harney, the ragtime man at the piano, and his wife, Jessie Hale, left for Honolulu two weeks back.

Graham & Bent, the comedy couple, after an eighteen-week tour, is on the Richards circuit, will probably play America again in December. Fred Graham has some big hits registered against his name in musical comedy.

One of the newest exponents of Irish folklore is Martin Hagan, a performer known throughout Australia for thirty years or more. He has already cherished a desire to play America. He leaves for the States early next month.

Danny Ryan, a prominent feature with the Wirth Bros. circus, was urgently wired the return of George Wirth from Europe. The latter declared that the act put on by Ryan was much inferior to that booked, hence the cancellation. Ryan, a thorough foxtrotter, made no great stand. It is said that he was here twenty years ago. I cannot recall him.

"A Fool There Was" opened in Melbourne Saturday to a fee audience. Unfortunately, the audience was equally divided as to whether it was meant to be drama or farcical comedy.

The New Comic Opera Co. (J. C. Williamson's) is now playing The Redan Prisoner at Sydney Royal. Business good.

The Royal Comedy Company, is now playing The Redan Prisoner in Melbourne. Good business.

The Royal Comedy Company, is now playing The Redan Prisoner in Melbourne. Good business.

House and his band are in Melbourne and doing nicely. This is another organization which must needs be always about them. They wish to show a profitable account. The combination numbers 86.

Several new union organizations are springing up among stage hands, ticket takers, etc. The recognized houses pay good money, but the smaller shows in the latest grades which reap good returns, don't like parting with the dough.

The Brennan house in Brisbane opened a fortnight ago in opposition to the P. J. Holden's combination, which has had a monopoly of vaudeville in the northern capital for many years. Both organizations put up record bills for the week, the old firm featuring the Puter-Hartnell trio; the new act, comparatively a one-man show, went well. The Brennan people used the Puter-Hartnell trio; Headie, comedy juggler, and Archie D. Vardy. The opening week saw both houses playing to capacity, and up to now both appear to be doing well, but the sitting must break somewhat short, as many are not great for Brisbane in meltdowns. Some Tricks in the show are really of no rival show can shift him; whilst the Brennan people say that they are there for good.

The Brennan house has just settled with a new vaudeville house in Nickelodeon. That city can never hope to see two variety houses running consistently with good business, but whichever puts on the better program gains the support of the people. Brennan has the larger, Lucas will probably introduce a vaudeville product.

At His Majesty's (Brennan house), De Villiers, magician, big feature, though the support accorded him is not remarkable at present.

OTHER NEW AND Recent HITS WORTH WRITING FOR:

Soul of My Soul
When You're In Love With More Than One
You're In Love With Me
If I Had a Thousand Lives to Live
June Moon
Looking For a Nice Young Fellow
Let Me Have a Kiss Till To-morrow
Singing Me High, Swing Me Low
Don't Toss Up Love
I Love You Just As Much as I Love You
Youre Mine
The More I Live the More I Love
What a Crazy Little World That Is
I'm Getting Kind
Lonesome for My Old Kentucky Home
Night Breeze and Stars
Hymns of the Old Church Choir
I've Got the Time Place
A Mingle
Nite on the Glow-Worm Line
Secret Love, I Love You Best of All

THE MOST WONDERFUL PERFORMING DOG BEFORE THE PUBLIC

DICK

THE ONLY GENUINE WRITING DOG IN THE WORLD

JOE HESLEY, Manager

THE OCEAN CITY QUARTETTE

In "FUN ON A BATTLESHIP"

THE ONLY QUARTETTE OF ITS KIND IN VAUDEVILLE

THE ONLY QUARTETTE OF ITS KIND IN VAUDEVILLE meeting with Great Success. Singing the NOVELTY SONG HIT OF THE SEASON

THE OCEAN CITY QUARTETTE

"THE OCEAN CITY QUARTETTE"

When answering advertisements blindly mention VARIETY.
THE SARATOGA CAFE, The Genteel Bohemian Cafe of Chicago

ROY SEBREE, Manager

Now at 67 W. 44th Street

Hotel Plymouth
EUROPEAN PLAN

38th STREET, Bet. 7th & 8th Ave., NEW YORK CITY

New Fireproof Building

“NOTICE THE RATES” A room by the day with use of bath, $1.00 and $1.15 single; $1.50 and $1.75 double. A room by the day, with private bathroom attached, $2.50 and $3.00 single; $3.50 and $4.00 double. Rooms with private bath attached from $3.50 to $5.00 per week single, and from $6.50 to $10.00 double. NO HOTEL.

Every room has hot and cold running water, electric light and long-distance telephone. Restaurant a la carte. Club breakfast.

Phone, 1520 Murray Hill T. S. Nott, Mgr.

LEONARD HICKS
GEO. F. ROBERTS, Ass't Manager
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HOTEL GRANT

In HARRISBURG, Pa.

STOP AT

“THE ALLEN”
229 NORTH SECOND STREET

All Outside Rooms. GOOD CLEAN BEDS, Steam Heat, Bath, Excellent Table. HOME COOKING. Hotel Service.


One Block from Orpheum; three from Maleast and other theatres.

Phone 1424 L.

Winchester Hotel
“THE ACTORS HOME.”
San Francisco, Cal.
Rooms—50c, to $2 a day, $25 to $5 per week, 404 Rooms. Contiguously located, near theatres.

ROBERT & SHERRY, Prop.

Dad's Theatrical Hotel

Opposite the Walnut and Curio Theatres, Philadelphia, Pa.

When answering advertisements kindly mention VARIETY.
AT HAMMERSTEIN'S NEXT WEEK (AUG. 7)
5 ORIGINAL 5
ROSFOES
MANAGERS AND AGENTS ARE REQUESTED TO LOOK OVER EUROPES GREATEST JUGGLING SENSATION

THE GEORGIA TRIO
ALBERT—EVANS—ZELL

JACOB rehearsed in Chicago, July 26, 1911. The public is hereby notified that John Dickey, of Oklahoma City, Oklahoma, shall be the Agent and Representative of the Western Vaudeville Managers’ Ass’n. of Chicago. The Western Vaudeville Managers’ Association of Chicago desires to inform the public that said John Dickey is its agent, but is not connected with it in any capacity whatsoever, and at no time had authority to enter into any contracts with any person to bind the Western Vaudeville Managers Association; and all persons are hereby notified that the Western Vaudeville Managers Association will not be responsible for any contracts made in his name by John Dickey, or any person under him.

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A Good Dentist
gives the very blood of his veins to his patients, and
so, there is no professional work harder on body and
brain than dentistry, so it is indeed
criminal to slight his hours of skull
toil by continuing the neglect of your

Did he not urge upon you the use of a
standard dentifrice? Perhaps he recom-

SOZONDONT

We have 20,000 unsolicited letters
from dentists in all parts of the
world with words of highest praise
for SOZONDONT. It is the great-
ness of person, the preservatives,
absorbing properties of the tooth, diffusing it
into the minutest crevices, it produc-
its and for hours after use,

leaves a sensation of cleanliness
in the mouth.

SOZONDONT TOOTHPASTE

and SOZONDONT TOOTH PASTE

are supreme in their class as bur-

nishers of the enamel of the teeth.

No grit, no acid.

Your druggist keeps them.
RAWSON and CLARE

IN "KIDS OF YESTERDAY" (A delightful story of youth)

Begin a return tour of Smith-Rose-Marvin circuit Sept. 3.

Exclusive Management, CHRISTO BROWN.

THE FIVE:

BAN-JOPIENDS

Singers, Dancers and EXPERTS on the Banjo


CHAR. GROSHAM, Mgr.

LA BELLA SERRANITI

The Spanish Twirler in NOVELTY DANCES

A New Act now making good on the Pacific Coast

Direction

BERT LEVEY

HAMBRECHT AND SPILLAGE

(Formerly Kramer and Scheck)

SENSATIONAL ATHLETES

BERNARD BURKE, Exclusive Manager

BOOKED SOLID, ORPHEUM CIRCUIT

RAWSON and CLARE

"The Union Label," on Pantages' Circuit, and opened this week in Calgary.

After a week of bad weather, the Loew closed its doors as a picture house.

SHEFFER, L.A.

MAJESTIC (T. M. Moos, mgr.; agent, Hedke); rehearsal Sunday 12-8.


PALACE (J. H. Rewald).—Business good. DREAMLAND (Joe Brown).—Business fair. MUSEE (R. S. Ayers).—Excellent business.

HOWARD T. DIMICK.

SOUTHERN, I.N.

MAJESTIC (Shirley & Coleman Co., mgr.; agent, Hedke); rehearsal Sunday 12-8.


PALACE (J. H. Rewald).—Business good. DREAMLAND (Joe Brown).—Business fair. MUSEE (R. S. Ayers).—Excellent business.

HOWARD T. DIMICK.

TORONTO, ONT.

SHEA'S (J. Red, mgr.);—Wm. Courtrigh & Co. in "Tessie," hit; Marvelous Miller, Joe Sten, Friday; John R. Bonsal, sensational; Jonea & Deeply, good; Ethel MacQueen, efficient. When Brown Bros., played.

MAJESTIC (Peter F. Griffin, mgr.);—Great Hayos, managed by John J. Corrigan, and G. H. Ross; Kings, hit; Jollie, good.—at attendance.

STAR (Dan F. Pierce, mgr.);—"Gay World," opened the season. Show MARIBROOK BEACH (Geo. H. W. Moore);—Four Bards, The Ithaca; Zeno, Jensen & Zeno; 6th Regiment Band of Buffalo.

HOLMS POINT (L. Solman, mgr.);—Emmets Prize Band of England.

ROYAL ALEXANDRA (L. Solman, mgr.);—Box.

NOTE: Dave Stewart, a popular all-time of the Griffin Circuit, leaves for a vacation this week.

HARTLEY

WILMINGTON, DEL.

GRAND (Harvis Ames Co., mgrs.);—Rare. BEALE (J. H. Rewald, mgr.);—Farrin, good. SHELLFLOT PARK (James Henry, mgr.);—Lambert, Bob; Thorne; Fred Pugh; Lloyd; Beals Raymond.

HARROD (G. H. Reed & Co., mgr.);—Box.

R. D. BURTON.

WOONSOCKET, R. I.

OPERA HOUSE (Geo. R. Donovan, mgr.);—Lutz Bros. & Co. excellent; Fred Bournli, Harry Ford, excellent; Business good.

BOLIO (Geo. H. Reed & Co., mgr.);—"The Man of the Year," Aug. 29.

ALLARD.

The Original

KICHI ASAKI

Japanese Skatrical Artist, assisted by
HANA

THE NEW "CLASSY" ACT --- That's Making Them Sit Up and Take Notice!

JAMES McCOMBER and IRVING ELEANOR

DIRECTIONS OF IRVING COOPER FEATURING WILL ROSSITER'S

"LET'S MAKE LOVE WHILE THE MOON SHINES"

direction: pat casey

When answering advertisements kindly mention VARIETY.
THE PRINCIPAL AMUSEMENT CO.

PRESENTING THE FOLLOWING VAUDEVILLE PRODUCTIONS

JAMES O'NEILL AND CO.
In SHAKESPEARE'S QUARREL SCENE FROM "JULIUS CAESAR"

MR. WINFIELD DOUGLAS
And the TERRY GIRLS

CHARLES A. DEAN, Treasurer

HARRY TATE'S CO.
FISHING & MOTORS

VARIETY ARTISTS' ROUTES
FOR WEEK AUGUST 7
WHEN NOT OTHERWISE INDICATED

The routes are given from AUG. 6 to AUG. 13.

Bessie Wynn
IN VAUDEVILLE

Mlle. Dazie

Next Week (Aug. 7), Morrisons, Rockaway Beach.
Personal Direction JENIE JACOB.

BERT FOX AND CLAIR

These Two Daring Boys
Some Shooting Act
Will sail August 2nd for Honolulu
Scored bigger than ever at EMPRESS Theatre, San Francisco.

WOULD LIKE TO HEAR FROM EASTERN AGENTS
Care VARIETY, San Francisco.

Franklin and Wilson
Supported by FRANK R. RUSSELL
In "A CLUBWOMAN?"

ALWAYS A "BIG HIT" ON THE BIG TIME—And always working

Jimmie Lucas
PUTTING 'EM UNDER THE BEATS
"WHEN I WOKE UP THIS MORNING"

When inserting advertisements kindly mention VARIETY.
Vaudeville Headliners and Good Standard Acts
If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER, GARRICK THEATRE, WILMINGTON, DEL. Can close Saturday night and make any city east of Chicago to open Monday night.

Hammerstein's
AMERICA'S MOST FAMOUS VARIETY THEATRE
OPEN THE YEAR AROUND.

La Cinematografia Italiana
IN ITALY'S LEADING PAPER FOR THE Animated Picture and Phonograph Business PUBLISHED POSTHUMOUSLY.
62-64 large pages 5 shillings per annum ($1.00) Editions: in Italian, French, English, L'Amico I Fabbr. 13 Via Aricacea, Torino, Italy.

BORNHAUP INTERNATIONAL ARTIST. 15 Galerie De Bois, Brussels.

VAUDEVILLE ACTS
PROMOTED PRODUCT MANAGED
105 W. Monroe St., CHICAGO
(Suite 462) Phone: Randolph 7182.

Lawrence Pete & Morton Dorothy
Leo Rob
Marion Trio (SF) & Thompson (C)
Mary Joseph & Lewis Ethel (SF)
Mervyn W
Lewis Carl
Millman Three
Lorraine Evelyn

O'Donnell Chas
Marion & Pearson
Marcia Sabo (C)
Marline Gabriel
Merris Elizabeth
Muelley Neil
McKee & Shad
McMillan Violet
Meirin Enrico
Malone Steve (C)
Merritt Hall
Meyer A
Mondreau Harvey
Montgomery B & Rose
Morris Mike
Morell & Bol
Morlock Alice

Salamme E
Ramspeck Guy
Burrenita La Belle (SF)
Sharp & Wilkes
Shattuck, Truly
Sherman De Forest (C)
Smock Great (SF)
Snook Great (C)
Squire John (SF)
Stacey Delia (C)
Stanton Val (P)

Story Musical (C)
Sully B (C)

T.

Texico
Theo's Dandies (1)
Tschorn Steven
Tyler

Van Voven (C)

Vann Jack (SF)

Vonstein

Wade, John P
Walls Grace
Walker Jack
Walker Ernie

Warb T
Watts Fred

Webber Chas

Welch & Martin

Wesley & Jones

Wheeler T C (P)

Whitaker Arnold

Widio & Ambella

Windsor, P

Williams & Gordon

Willing Bonney

Wilson Knoss (C)

Wilson Grace

Wilson Ellis (C)

Wynn Ed
It isn't the name that makes the act—
It's the act that makes the name.

THE KING OF IRELAND
JAMES B. DONOVAN
and
RENAHLD
QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser. King C. C.

Gavin and Platter
The Peaches
Presenting "Traveling A La Carte"
Gros. Wolford Bar.
(Ms. 1 Hawthorne Ave., Clifton, N. J.)

THE ORIGINAL
WILL LACEY
Cycling Comedian
"LISTEN TO ME"
A deep thinker (in any line of thought) can avoid being termed a fanatic or a lunatic many times by expressing his thought—only to people of an unlimited understanding.

Harold A. London. Manager.
Established, 1922. Direction: Jo Paige Smith.
Week at the Orpheum, San Francisco.

RELIABLE
AS PROFESSIONAL
FRANCIS X. HENNESSY
Irish Piper Scotch Piper
Violinist (Musician) Irish Step Dancer
Address: 327 Second Avenue, New York
Wants Partner, Lady or Sierra, or will join act

HALFTONES FOR
LETTERHEADS
This Week (July 31)
Hershey Park, Hershey, Pa.

Willa Holt Wakefield
IN VAUDEVILLE
Special Representative: JENIE JACOBS.

TAINEAN AND CLAXTON
When answering advertisements kindly mention VARIETY.
BIG BROADWAY SUCCESSOR TO MADISON SQUARE GARDEN

Brewster Block Disposed of to Permit of Another Large Amphitheatre for New York City.

New York is to have two huge amphitheatres, or auditoriums, or whatever one may choose to call them, to replace the present Madison Square Garden, which is shortly to be torn down.

In addition to the new structure to be built by Reginald Vanderbilt to house the annual week’s sartorial and equine exhibit, to be located over on Madison avenue in the neighborhood of the new Grand Central depot, another huge auditorium is to be immediately erected on the site of the Brewster block on Broadway, 47th to 48th street.

This enterprise is being promoted by Marcus Nathan, lessee of the Grand Central Palace. Interested with him are a Brooklyn brewer, and several capitalists. The auditorium, according to the plans drawn by architects Henry B. Herts, will have a bigger arena than the present Madison Square Garden, although the plot of ground on which the place will stand is only 203 feet on Broadway and extends west on 47th and 48th streets, a distance of only 300 feet. None of the space will be given over to the pass and concert halls as in the case of the structure in the vicinity of Madison Square park.

According to the plans there will be stores and offices on the Broadway side of the building, and the roof will have a glass covering to house a huge lake for a summer motor boat exhibit and kindred enterprises, while in the winter the lake will be frozen and used as an indoor ice skating rink. In the cellar will be a rathekeller 290 by 150 feet, which the promoters will probably conduct themselves. They have already received an offer of $75,000 a year rental for the rathekeller, which is said to be the record rental for an underground restaurant anywhere in the world.

The present Madison Square Garden box and arena seats number some 6,500. The new auditorium plans call for a seating capacity of nearly 8,500.

The ground is owned by the Sutton estate, which leases the bare site without any improvements to the company promoted by Mr. Nathan, for a period of twenty-one years at $200,000 a year, the lessees to do all the building and after all their improvements at the termination of their tenancy.

That the projectors of the enterprise have gone thoroughly and carefully into the matter before entering into so big an undertaking is proved by the statement from one of the stockholders to a Variety representative, that they already have applications for the rental of the new auditorium from the time of its opening.

WILL LEHLERS GET NEW NOD?

Through having taken over the New Theatre on Central Park and naming that playhouse the Century, there is a possibility that Lehler & Co. may also have the control of the new New Theatre which is now in the course of construction on West 44th street.

Although there could be no verification obtained it is said the firm has already signed for the lease. Just what has developed in the inner workings that has given the house to the producing managers is problematical.

Last week the contract for the building was given out. Marc Elidzit & Son secured the work. The contract was given out by the New Theatre Co., the directors of which are named as follows: Paul D. Cravath, Otto H. Kahn, H. R. Winthrop and Edmund L. Baylies. The seating capacity called for is 1,100.

EARLY LONDON PRODUCTIONS.
(Special Cable to Variety.)
London, Aug. 9.

The list of plays scheduled for production at the London playhouses for the month of September, includes the following:

His Majesty's, "Macbeth." St. James', a new comedy by Henry Arthur Jones.

Drury Lane, a spectacular melodrama by Cecil Raleigh and Henry Hamilton.

Duke of York's, "The Concert." (August 28), an adaptation from the German by Leo Disterheuff, played all last season at the Belasco theatre, New York. Henry Ainley and Irene Van Brugh will have the leading roles.

Prince of Wales', "The Great Name," an adaptation from the German, with Charles Hawtrey in the star role, produced last season in America by Henry W. Savage, with Henry Kolker in the leading part.


Shaftesbury, a popular musical piece, composed by Lionel Monckton and Howard Talbot, book by Robert Courtineidge and A. M. Thompson.

Whitney, "The Spring Maid," a musical comedy from the German, composed by Herr Reinhardt, played in America last season by Christie MacDonald.

REAPPOINTED BY GOVERNMENT.
(Special Cable to Variety.)
Paris, Aug. 9.
The Government has reappointed Albert Carre, director of the Theatre de l'Opera Comique, for seven years.

COOK AGAIN IN CHARGE.

Charlie Emerson Cook will return to his old position as general press representative for the Holgate enterprises when the regular season begins.

Mr. Cook resigned from this position a year ago to promote the theatrical ventures of his own.

FINE OLD DOINGS.
(Special Cable to Variety.)
London, Aug. 9.

There were fine old doings at the Palace last Friday and Saturday, when Pavlova slapped her dancing partner, Mordkin, for allowing her to fall. Mordkin was booted, and Pavlova was cheered. The act was closed, as a double turn, but Pavlova remains at the Palace, and is a big success alone.

The attending scenes Friday and Saturday were the culmination of the evident bitter feeling between the Russian dancers, which had grown, it is said, through jealousy, and started with the present Palace engagement.

LONDON OPENINGS.
(Special Cable to Variety.)
London, Aug. 9.
Albert Chevalier reopened in the London halls, Monday, at the Coliseum, and did big with a revival of his old successes.

Lillian Shaw, an American character singer, opened at the Pavilion, and was a genuine hit; but she will have to rely almost wholly upon her Tiddler numbers for further success.

At the Coliseum, Emilia Nirschy, Hungarian ballet dancer, got over very well, despite poor assistance.

Biliee Seaton, another American singer, opened at the Alhambra for her first London showing. In front of a poor house, and taking her turn before nine, she did moderately.

NELLA WEBB, SEASON'S FIND.
(Special Cable to Variety.)
London, Aug. 9.
Nella Webb is termed by managers the find of the London season. There is great demand for her voices. Miss Webb has contracted to play the Empire, commencing Aug. 28.

REJANE PRODUCING REVUE.
(Special Cable to Variety.)
Paris, Aug. 9.
Nov. 15 at Rejane's theatre, a revue is announced, to be produced under the direction of the actress. Miss Rejane will appear in important roles in it.
“OPPOSITION SHEET” IN EFFECT WITH OPENING OF THE SEASON


Aug. 28 is the official date set by the United Booking Offices for the next “opposition sheet” to go in effect. That is the date when the vaudeville season will take its regular start.

The “opposition sheet” will carry the names of all acts which have played in “opposition houses.” Acts appearing in these “opposition houses” will be listed, as local managers file a complaint with the United Offices or the Orpheum Circuit. The United and Orpheum Circuit will exchange and recognize each other’s sheets.

There has been no “sheet” maintained since that against the Morris Circuit was dropped, when Morris merged with the Loew Circuit.

A Vassar representative was instructed, this week, by a United manager that in some of the cities secret inspectors would be sent out to report upon all “small-time” shows not booked through the United Offices.

Philadelphia was especially mentioned as the “manager” as a city where many acts appear in the smaller vaudeville houses under assumed names, either before or after appearing upon the “big time.” The identity of the inspector for Philadelphia would not become known, it was stated, but regular rounds of the houses over there would be made by him. Other cities, with an abundant supply of “small-time” houses, would likewise have their weekly bills scrutinized “from the front.”

The “opposition sheet” will not anedate Aug. 28, excepting in those houses already complained against.

That is what was decided by the United early in the summer to follow a plan which put it up to the local or resident manager to protest against houses in his town. This procedure places the house complained against under the ban.

Tuesday, F. F. Proctor filed a complaint with the United against the Grand Opera “Luse,” alleging that the Grand is “small time.” Proctor’s 23rd Street. The Grand opened last Saturday for four weeks of “pop” vaudeville. The houses are about two blocks apart.

Asked whether the Loew and Fox “small-time” houses would be known as “opposition,” the United manager stated that they would not, unless the manager in the near vicinity to any of them lodged a complaint.

In New York, the Loew, 368 W. 42nd Street, is the one mostly nearest to the Percy G. Williams’ houses, while in Boston, Loew’s Orpheum and Columbia will occupy a city that D. B. Keith holds supreme control of for the high-class variety turns.

The manager stated that if Lyman Glover, General Manager for the Kohl & Castle theatres in Chicago, should forward a complaint against any “small-time” house in that city, it would go upon the “opposition sheet.”

The present manner of maintaining the “opposition sheet” differs somewhat too, that is, the entries will not be made, from the above, opposition barred the circuit, while the now plan will ban but those houses objected to. A circuit may have eight or ten theatres upon it, but only those complained against will be carded as “opposition.”

Agents booking through the United were disturbed this week when Zue McClory, directing the Parks and Pairs’ Department of the agency, stated that no “United acts” could appear at vaudeville not booked through her department. The reason given was that the United’s Pair bookings wanted these acts available. The agents retorted that the United could not expect acts to withhold from open-air bookings on the unsubstantial outlook that the United might use them. Miss McClory, however, was upheld when the matter was laid before one of the United’s booking managers.

MRS. FITZ A “SINGLE.”

Mrs. Bob Fitzsimmons, wife of the ex-champion, was in New York last week, the world is to be found battling the fight of vaudeville alone next season in a “single” act. Mrs. Fitz has been booked over the Pantages time by Louis Prager, with whom she appears Sept. 7. Before marrying Lanky Bob, Mrs. Fitz was in musical comedy and appeared in New York as a member of “When Johnny Comes Marching Home.”

“OLD TIMERS” AT POL’S.

Hartford, Ct., Aug. 9.

An “Old Timers’ Week” will start around the Pol’s Circuit, commencing Nov. 12.

S. Z. Poll does not expect to be able to separate his stock from vaudeville much before that date.

PAT CASEY IN CHICAGO.

Chicago, Aug. 9.

Pat Casey, the big New York agent, arrived here Saturday. Mr. Casey came on to look over western material and other things, as he expects to go into one of the houses here in September. He will continue his work here until the 12th of September when he will start for the West. He will continue his work until the end of September.

BILLY HAS ANOTHER PARTNER.

This time it is Ada Christy, who will appear as the female support of Billy Gould in vaudeville. The turn is to have its initial showing week of Sept. 4. M. S. Bentham will handle after the booking destinies of the popular vaudevilian.

LAUDER AT THE MANHATTAN.

The first engagement that Harry Lauder will play in this country on the South Coast will take place on the stage of the Manhattan Opera House. The arrangements were completed Tuesday by William Morris whereby the famous Scottish comedian and spendthrift will hold forth at the 34th street playhouse for the period of one week, beginning Oct. 9.

At the Manhattan the prices will be scaled from 26 cents to $1.50.

The Manhattan Opera House has but lately come under the management of Comstock & Geist, and is classed as a Suburb house. The Shuberts were in a vaudeville agreement that was drawn when “Advanced Vaudeville” left the field.

Others cities to be visited by Lauder during his flying trip of seven weeks and two days are Washington, Philadelphia, Montreal, Boston, Albany, Buffalo, Toronto, Cleveland, Detroit, Minnesota, St. Paul, Chicago, Indianapolis, Cincinnati and Pittsburgh. A tour this length will be for vaudeville performances. With a few exceptions all the theatres Lauder will play in are under the management of the Shuberts. On the road an admission scale up to $2.50 is expected on this tour.

Among the new song numbers Lauder will song are “The Scotch Errand Boy” (sung by the Scotchman while seated on a tricycle), “Just Like Bein’ At Home,” and “Reamis” in the Gloomies.”

Mr. Morris has organized his working force for the preparation of the Lauder tour. Edward L. Bloom is generally directing the preliminaries with Nate Spiegel attending to advanced press work.

JIMMY BRITT BIG ATTRACTION.

San Francisco, Aug. 9.

The very popular Jimmy Britt, former lightweight champion of the world, will appear in vaudeville at the Empress, telling stories as a monologist. Mr. Britt is doing very well, and drawing big business.

Last week, at the Lyceum, Los Angeles, “he was in” the act. He lately returned to his native soil after a long visit abroad.

TIED UP FOR LIFE.

Monday James J. Morton was virtually informed that he had become a permanent fixture at the Folies Bergeres for “life,” or in other words, the renewal of James J.’s stay at the pretty little music hall depended upon himself.

Mr. Morton has become the recognized feature of the Cabaret performances. His “announcements” of the acts are now often composed of continued conversations with the audiences.

MAY BE A ROPE.

Chicago, Aug. 9.

Paul Romano, of the Romano Brothers, is training for a prize fight, in which he will oppose Jeff Clark. The match comes off sometime this month. Romano is a heavyweight. If successful in his initial attempt, he may desert the stage for the ring.

FEW FOREIGN ACTS BOOKED.

(Special Cable to Variety.)

Paris, Aug. 9.

While some of the agents booked for America by agents on this side are known, there are not many in all. Most are small turns. Those engaged for the United Booking Offices do not equal those engaged for the Orpheum Circuit. A majority of the acts reported for export the coming season are continental turns.

Two somewhat important numbers, both from German houses for New York, are Jules Moy, a pianologist, who met with success in England last year. He goes into the Folies Bergere, New York, Sept. 4. During that month also, the same house will have Yvette Bremounval, a French soubrette, and about the best known in Paris. M. Moy and Mile. Bremounval will appear in the Cabaret part of the Folies performances.

Charles Bornbain, with headquarters in Brussels, has engaged several European acts for the United Offices. The better known ones are Salerno, the juggler, and Larsa. Sarno has appeared in the States before.

Gobart Belling, the English animal trainer, with a mule and a bull, has been contracted for through Clifford Fischer to appear in the Williams New York houses next January. The Willi Brothers will make an American reappearance in November, also booked with Fischer.

With the Continent the Continental representative for the Orpheum Circuit, has placed several engagements. The Orpheum’s chief foreign attractions the coming season are Cecilia Lotus at $1,500 weekly, and Ada Reeves, at $2,500, both English girls.

Among the turns for the opening program at the Olympia (Paris) under the direction of Charles Jacques, is the Ant Mirti, booked from New York by Fischer.

The Olympia starts its new season Aug. 28, with straight vaudeville, continuing until Sept. 30, when the house will close for two weeks, reopening Oct. 3, with a revue. The Olympia is the theatre H. B. Marinelli directed for a couple of years, disposing of it last Spring.

It is expected that a large number of foreign acts will be brought over to America the coming season. An estimate by New York agents says that not fifty have been booked to date.

Besides those foreign agents mentioned above, Hugo Morris & Murray Fell are believed to have placed about fifteen English turns, secured by Mr. Morris when in London early in the summer.

Leo Masse, the Marinelli New York representative, who has been across for about three months, is expected to return to New York in early October. He will probably have many new numbers from the other side to submit to American managers.

Mabel McCane will probably join a musical show for the coming season, seaching vaudeville until she returns to England next summer to appear for fourteen weeks at the Tivoli, London.
S-CL-LOEW SIGN UP.

John W. Considine and Marcus Loew signed papers Monday, which place the S-C and Loew circuits on a joint defensive and offensive basis. The agreement also extends to bookings, and territorial rights of the two circuits, Loew agreeing not to go west beyond Cincinnati. The New York booking office of the S-C circuit will remove to the Loew general offices in New York.

A similar "deal" between the two circuits, announced some time ago, with much noise attending, never came to pass. This time, however, the documents are signed and sealed, if not on exhibition.

The Sullivan-Considine office in Chicago handles the western branch of the Loew concern, which may bring some confusion requiring unravelling in the booking arrangement between Loew and Jones, Linick & Scheffer, of Chicago. The headquarters at present are the Doyle Agency, Chicago, made so at the time William Morris disposed of the American theatre, Chicago, to the Jones, Linick & Scheffer interests.

Considine reached New York last week. He returned to Chicago Wednesday.

While here Mr. Considine saw Morris Meyerfeld, Jr., of the Orpheum Circuit. Mr. Meyerfeld held converse with Messrs. Loew and Morris as well.

There have been some reports, apparently well founded, that Loew has been in conference looking toward jolting his circuit with the Pan-American Department of the United Booking Offices. With the Loew houses subject to an "opposition complaint" from the larger managers of the United, the big agency has been "stalling" Loew before giving a decisive answer. The S-C-Loew combination would not necessarily prevent a union with the United, if other details were settled upon, although the linking of United with the S-C chain through Loew would likely not be relished by the Orpheum Circuit, nor could the S-C circuit confine itself to the United's Family Department's bookings.

SUNDAYS IN INDIANAPOLIS.

Indianapolis, Aug. 9.

This coming season, for the first time in Indianapolis, the Grand Opera House, playing Kelvin's vaudeville, will give Sunday shows, making this a seven-day town.

Weeks at the Grand will commence Sunday, ending Saturday night.

"THE COWARD" IS HAINES.

"The Coward," is the title of a vaudeville offering in which Robert T. Haines and a company of four will appear shortly.

The piece is by the star himself, who has had the able assistance of George H. Broadhurst, in its construction.

M. S. Bentham is booking.

SOME DROPS AND CHANGES.

"The Tale of the Comet," a tabloid musical comedy, book and lyrics by Clarence W. Payne and music by Walter Esberger, with ten people, twenty drops and eight curtain changes, will be produced in vaudeville in October under J. Leslie Spahn's management.

WILLIAMS, HIS OWN PROGRAMER.

With the commencement of the season in Percy G. Williams' many theatres, in the Metropolitan District, the manager will blossom forth as the publisher of the programs for his houses. A special department will be created by Mr. Williams to handle the details.

The Bushwick, Mr. Williams' latest house, situated in the upper Broadway section of Brooklyn, will take its initial dip Sept. 11. Mr. Williams has selected Irene Franklin to grace the top of the opening bill.

Ben Blatt, who has steered the Greenpoint link of the Williams chain into prosperity, is scheduled as manager of the new Bushwick. Harold Williams will take up the managerial reins at the Greenpoint for the coming season.

To a Variety representative this week, Mr. Williams said there was nothing in the report lately circulated that he had secured a site on Washington Heights, and would build another New York vaudeville theatre in that district.

The staffs for the several Williams vaudeville houses have not yet been settled upon. It is rumored that there will be a change or two in the line-up, from last season.

David Robinson will not return to his post as manager of the Colonial theatre, when that house opens its regular season. At the close of his New Brighton theatre, Mr. Robinson will go to Mt. Clemens for a six-weeks' stay in an effort to rid himself of an attack of rheumatics.

DANCER'S ACCIDENT.

Chicago, Aug. 9.

One of the team of Crowley and Crowley, a dancing "sister" act, dislocated her knee-cap while playing the Premier theatre this week.

The accident occurred as the couple were dancing off. A trapdoor just within the entrance had been left open and the girl fell through. A damage suit for $10,000 is contemplated.

NEWS FROM THE NUTS.

Chicago, Aug. 9.

Bert Leslie, who appeared at the Majestic last week, with his new sketch, "Hogan the Painter," was the recipient of a strange letter, addressed by Dr. Joseph A. Smith, of Dunning Asylum.

Mr. Leslie, during the action of his playbook, phones for a couple of guards from a lunatic asylum. Last week Leslie mentioned Bloomington, the well known nut factory. Dr. Smith decided to suggest that Leslie patronize home industry and advertise the local mad-house where the Doctor is stationed. The Doctor incidentally put over a few new slang phrases on Leslie. The letter follows:

Dear Mr. Leslie:

I ambed in to put the glasses on your clinic while the dewy shades were falling yesterday, during which I was taken with temporary confusions, but I quickly recovered. Your operative methods are unique and very successful indeed, as you amputated my duit care with ease and dispatch.

I hope you will pardon me for a suggestion, but why not patronize home industry and have your assistant, when he phones for succor, call for Dunning guards instead of Bloomington?

Another member of my profession and myself purpose attending your clinic Saturday night. If you want us handy send us the lower berth checks and we'll be there; otherwise we, as usual, will have to take an upper and not be in a position to properly handle an emergency.

Well, me to the arsenic.

(Signed) J. A. Smith.

The next day Leslie slipped the nut-smith the following on a postal card: Dr. Joseph Smith: Listen, nut, your kernel is rusty.

Hilding Anderson, late musical director of the LaSalle theatre, Chicago, will "lead the band" with the "Never Homes" orchestra.

MINA MINAR DIES.

San Francisco, Aug. 9.

Mile. Mina Minar, the star of "The Darling of Paris," died at the McNutt Hospital, Mission and o'clock yesterday, of pomegranate poisoning. She was seized with cramps, Monday night of last week, after having partaken of some crabs for dinner, and was removed to the hospital.

Since her illness, Mile. Minar's part has been played by Mai Poth, her understudy. The act will go on over the Orpheum Circuit.

On receipt of a telegram from San Francisco Tuesday morning which stated that Mile. Minar's illness had developed alarming complications, Mr. Molitsso, Mile. Minar's husband, immediately boarded a train for the Pacific Coast. This will necessitate the cancelling of several weeks of United time that was laid for him in "Le Sonambule."

Tuesday evening, efforts were being made to get in communication with him en route. He was finally reached by wire at 10 o'clock.

Mina Minar had no peer as an "Apache" dancer, and did much in the many Molitsso productions to help popularize that style on this side.

ASKS FOR A SEPARATION.

Chicago, Aug. 9.

Mrs. Ethel Smith French, wife of the Great Henri French, is suing her husband, claiming that the impersonator and magician has mistreated her, for which she asks a separation and separate maintenance.

French is playing in town under an assumed name, and up to date has avoided service. The couple have two children.

MEYERFELD IS HOME.

San Francisco, Aug. 9.

Morris Meyerfeld, Jr., arrived here yesterday after an absence of several months, during which he made his annual summer trip to Europe.
EQUITABLE CONTRACT OFFERED VAUDEVILLE COMEDY CLUB

Vaudeville Managers' Protective Association Agrees With Artists' Society that Satisfactory Contract to Both Should Be Issued.

The Vaudeville Managers' Protective Association, composed of the leading managers of vaudeville in the United States, will shortly issue a new form of contract for its members to employ in engaging vaudeville turns.

It will be a contract form drafted some time ago for universal use among the V. M. P. A. managers, and will be revised to meet the approval of the Vaudeville Comedy Club.

The Comedy Club, which has a large membership from the best known clubs, is on extremely friendly terms with the managers. Its president, Bert Leslie, suggested to E. F. Albee that a contract satisfactory to all, would be much appreciated.

Informed Mr. Leslie that a contract with all cancellation clauses out, had been drafted by the V. M. P. A., but added that if the Comedy Club would have a contract made, the two could be revised until that remaining would be the equitable contract asked for. This is said, the Comedy Club president will see is attended to, and it is expected that the V. M. P. A. will announce the form decided upon in the very near future.

ENGAGES CHINESE ACT.

The Tsalun Minor Groupe of Chinese are booked to play the New York Hippodrome for four weeks, starting in Feb., 1912.

The act has been appearing in England for the last two years or so. The novelty of the Chinese is the singing of the Chinamen by their "pig-tails," from a wire, back and forth across the stage, the yellow men holding on by their "pig-tails."

NEW MATERIAL SCARCE.

In years, vaudeville has not been waiting for "new material" as it is just now. Managers and agents are agreed that there is a scarcity of new acts for next season, while the dearth of strange "feature" numbers is said to be alarming.

In the United Booking Offices, for the past few days, bookings have resumed their normal quantity, but agents complain that managers are loath to book beyond a week ahead, while managers say there is nothing new to engage.

"OFFICIAL ORGAN" SETTLES.

Chicago, Aug. 9.

The suit started against the Chicago player by one of its former Chicago representatives, calling for $500 and costs for unpaid commissions, was settled out of court this week when W. W. Waters, secretary of the organization, journeyed to Chicago with several other prominent members, as well as the bookkeeper of the official organ.

DISTANCE HOOFER IN CHICAGO.

Chicago, Aug. 9.

Percy Denton, the long-distance knee bender, arrived in Chicago this week, coming from Springfield, where he visited Governor Deneen, one of the conditions of the wager being that he visit every governor on his route, and obtain letters, to be returned to Governor Johnson of California.

Percy is showing his views of California at the Ellis this week. Provided his ankle don't warm up and cripple the hooper, he will show in Detroit Aug. 21. Percy was met by a delegation of actors on his arrival here, and during the week received quite an amount of publicity. His appearance in khaki suit and walking boots attracted a deal of attention, as he ambled through the streets. Sunday the ballad singer gave a reception at "Smiley" Corbett's Lamb's Club. Early this week several old timers, who appeared here with Hazlett's Minstrels at the old Casino in 1891, feasted with the man who is singing his way across the country.

Denton will arrive in New York City Sept. 15, and proceed to City Hall, where he will send a letter to Mayor Gaynor from P. H. McCarthy, the union labor mayor of San Francisco.

Bert Leslie is making arrangements for the comedy club to look after Percy's arrival in New York.

PEARLSTEIN MOVES WESTWARD.

Sacramento, N. Y., Aug. 9.

The Keith vaudeville at the Grand Opera House will have a new director the coming season. Joe Pearlstein, the B.F. Keith manager here for several seasons, will be promoted to the charge of the new Keith vaudeville theatre at Toledo. That will open Sept. 25. The grand starts Aug. 28. Mr. Pearlstein's successor has not yet been selected.

The Keith theatres at Columbus and Cleveland, will open the season Aug. 28, booked by Jules Delmar, in the United agency. Mr. Delmar will also place the acts for the Grand Opera House, Pittsburg, starting the same day.

HOTEL OBJECTS TO REFERENCE.

In the recent sketch played by Valerie Bergere at the Fifth Avenue Theatre last week, she is called upon to say, "God has sent us a HAM-tomorrow a way that the last time she dined at the Holland House she was afflicted with pomegranate poisoning."

The hotel management complained to E. F. Albee that such a statement was injurious to their business, augmenting the complaint by the statement that Mr. Albee had often eaten at that hotelry with no ill effects. They did not refer to the "tag" line of the sketch, when hubby and wife make up, when Miss Bergere says: "Take me to the Holland House."

VINCE HAS BUSTED FOOT.

Vincent Bryan hobbled into town Sunday from the Adirondacks with the aid of a cane. Vince has been camping in the New York hills for several weeks. During a party last week he very foolishly permitted a buckboard to roll across his right foot, breaking several toes.

NEW HOUSE CONTRACTS OUT.

Dayton, O., Aug. 9.

Contracts have been given out for the new $270,000 vaudeville theatre Hurtig & Seamon will build in this city. Ground will be broken by Aug. 15. The house is to be called the Colonial, seating 1,500 people, and open with the season of '12-13.

HELEN BYRON'S RETURN.

Helen Byron will return to vaudeville, this time with a tabloid musical comedy by Charles Horwitt entitled "A Small Town Star." Her chief support will be Victor Foster.

Miss Byron's vaudeville return is being engineered by James S. Devlin.

SHARPSHOOTERS LAND A JOB.

Atlantic City, Aug. 9.

The sharpshooting girls, Lillian Graham and Ethel Conrad have landed a job this week. They are appearing at the Savoy vaudeville theatre.

No further engagements have been secured for them, as far as known.

BOSTON'S LABOR TEMPLE.

Boston, Aug. 9.

The Relief Society of Musicians' Union, No. 9, of Boston, has purchased the old Allen Gymnasium, on St. Botolph and Garrison streets, in the Back Bay, for $4,000, and of this building will make one of the most beautiful labor temples in the country. The work of remodelling the building into the musicians' labor temple is well under way.

A YELLOW SKETCH.

"With a Yellow Streak" is the title of an act with five people in which Gene Hughes will present Myles McCarthy and Alice W. Necker shortly. The turn is scheduled for a tryout near town next week.

MAY ROBSON'S NEXT.

May Robson will be seen at the Bijou the coming season in a new play. She has been on tour with her present vehicle for the past two years without a layoff.
Jack Lorimer, the Scottish comedian, will open an American season with Percy Williams, Oct. 2.

Louis Levine will manage Jack Singer’s Halliday & Curley’s “Painting the Town” show for next season.

Marie Fenton returned to America Sunday on the Columbia, after playing a few weeks in London.

Dick Staley leaves for Europe tomorrow, for the sea voyage. He will remain but five days on the other side.

“The Irregulars,” a problem playlet, is announced for its first vaudeville presentation early in October.

Al B. White has been confined to his hotel room this week with an attack of appendicitis.

Mrs. Claude Hestock (Irene Dillon) is the mother of a baby girl born Aug. 4.

Jones and Dooley are in New York, coming back from their western trip this week.

Sylvia Halho, of the Orpheum Circuit office, returned Monday from abroad.

Katherine Stewart and Orlando Daly have been engaged as the latest acquisitions to present “Snobes” at the Hudson theatre, Sept. 4.

Dave Robinson will close his Brighton theatre Sept. 10. The Brighton Beach Music Hall will probably close Labor Day.

John C. King signed Aug. 5 to play the leading male role in Lefliver-Bratton’s “Driftwood” which opens Aug. 24 at the Lyceum, Paterson, N. J.

Lillian Ardell and Josephine Bonet are having an act written for them by Haver & Donnelly. They insist that it will not be a “sister” turn.

Franklin Wallace has decided to appear as a “singer,” in blackface. His partnership with Harry Cooper expired after the first week.

“The Midnight Revue” at the Folies Bergere next week will run forty-five minutes, with but four other turns in the Cabaret portion of the program.

Gertie Carlisle (formerly Midgley and Carlisle) is to be featured in a new musical act in “one,” under the direction of James S. Devlin.

Violet Hope, principal dancer in “A Night in a Harem,” now playing in Europe, has put on a new dancing act with herself at the head.

Van and Schenck, and the Marlo-Aldo Trio are two new turns on the “big time” (vaudeville), playing the Majestic, Chicago, next week.

Billy Farnum, late of Farnum and the Clark Sisters, will do a double act with a young woman. The Pat Casey agency will arrange the debut in a week or so.

P. O’Malley Jennings, assisted by a comedienne (not yet selected), will be seen in a new act in “one,” under the management of James B. Derlin.

Eleanor Henry will alternate as prima donna with Rose La Harte, at the New York Hippodrome next season.

Carleton Macy is putting out three acts this season for the smaller “big time.” “The Girl, the Boy and the Man...” “A Timely Awakening” and “Nick’s 46” are the acts.

Charles McNaughton, the English comedian, will arrive in New York Saturday, to look over the part for the Spring Malt, “which his brother will reappear in at the Liberty next week. Charles is to take the role in the English production of the operetta.

William Garen has been engaged by Gus Hill to do advance work for his quartet of “Mutt and Jeff” companies. Mr. Garen has for the past several seasons been the resident manager of Havlin’s theatre, St. Louis.

A. H. Woods has engaged the Royal Blue Hungarian Gypsy Band from Buda Pest. They will be heard in the garden scene in the second act of the new Franz Lehár comic opera, “Gypsy Love.”

Flake O’Hara, the Irish actor, is appearing in a new vaudeville offering shortly. The vaudeville tour is to be but of a few weeks’ duration, prior to a starring venture in which Mr. O’Hara is to be piloted by Bob Irwin.

“The Hen Pecks” reopening at the Broadway theatre Monday night to $1,702, which, while not capacity, is nevertheless a big house considering that the place ran eighteen weeks there last season.

Jess Dandy has been engaged for one of the comedy roles in “The Never Never House.” Dorothy Bronner also has been signed by Lew Fields for the role of Henrietta in his forthcoming production of “The Wife Hunters.”

Laurence Dunbar, the juvenile of the Prospect Stock company, was removed to Lebanon Hospital last Monday morning suffering from typhoid fever. He was replaced in the cast by Henry Sharpe, formerly a member of “The Gentleman from Mississippi.” Mr. Sharpe went on in the role assigned to Dunbar without a rehearsal, after two hours’ study.

Rupert Hughes’ new play, “Tess of the Storm Country,” was given its initial presentation at the Lyric, Atlanta, July 31, by the Emma Bunting stock company. The author was present at the premiere. It met with sufficient approval to warrant the Schiller Amusement Co. in using it as a vehicle for the starring tour of Miss Bunting the coming season. The play is a dramatization of Grace Miller White’s book of the same name.
RUSSELL, THE RECORD BREAKER.

The engagement of Lillian Russell at the Brighton theatre last week, proved a record breaker for the house. Lillian drew her salary ($2,000) in excess of what the previous house record was. Capacity was the order for the entire week.

Dave Robinson offered the American Beauty a return date for the week of Aug. 21, but this was declined.

Miss Russell still denies she has signed with any of the several managers mentioned as having her services in the coming season. She prefers, of all of the ones mentioned, George W. Lederer, for two reasons—first, confidence in his ability to launch a new piece, and second, she is very much taken with a musical comedy he submitted to her. One paper announced that the piece is May Irwin’s old farce, “Mrs. Black is Back,” but this is not so.

Vaudeville offers are very alluring to Miss Russell. She will either continue in that field or come into the Frazee & Lederer fold. Lederer is friendly enough disposed toward her to let her make her own decision.

DEMANDS RETURN OF JEWELRY.

Chicago, Aug. 9.

Mrs. Marino Delgrado Parke has commenced suit against Lawrence W. Comer, leading man with Mort Singer’s “Miss Nobody From Starland,” asking for the return of jewelry and money advanced, amounting to a total of $1,000.

Mrs. Parke was divorced from her husband in April, 1910. She was awarded $250 monthly alimony and custody of her children. This was later reduced to $100, and the husband paid costs of the children. Comer was mentioned in the Parke divorce suit.

Mrs. Parke met Comer while the latter was playing the Whitney Opera House in the fall of 1907.

Each girl claims to have a number of letters, which they intend to publish, if necessary to gain their end.

THE PHILADELPHIA SEASON.

Philadelphia, Aug. 9.

Beginning next week things theatrical in the city will be more active than during the last few weeks. There are some activity after one of the dullest summer seasons for some years. The terrific hot weather put an awful dent in show business in this city. The few successes that have been turned out cannot boast of the amount of money that was made.

None of the first class legitimate houses will reopen until September. The Chestnut-Street Opera House is scheduled to open Sept. 18, with “The Girl in the Taxi,” but may book something for an earlier date if the weather cools off. The Forrest has “Alma” with Truly Shatuck, for Labor Day. The Garrick will start its season Sept. 18 with “The Quaker Girl.” Moving pictures have been doing well in the Garrick all summer. No opening date or attraction has been announced for the Broad.

Edgar Selwyn will open the Walnut Labor Day in “The Arab.” The Grand Opera House, open all summer with low price vaudeville and pictures, will start its season Labor Day with “The Soul Kiss.”

No opening dates for the two Shubert houses (Adelphi and Lyric) have been announced. There will be new managers at both houses this season, according to Miss Meyer and Mrs. Sanford. The latter goes with Klaw & Erlanger. Mr. Meyer will probably go to St. Louis to take charge of a Shubert house there.

The “pop” vaudeville game will probably be just as merry as ever this season. There will be two or three new houses added to the list, opening in September. The Bijou (Keith’s) will open the latter part of August. The William Penn and Girard will resume Aug. 21. The Liberty Aug. 28, and the Nixon, Germantown, and several others on or about the two latter dates. The Colonial opens Labor Day. As in previous seasons, the managers will have complete control of the house this season. The Plaza is booked to open Aug. 14. A new house in Darby will start Aug. 21. The Lincoln and Globe will re-open Aug. 28. Bart McHugh will as usual supply the acts for the last four named houses.

The Chestnut will have the Orpheum Players in stock, and the German, recently leased by W. S. & F. W., will open about Labor Day with the Bianey-Spooner Stock Company.

The first of the regular road burlesque shows to appear here will be the “Tiger” from the Tropicadero, Aug. 12. The Empire (former Hays) will open Aug. 15, with Harry Dixon’s “Big Review.” The Gayety will close its summer stock season Aug. 17, and open the regular Eastern Wheel season Aug. 19, with Robie’s “Knickerbockers.” The Casino, starts Aug. 19 with Hurtig & Seaman’s “Taxi Girls.”

SINGLE A WEEK.

Seattle, Aug. 9.

Within a week of the marriage of his divorced wife, George Baker, president of the Portland City Council and general manager of the Baker Amusement Co., owners of theatres along the coast, married yesterday, Mrs. C. Galllowi, at Medford, Ore.

CARLTON HOTEL BURNS.

(Special Cable to VARIETY.)

London, Aug. 9.

The Carlton House cast held their annual afternoon, and at this hour, seven o’clock, is burning fiercely. The hotel is practically beyond hope. It is full of Americans. The guests will lose all below. They are not causing exciting scenes around the hot hotel through attempting to recover personal property.

His Majesty’s theatre is also on fire, and the famous Beethoven Tree dome is burning brilliantly. The treasures in the house have been removed. The bulk of the Salvation Army property will probably be lost. Fifty brigades are making good progress with the flames. Five firemen have been injured.

The fire was at first attributed to the temperature. It was ninety-five in the shade here to-day, the hottest London has endured in thirty years.

The Carlton is one of the best of London’s hotels. It has been a popular stopping place for wealthy Americans. His Majesty’s Theatre is on the same block.

STILL HOT IN PARIS.

(Special Cable to VARIETY.)

Paris, Aug. 9.

It is still red hot in Paris. The theatres are securing but light patronage.

FAWCETT WITH FAIRBANKS.

George Fawcett has been signed by William A. Brady for a character role in “A Gentleman of Leisure,” the piece in which Douglas Fairbanks is to be starred.

FRAZEE BUYS IN.

H. H. Frazee has purchased a fifty per cent. interest in A. H. Woods’ contract with Paul Armstrong and Wilson Minzer for the rights to produce “The Hound.” The two companies will merge and produce, but the only stellar performer thus far engaged is Henry E. Dixey. Woods is seeking other actors of equal reputation.

SENDING OUT “GIRLS.”

H. M. Horkheimer will send out a company in “Girls” the last of this month. The piece was formerly cast and outfitted by the Shuberts. It is understood that this will be the only company playing “Girls” this season.

NO CIGARETTE SMOKERS.

Wagenhals & Kemper will have no cigarette smokers in any of their companies next season. This is the result of a rehearsal incident last season when one of their actors lost his voice because of excessive indulgence in the paper rolls. This season, when engagements were made, no cigarette smokers were signed.

RETURNS FROM AUSTRALIA.

Katherine Gray is back in New York after a two-years’ starring tour in Australia. She has made no arrangements for the approaching season.
MOVING PICTURE SHOWS
TRAVELING ATTRACTIONS


During the regular theatrical season there will be given for the first time in this country a traveling motion picture show that will play regular theatres. The Kinemacolor people will send out no less than eight companies to present their pictures in natural colors of the Coronation of King George the Fifth. The scale of prices will range from 25 to 75 cents. Practically the same performance and all present being shown at the Herald Square theatre, New York, and by the other companies that are en tour (including a chorus and orchestra) will be presented.

Two additional companies are scheduled to leave New York during the next week. This will make a total of seven on the road. The eighth and last company will be equipped a week or so later. Those who have charge of the routing of the shows in other parts of the country have had the reception that has been accorded the shows already out, that the companies will have a profitable tour, lasting from six to seven months.

In London, the British government is carrying on the Universal process of making pictures of current and interesting events in natural colors, as evidenced by the length of the stay of the Kinemacolor exhibit at the Herald Square, New York, and in other cities in the country. It is more than likely that the Kinemacolor company will follow up the "Coronation pictures" with other subjects, joined together for an evening of entertainment. The show at the Herald Square is likely to remain there until about Sept. 1.

A few traveling picture shows have floated about the country, drifting in and out and here and there, but no systematic attempt has been made to provide a series of attractions that have novelty to it for the draw. Colored pictures are new to this side of the water. The Kinemacolor company now has in its store-rooms over 200 subjects, taken in the United Kingdom and in France. These extend over a variety of subjects. One series, entitled "Bathing at Ostend," could be employed as a feature act in any of the best vaudeville houses.

ROYALTIES TOO HIGH.

With Fred C. Whitney's abandonment of the proposed American production of Richard Strauss' "Rosenkavalier," and Henry W. Savage's subjection of "A Connecticut Yankee in King Arthur's Court" to the former's hands, there is little likelihood of any other American manager or producer producing it next season. American managers claim the foreign writers and composers and opera and other theatrical pieces demand too much royalty. Whitney's loss of thousands on Strauss' piece proves that the "foreign chaps" are getting royalty money that amounts to a small fortune.

It is a known fact that when the composers on the other side of the pond see the American managers coming they figure on royalties that would stagger a bank president. From the way the native sons have shown off, the foreign writers know a good thing when they see it coming. Strauss, on the Whitney deal, was to have received 10 percent.

Several of the managers feel as though the foreign field has been drained of its best works and have made up their minds to accept the compositions of various American writers.

No American manager or producer has had the temerity to take up "B. A. R. or the Prince Consort," by Ivan Caryll and Lionel N. Newson, the payment of $67 per cent royalty and $1,000 down apparently scaring the American show boys away. Caryll wrote "The Pink Lady." It is said that some deal may be made wherein Hilli Schiff will be starred in the piece next year.

MILLER'S NEW SHOW A HIT.

San Francisco, Aug. 9.


The local press is unanimous in its praise of the play, Mr. Miller and his company. As a consequence, business is excellent.

HOUSE TOO BIG, SAYS SAM

Sam Bernard will not be the leader, or comedian, at the Winter Garden. After looking the house over carefully he came to the conclusion that it was altogether too big an auditorium in which to put on comedy in proper shape, and has therefore decided to try the western tour with "He Came from Milwaukee" as originally mapped out.

The principals for the new Winter Garden show are Gaby Deslys, Louise Dresser, Frank Tinney and Bernard Barney.

FRANCHISE STILL HANGING.

Boston, Aug. 9.

The reported sale of the franchise of the Boston 10-cent base ball club to Jack Gleason, announced a few days ago, has fallen through. No actual purchase has as yet been made. H. H. Frazee, the theatrical man mentioned in the negotiations a number of times, is said to be still nipping for the franchise.

The Brahms, from the west, will appear for the first time in New York, at the Grand Opera House next week.

BEATING IT TO BROADWAY.

Dame Rumor wagged her tongue to beat the band last week. It is reported that bothwell Brown, female impersonator, who jumps from vaudeville after the fashion of Julian Eltinge to become a Shubert star, would be given a chance to show his new play, "Miss Jack," on the continental music, book and lyrics by Mark E. Swan and the music by Frederick Peters, on Broadway, before Eltinge reached town in his a. H. Woods' vehicles, "The Fascinating Widow." Brown gets at Red Bank, N. J., Aug. 17, and plays the following two days at Long Branch (18-19). He will then likely jump to Chicago, where previous announcement has it that the show will open Aug. 21.

It is said that if the "Miss Jack" show proves the hit expected, it will really be seen in New York before the Chicago engagement is started.

Over in the Woods office the chiefs are not showing any particular anxiety about Browne's proposed opening here before Eltinge comes. When the Browne matter is mentioned, they point to Eltinge's opening on the west coast. Meanwhile Browne, the Chicago engagement alone (ten weeks) bringing in about $112,000. No change in Eltinge's dates have been made since the reports spread to the contrary. When Eltinge reaches Chicago, Brown will beat him to Broadway.

Eltinge's company is now rehearsing, opening Aug. 28, at Atlantic City, Providence will be played week Sept. 4, and Sept. 11, Eltinge opens at the Majestic, Boston.

Browne and the "Miss Jack" show will be under the management of Ben Sangor of the Sangor-Rice Co. In Browne's support will be Olive Ulrich, Suzanne Boccomora, Frank Bernard, Hazel Cox, Jonathan Keefe, May McCabe and Rose Beaudet. Campbell B. Casald is helping Sangor with the publicity.

FEATURING FANCHON THOMPSON.

Fanchon Thompson, the operatic prima donna, who has spent most of her life abroad studying and singing in the heavier works of the great composers, has been engaged by Lew Blocker for the leading female role in "The Wife Hunters." Miss Thompson will be featured to the extent of practically making her the star of the new production.

ENGAGE WESTERN COMPOSER.

Harold Orlob, the Salt Lake City boy, who made a name for himself by writing a lot of song hits and the music for "The Flirtting Princess," "Loses Nobody Fishes," "Francis the Goddess of Liberty" and "The Heart Breakers," produced by Mort H. Singer in Chicago, has been signed by Lasky & Harris to compose new music for a piece to be produced at the Factory Theater in September. Orlob is the chap who wrote "I Wonder Who's Kissing Her Now," which he sold to Joe Howard. He is from the same town which Otto C. Haunbuch and Carl Hoschil hail from. With Orlob on the next Folies piece will be - William Le Baron, who wrote the book and lyrics for "The Echo.

TINNEY AT THE WINTER GARDEN.

Frank Tinney goes to the Shuberts, opening at the Winter Garden around September 1st. Perhaps your vaudeville manager was placed with the Shuberts by Max Hart, at a figure equivalent to the entertainer's salary in vaudeville.

Sept. 18, Tinney starts rehearsals with the Shuberts and will be seen in a piece written around his capabilities to entertain.

PERRY, BALTIMORE MANAGER.

The Shuberts appointed Eugene Lawrence Perry manager of the Auditorium, succeeding the late Jeff Bernstein, who died suddenly Aug. 3.

Mr. Perry is the Grand Opera House, Atlanta, to assume the new local position.

ATLANTA MANAGER NAMED.

Homer George, an Atlanta newspaper man, has been made manager of the new theatre now being erected for Klaw & Erlanger in that city.

SANFORD GOES TO ST. LOUIS.

St. Louis, Aug. 9.

Walter Sanford will be manager of Klaw & Erlanger's Olympic theatre. William D. Cave is in charge of K. & E's Century.

Mr. Sanford has been a K. & E. manager in Kansas City and Philadelphia.

FROHMAN SITTING UP.

Charles Frohman is still confined to his rooms in the Knickerbocker Hotel, but is sitting up and dictating his mail and receive callers. He expects to be at his desk within a fortnight.

ILLINOIS GETS DE ANGELIS.

Chicago, Aug. 9.

The Illinois theatre reopens Sept. 18, with a musical comedy named "The Ladies' Lion." Jefferson De Angelis will be in the lead. He had the piece out for a short time last season under the title of "The Jolly Tar.

JANIS CAN'T PLAY.

Permission for Elsie Janis to play the Brighton Beach Music Hall next week was refused by Charles B. Dil-lingham. Eva Tanguay has been secured for a return date at the hall. The house breaks even on salary, Tan-guay receiving the $3,000 that Janis had contracted for.

The objection to the vaudeville date was placed by Mr. Dillingham on the ground that Miss Janis is to open her tour of "The Slim Princess" in Brooklyn, Sept. 4.

It still remains an open question whether Miss Janis will be the headliner for Arthur Klein at the Criterion, Ashbury Park, the week of Aug. 11. If there is no bar to her appearance there that week, Mr. Klein is expected to vacate the theatre, after the Janis engagement shall have been concluded.

The Durden Troupe will sail for England in October. They are booked to open in the London Hippodrome.
WHAT'S HE DONE?

Another circus trip and another failure to the score of the International Secretary!

Mountford went to Paris to represent you, he said at the Paris convention of the different organizations of vaudeville performers.

He went alone!

He was going to do big things for the White Rats and he wanted all the glory of doing himself. The other lodges sent three delegates, but Harry scorned assistance. He was a host in himself so he took nobody along who could share with him the distinction of representing the American organization.

What did he do?

Well—he—talked.

And then he talked some more, but at every attempt to introduce his well-known hot air policy, he was sat upon. None of the wise European delegates believed in either him or his policy. He found that he wasn't playing bellwether for his sheep of the Madrid building. Whenever he began to spread-eagle Max Konorah and the others, who don't agree with him, cordially invited him to sit down and shut up.

The European artists were forewarned against the agitator by those of their confreres who had played in America and knew the true conditions here. His attempt to get the artists over there interested in his campaign of self interest was a flat failure.

The matter that was of chief interest over there was the ban on the "copy act." Mountford didn't favor that. He did not want to legislate for or against the artist.

He wanted to be allowed to publicly abuse and vilify the American managers. This did not interest the delegates of the European organizations. Every time he started, a wet blanket was thrown over him.

When Harry can't throw hot air and abuse, he won't play.

What, then, was gained by Harry's free junket to Paris?

Oh, yes, we forgot!

He gave permission to European artists to come to America and he will give them a card that will permit them to work here. How magnificent! How sweetly obliging—and what condescension! While they didn't, they should have voted Harry "a jolly good fellow" for so kindly extending this privilege.

Now, when he comes back he will, we suppose, give American artists cards that will permit them to work in England, France, Germany and Russia, and maybe Africa and Australia.

If you are nice to him and get good marks in meeting he will some time let you work in HIS vaudeville some place abroad.

What place will depend altogether on the kind of marks the artist gets from the little-minded Big Chief and the vacant-minded Board of Directors.

We wonder if Harry could get a card permitting him to play in England.

It is funny to those who know Mountford's enjoyment of talk-fests—where he can do all the talking—to read the reports of his triumphal (?) return to England—after the Paris thing. He had a few of his near-friends get up a "scamper" and big time for him. It was a diller frolle than those that are held these days in Chicago. It was a very scant gathering and while he was given a chance to spread-eagle a bit, the American performers there were not in sympathy with him.

Meanwhile, the applications for membership in the White Rat Actors' Union are falling off and the interest of the actors in Mountford and "my policy" has diminished to the fine point of nothing.

In order, however, to create as much unrest as possible in the ranks of the non-members, the non-working members of the Agitation Committee have planned a new style of member-making. They instruct White Rats to approach all non-members that happen to be working on bills with them and hand out the question. "Are you a White Rat?" The natural answer being "No," they are told to ask "Why not?" When given any reason they are told to form a boycott of all the Rats on the bill against the non-Rats—not speak to nor recognize them in any way—and through this courteous (?) act of one artist to another associated before the public on the same bill show them their position in the profession.

What silly nonsense! What performer will take such ridiculous orders seriously and refuse to recognize or associate with a brother artist just because some fool board of directors suggests that it is their or Mountford's wish. Of course, no actor, be he Rat or non-Rat, will act on such a suggestion, nor will the non-Rats be affected by it, since he is forewarned of the intent of the question: "Are you a Rat?"

The wise ones in and out of the order are those who will pay no attention to the cooked-up schemes to raise foolish questions and get into the treasury more $10 bills, but will devote themselves to the placing of their acts on a plane of excellence that will get them plenty of bookings.

Then they'll find out that membership in an organization doesn't count and that a strong act does.

Pay attention, therefore, to your act and its quality, and leave the other questions to be argued out by those who can't get work and who therefore have plenty of time for argument and agitation.

You will all be in a position to discount your champion traveller's blowing when he comes back and the sycophantic few who still swear by him may be left to fix up the usual red fire reception.

You'll know how much to believe of the big talk he makes. Harry feels pretty badly over his European squelching—but he'll not show it to you.
GIVE UP SPEULATING.

Theatre ticket speculating on the street is a thing of the past in New York. Not a few of the speculators' association is concerned.

They have arrived at the decision that it is not very profitable to attempt to evade the law. This conclusion was hastened by the jail sentences administered by the police magistrates recently.

The association, in solemn conclave, has also decided that any further effort to fight the law on the ground of its constitutionality is "throwing good money after bad." They have, therefore, for the first time in many years, dispensed with the services of an attorney.

One of the moving spirits of the association, discussing the situation, said:

"Some time ago we were approached by a young man who said he was a discharged employee in one of the intelligence concerns in the metropolis. He wanted to know what it would be worth to us to secure evidence to show that his late employers had made an offer of $15,000 a year, for a period of ten years, to keep an observation post in the sidewalk of the speculator. As such evidence would be of no especial benefit to us, we declined to treat with him.

"At the time we believed that if such information could be secured it would reveal the opera people. Since then, however, we have changed our minds. When the subscription books were opened for next winter's opera season, one of the persons who sent in his name was not a seat which we were notified by the opera folk that they had discovered he was acting for us, and they did not desire any further subscriptions from him. Since then the man has received several communications from the 'temple of song,' apprising him that his usual reservations for the coming season are being held. Maybe some of the amusement managers will be glad to have us back before the winter is over. Wait and see."

A few "scrub" speculators are still on the streets, working quietly. With an opening in New York this week, one sidewalk spec invites box-office purchasers to look over his stock of front seats, but spoke so low no officer of the law could hear.

SHE WOULDN'T LISP.

Just because the Shuberts wanted Adelina Patti to play a role in the forthcoming production of "The Kiss Waltz," which necessitated that lady effecting a lapse for stage purposes, Adelina was not the one to show.

Miss Randfield had her part back to the managers Monday afternoon. She may be with a Frasee-Lederer company in the very near future.

PLAYING FOR A DOLLAR.

"The House Next Door," backed by the Bijou Amusement Co., will play the Stair & Devlin circuit at a dollar a throw. Henry Hicks will play Dodson's old role. Others will be W. A. Whitecar, Dudley Arthur, Frank McNamara, Jane Tarr and May Grevelle.

G I V E A N O T I C E.

Leslie Wallis is not well.

Australasian managers are having trouble with the union in the matter of the Americanization of their players. The local boards have been in the business for years and have been unable to break through the union barrier. The Aussies have decided to appeal to the Australian government for redress.

CLOSED SUNDAY.

The management of the Winter Garden in New York has announced that it will close on Sunday, March 2, the last Sunday in February. The managers are said to be acting under the advice of the police department.

M A Y R U S S I L L A Y S.

Some of the Palace theater companies are expected to run all season, while several of the houses will continue stock as late as October.

A 6-FT. HERO WANTED.

It was easy as falling off a log for Laura Jean Libbey to sit down any old hour of the day, and picture an ideal type of young manhood for her thrilling tales of romance for the readers of the Fireside Companion, etc., but she is having the task of her life in securing a leading man for her repertory company, now under organization.

For the leads in three of her story plays, Laura wants a man over six feet tall, who can act and look the part of the hero as she has him drawn in her stories. For four days, Laura and her agents have scoured the field, but the right man hasn't shown up. It is almost opening time for the Laura Jean Libbey Players and her leading actor must be quickly found.

ONGLEY'S LATEST PLAY.

Byron Ongey, author of "Brewster's Millions," has just completed a new play, called "The Model."

CONTRACTS NEW.

A new contract between A. H. Woods and Harry Fox was entered into Monday. It calls for Mr. Fox to appear in "Modest Susanne" later in the season, after the Eddie Foy show opens. Mr. Fox is under engagement to Mr. Woods for his appearance in support of Foy.

Tuesday night Harry Fox and the Millership Sisters opened at the Folies Bergere for a stay of two weeks, appearing in the Cabaret show. It is said that Henry B. Harris and Jesse L. Lynch made vain overtures to Manager Woods for a release of Fox, the Folies managers wanting the young comedian to take the principal role in the new review.

Mr. Woods is negotiating with Sally Fisher for the prima dona role in "Modest Susanne." The remainder of the cast is being planned, but no definite engagements have as yet been made.

MISS HAYES WITH "DINGBAT!"

It is Catherine Hayes and not Sabel Johnson who has signed with the Lefser-Bratton firm to play one of the principal roles in "The Dingbats."

Despite overtures from the Honey W. Savage offices, Miss Hayes will remain with the L.-B. Co.

THREE "THAXI GIRL" SHOWS.

"The Girl In the Taxi" ("No. 1") with Bobby Barry in Carter De Hassey former role, and Julia Ring, Harry Hannon, Helen Salinger and Jennette Bagard as other principals, opens in Asbury Park to-night (Friday). After playing Atlantic City a week, the show will be played in Boston and then comes to Brooklyn. It goes west the following week.

The "No. 2" of "The Girl," with Ward DeWolf, True S. James, Lucille Gardner, and Gertrude Lebrand, starts on Monday. A forty weeks' route has been laid out which extends from Maine to the Pacific Coast.

Woods' third "Girl" company, which left New York by rail for Erie last Saturday afternoon, arrived in time to open the season Aug. 9. In this company are Jules Ferrar, Roy Sumner, Pearl Slindlar, Grace Walton, J. Washley, Francis Gillard, Richard Bartlett, Cecil Breson, Charles Sinder, Phil Erason, and Isabel Madigan.

From the south, the company jumped to San Francisco, where it opens a two weeks' engagement at the Colubmia next Monday. Then a fortnight's stay follows in Los Angeles.

F. A. WADE'S PRINCIPALS.

F. A. Wade will open with his "Three Twins" Co., Sept. 2 and will then work its way to the Pacific Coast, playing Chicago en route. Wade will be in the balladettes of the troupe while "Colonel" Aldmouth will work ahead.

George Ebner will plan Clifton Crawford's old part while Estelle Colbert will be the "Yuma Yama" girl. New faces staged are: Ernest Geyer, Floyd E. White, Will Lipford, Junior M. Mykoff, Russian dancer; Leonore Butler, Percy Wallying, Julia De Cystina; Gustave Hempfath, musical director; Herbert J. Carter, manager.

Wade's "The Girl Who Dared," playing eastern territory this season, will open Aug. 26 in Poughkeepsie. The principals will be H. B. Williams, John Tilburne; Verdi Clinton, prima donna; J. C. Hart, Albert R. Tilburne; and Almy G. Mykoff, Russian dancer; Leonore Butler, Percy Wallying, Julia De Cystina; Gustave Hempfath, musical director; Herbert J. Carter, manager.

"The Flower of the Ranch," another of Wade's attractions, which opened July 17, will play the north, northwest Canada and the Pacific Coast this season. Frank Flesher is manager while Wolter Rolles is advance man.

LOOKING FOR INFORMATION.

Boston, Aug. 9.

The city officials of Raleigh, N. C., have asked Boston's play censors what method they used in compelling show managers to eliminate objectionable lines and situations from plays.

The bone of contention, in Raleigh, is the "Girl From Rector's" that has been attracting the citizens of that city, to the theatre.

The return of Mayor Fitzgerald is awaited before any information is divulged. The mayor is now in Europe. A sight of a real Parisian Cabaret show might put some charity in his heart.
ONE MORE "BIG TIME" HOUSE ASSURED FOR NEW YORK CITY

Either B. F. Keith or F. F. Proctor will open High Class Vaudeville in One of Their "Pop" Theatres, Upon the Decision in the Fifth Avenue Matter Being Handled Down. Argued This Week.

Portland, Me., Aug. 9.

Argument on the Fifth Avenue lease in the Keith-Proctor legal proceedings is being held to-day in the Portland courts.

Whoever the decision may be, it is entitled to a lease of the New York theatre will only mean that an appeal will be taken by the other side. Meanwhile the Fifth Avenue will be conducted for vaudeville under its present direction, E. F. Albee, general manager for B. F. Keith being the acting directing head, while F. F. Proctor is a joint manager of the house with him.

Before leaving for Portland, F. F. Proctor stated that while he confidently expected the Fifth Avenue would be awarded to him by lease, if it should not be, he would play "big time" in his 23rd Street theatre.

New York is assured of one more "big time" house through the Maine litigation, Keith having declared that should Mr. Proctor secure the house, he will shut his plans for entertainment once more at his Union Square. The Keith side is also looking for a decision in the Fifth Avenue matter, favorable to them.

STAPPS MOVING AROUND.

G. Frederic Sellman, formerly manager of the 58th Street theatre, has assumed the management of Keith's Union Square theatre. His assistant is Martin Walsh, formerly with the Jersey City K-F house, and the stage manager will be Fred Sneary. The musical directors will be Catherine Healey and Arthur Lang.

At the 58th Street house, where John Buck is now in charge for F. F. Proctor, Philip Hartman is assistant manager; Peter McNally, stage manager, and Charles Marks and Stephen Wilson, musical directors. Geo. M. Bastedo, who ran the picture machine at the Union Square for eighteen years is with Mr. Buck.

Mr. Proctor, since the dissolution of the Keith-Proctor corporation, has had plans and alterations submitted to him for the three Proctor "pop" houses (58th Street, 125th Street and 23rd Street), which will require an outlay of $50,000 for the improvements.

At 23rd Street a huge electric sign will be erected, the tallest in New York, approximating nearly 100 feet in height.

6 ACTS AT G. O. H.

The Grand Opera House, New York, with "pop" vaudeville, consisting of six acts and moving pictures, opened last Saturday, for its run of four weeks, under the direction of Feiber & Shea. Prices of admission are 10-15-25. The opening attendance was quite

VARIETY

THE RUBINS HOUSES STICK.

Chicago, Aug. 9.

The Rubins houses in Des Moines, St. Paul and Minneapolis will continue booking with the Western Vaudeville Managers' Association. The statement of James C. Matthews, printed in Variety, that he would book the Rubins houses for the coming season, brought a denial from Mr. Rubins to the W. V. M. A.

The manager says he received a letter from Matthews, offering to place the Pantages houses in his two houses. Mr. Rubins acknowledged the receipt of Matthews' offer, and there the matter ended, states Rubins.

PICTURE HOUSE BURNED.

Seattle, Aug. 9.

The Eagle, a picture house, recently opened here, caught fire Saturday, and was completely destroyed.

GOING BACK TO DRUGS.

Tampa, Fla., Aug. 9.

William S. Oppenheimer, president of the Oppenheimer circuit of theatres, has sold his holdings in the Orange, ambassadors, Pathe and Follies theatres, to N. H. Harrison, and will return to the drug business, having purchased the Anti-Monopoly Drug Store.

The Orpheum theatre, the second largest in Florida, will be thoroughly overhauled, after which it will open with musical comedy and vaudeville. Mr. Harrison is a local railroad man, and will rent his theatrical holdings.

PAY AS YOU ENTER THEATRE.

New Orleans, Aug. 9.

New Orleans boasts a pay-as-you-enter theatre, the Eureka. You pay the ticket taker.

The manager sells twelve ten-cent tickets for a dollar. He lives over the theatre, and often exchanges theatre tickets with the retail stores for merchandise. It is not uncommon for an employee to apply to the corner grocery for two box seats' worth of butter or an orchestra coupon's worth of beans.

It is said the manager is going to give sample shows.

CIRCUSMAN KILLED.

Taylorsville, Ky., Aug. 9.

Last Friday night, Colorado Grant, proprietor of a dog and pony circus playing here, was killed immediately after the performance. Grant hailed from Owen County, Kentucky, and leaves a widow and one child.

John Pruax, a local farmer, who was ejected from the show for boisterous conduct, is under arrest, charged with the crime.

A WIRTH IN TOWN.

Marziles Wirth, a niece of George Wirth, of Wirth's Circus, has arrived here from Australia and is getting ready to put a riding act with four people, which she brings from fifteen and eighteen years, into vaudeville. Miss Wirth will also do some book for Wirth's circus while here.

Regarding the report that Danny Ryan was closed by the circus in Australia on account of his act being of inferior quality, Miss Wirth says Ryan quit by mutual agreement, as he disliked touring that country.

KEEPING JEFFERIES OUT.

Philadelphia, Aug. 9.

Whether it is a "blacklist" or "hoo-doo" or just a plain case of too many "agents" around, Norman Jefferries doesn't know, but he is aware that since returning from his summer vacation, all the real estate agents have shied at him when he looked for offices, assigning himself as "a vaudeville agent."

Mr. Jefferries doesn't know yet where he will place his desk. The big buildings over here have a solid grouch on just at present.

SUBSCRIBING FOR THEATRE.

Port Jervis, N. Y., Aug. 9.

As the result of a popular subscription, which exceeded beyond the fondest hopes of the promoters, a new theatre will be built here.

Up to the present $25,000 of stock has been sold, all fully paid for.

$500 BROOKLYN THEATRE.

Plans have been completed for a three-story brick theatre, to be erected at the corner of Broad and Varet streets, Brooklyn, at a cost of $100,000.

Max Gold, of Arverne, L. 1., is the owner. The theatre is to have a seating capacity of 1,500.

NEW SALT LAKE CO.

People are being engaged by Jay L. Packard for the new Garrick Theatre Stock Company which opens the Garrick, 36th Street, Labor Day.

Clifford Storck has been signed as leading man. Joseph Totten will be stage manager.

FRENCH CIRCUS SCANDAL.

Paris, Aug. 2.

Marseilles is at present thinking of no other subject than the alleged scandal connected with the price paid for the bi-annual pitch of the Egerton Circus in that city. The circus is owned by the Brothers Court, who have not been in the business long and purchased the Egerton concern a few years ago. By payment of the sum of $3,474 they are allowed to pitch the circus on municipal ground for a month twice a year, during the period of the local fairs. This year the Court Brothers wished to open a month earlier, and this was agreed to by one Roux, member of the Municipal Council, who promised to allot space during the fairs, on payment of an additional rent of $1,300, but claimed $772 of this as a present for himself.

The great hall has been too light, and has raised an avalanche of protests in the old port. The judicial authorities have taken charge of the case and an active enquiry is now being held. It is stated that others are also compromised, but Roux proclaims his innocence and threatens to sue the Court Brothers for defamation.

MUSICAL ONE-NIGHT SHOW.

"The Little French Maid" is the title of a musical comedy which the S. E. Lester Amusement Co., of Philadelphia, is putting out with thirty-seven people over the Aarons Circuit.
Chicago, Aug. 9.

I have had many requests to repeat why the powers that be in the organization and myself do not agree. I was a member of the board of directors for four years, and was the president of the organization. I did not agree with all the business that was done while I was a member of the board. I became dissatisfied with the board's methods, and had several disagreements with them, separately and collectively, and was also with their pet hero. I refused to run again for the board a year ago, and was advised to keep silent, let the board and their overpaid pet hero have their way, as it was looked on by their methods as though they would sure run up against a stone wall. I think they are at the wall now.

They have been for no one but one man. They have listened to no one but one man. They have beenignum to affairs, organization, and newspaper all in a jumble and has been so for many months. I booked to go to the Coast last September, so I would be away from the meetings and not annoyed by their methods and their hobby of speeches. After being away eight months I arrived in Chicago, attended the White Rats meetings, and asked questions, to find out conditions. I wrote the board letters, asked questions and told them where they were wrong. It is my organization as well as theirs. I also helped to build it up and I did not care to go topieces.

The different members were telling me all about the great amount of money and the many new members coming in on account of that ninety-day scare. I said, "My dear fellows, that doesn't necessarily prove good conditions, it is really like a fellow with a red face. That doesn't prove that he is healthy. If that money did not come in, with the terrible expenses as it was, the bankroll would go at top speed."

I wrote the board again and again and received no answer and no argument at meetings to my questions.

I know every if, and, and about this organization.

It was I who found the mistakes in the books when Mudge was our Chief. It was also Major Doyle who found the boy in the club house with a special red man's head. I was a member of the board who did not attend the meetings, and I heard that Mountford's salary was raised while I was away, two years ago. I wrote the board the expenses were larger than the income and under such conditions we could not afford to raise anyone's salary. The board then passed a resolution that no member of the board could look at the books except at meetings.

Do you blame me for not running again for the board? My recent letters to the board asking questions were not answered, but they thought it was a proper plan to give the meetings and poison the members against me. After they got the members full of poison, then Harry Mountford brought "charges" against me. They had to have "charges," but anyone with common sense knows that they were not charges, merely conclusions. The by-laws call for specified charges. Mountford, being a paid servant, could not bring charges under Article five of the by-laws. The pet hero should have been ruled out of order and would have been by a competent chairman.

The constitution calls for equity, and all should be treated alike. I received the charges and answered same, and as my answer made a monkey out of the pet hero, of course my answer was not read to the members at the meeting.

They suspended me without a trial, took away my privileges, as a member in good standing of attending the club rooms and meetings without a trial. The by-laws state that the accused shall be given a time when he can attend, and not the complainant. I believe now that the board has found me guilty without a trial as two of the worshipers came here last week, attended the meeting and said so.

By the way, they learned a few things, namely, how a meeting should be run and a few points on parliamentary laws. The worshipers now want to hedge and claim they brought the charge in a plan to go on the list at a lot more, as it certainly has made them the laughing joke of the season. They don't want to weaken because they don't know how, and as I have no power to condemn me if I have a few laughs.

The said bunch pay no attention to the Chicago meetings and the Chicago meetings get the reports of the New York meetings ten days late. Motions and questions by the Chicago meetings are very seldom are read at New York meetings and the members in Chicago claim they don't get any answers.

Their motions and questions must be called to the attention of the Chief and then the Chief must go to the meeting determined to fight to the finish and tell truths, but when Fred Niblo eulogized George Fuller Golden for ten minutes, it took the fight out of me and instead, I used my feet to play the fight.

I would have won then against big odds and trickery. I was right then. I am right now. They searched my life then to get something on me and couldn't. They thought they had some wrong on the old Major, but when they met a brother of the same lodge who knew all about the matter and explained it correctly, showing where I was right and had won the victory, they had to crawl back in their hole again and pull the little tricky Napoleon in line.

I understand now that some officers of our organization have visited a local detective agency here for some purpose or other.

Let's see what will happen. I hope they get some value for the money expended. I understand they are desiring of securing the names of those members who are seen conversing and chumming with the Major. Well, tell them that I am the best in the business, such as Nat Willis, Bert Leslie, Carter De Haven, McKay and Cantwell, William Flemen, Avon Comedy Four, Conroy and LeMaire, Mullen and Corell and others numerous to mention.

They all came from New York and know conditions, so gentlemen of the board, don't be stubborn and for our organization's sake, retire. You have done the best you could and thought you were doing right, but as you know there should be no more worshiping in business. If you must worship, go to church.

Pick out your own successors. Take two faithful directors, who are with you right or wrong (I refer to Adolph and the pope) along with you and all will be harmony ever after.

Mountford is certainly a great man and knows how to run a paper. Look at ours, for instance; and the board members are also great when they did not insist that the books of the paper be audited a year ago.

I remember one of the last meetings I attended of the board, of asking Mountford to explain and state the story of the Player. Mountford pulled from his vest pocket a piece of paper one inch long and three wide, on which was typewritten total receipts, total expenses and total salary. He then told the worshipers would bark at me, so all I could do was to give the little Napoleon a lock and laugh inwardly.

Do you know there are members of this organization who have been initiated now going around with bonded membership cards which does not give them the privilege of attending meetings?

Why is this? Is it a joke or a mistake?

And then, tell me how many of the best acts don't pay dues and don't attend meetings?

Non-attendance and non-payment of dues means dissatisfaction.

We condemned the Mayor of Buffalo for allowing his secretary to run his business for him and here we have allowed our secretary to run our business for us.

Gentlemen, it isn't too late to rectify, so get together and put this organization back on the standing and condition it should be on at this present time, and stop all the red fire.

Trust my advice is not annoying since I am placed in a position where I must publicly defend, I remain as ever.

The Exile

(Guilty, without a trial.)

Major James D. Doyle.
PHILADELPHIA DEAL OFF. Philadelphia, Aug. 9.
The deal for the People's Theatre in the Kensington district which was being furthered by three of the managers of the Western Wheel shows, with a view to obtaining that house for Empire Circuit attractions was declared off yesterday.
Harry Martien, T. W. Dinkins and George B. Rife were in town trying to complete negotiations. There was some hitch in the proceedings and for the present at least, the People's will remain in the small time ranks.

The first contracts for Cook's Opera House, Rochester, were put through this week. This is the new full week stand that was added to the Western Wheel Circuit last week.

"GAITY GIRLS" OFF. Jim Curtin and Sim Williams' joint production, "The Broadway Gaity Girls," opened the senatorial season at the Empire in Harrisburg, Pa. The company will play Pittsburgh and Philadelphia to follow, and start the regular season in the Bronx, Aug. 28. Sim Williams' "The Ideal" opened its season at the Fisher in Altoona, Pa., Saturday. Searl Allen is starred with the show.

"WHIRL" ENDS RUN. This Saturday Gordon & North's "Merry Whirl" will end its summer run at the Columbus, much to the regret of the house and show's management. The company takes up its next stand at Hurtig & Seamon's数据分析 Hall Aug. 19, for a week, thence proceeding over the regular Eastern Wheel route assigned to it.

In the road show Mina Strall will replace Rita Redmond.

NO TRUTH IN REPORT. Harry Seamon has entered a denial of the report that his firm, Hurtig & Seamon, is in negotiation with Hyde and Behman, for one of the latter's Brooklyn theatres.

NEW NAME AND NO DRINKS. Newark, N. J., Aug. 9.
Waldman's theatre, on the Eastern Burlesque Wheel, will be called the Gayety, when the season opens there Aug. 19. Leon Evans will have the management. Mr. Evans has placed a taboo upon all drinks in the theatre, and has started a redemption plan, which will transform the look of the house.

Dave Marion's "Dreamlanders" will be the first attraction.

"COOCHER" IN ONE SHOW. Chicago, Aug. 9.
Chooceeta, considered by many to be the best "cooch" dancer in the profession, will be seen in the east this season.

Chooceeta has signed to play the entire season with Butler, Jacobs & Lowery's "Merry Maidens," she will not be furred out to other attractions as in the past.
The dancer has purchased a $500 Spanish costume and in ettes where the "cooch" is barred, she will offer a Spanish dance. Her husband, Mike Kelly, is also with the show.

DISAPPOINTED "PEACHES." A boatload of "peaches" came down from Boston Sunday night. They were over the usual variety, thirty above the actual count. In charge of the bevy of misses was a man, whose name was not known outside the bunch, and who it is said was bringing the "golla" here to place them with a big musical show.

After reaching New York, the "manager" suddenly found that they must journey still further to Philadelphia. Six of the girls refused to go another step and secured lodging at a theatrical boarding house situated in the West Thirties.

The girls don't speak well of their former manager. They say he made matters worse.

For three weeks past there has been an "ad" running in the Hub dailies that "inexperienced chorus girls" were wanted. That boatload thirty is the answer.

The girls came from the mills, factories and restaurants and were rapturously happy over the thought of going on the stage.

WOULDN'T BE MAYOR. Palisades, O., Aug. 9.
Robert Mancherter, Exalted Ruler of Palisades Lodge 549, B. P. O. E., public spirited citizen and theatrical manager, has tendered his resignation as mayor of this city, where he has resided for the past thirty-five years. He declined the nomination.

STRENGTHEN IN NEW HOUSES.
It is almost a certainty that nearly all the Western Burlesque Wheel shows will strengthen with a feature act when they play the Empire (old Park) Philadelphia, the (new) Empire, Baltimore, and the Brooklyn houses.

However, if the shows are considered strong enough to run without an added attraction they will be permitted. Mr. Taylor, vice-president of the Empire heads are preparing for an emergency.

TO EUROPE FOR ACTS. John A. Landau sails Saturday for Europe with a mission set with the Western Burlesque Wheel managers, which is to include the hutning of acts that will be suitable for featuring with the Empire Circuit shows during the season.

"WINNING WIDOW" CAST. Max Spiegel has completed the cast for "The Winning Widow" which he is to send over the Stair & Havin line time this season. The company will comprise Paul Barti, Henrietta Wheel-er, Frances Ruben, George Scelson, Joe Fields, and Harry La Mont.

Rehearsals are scheduled to commence Aug. 21, with the opening date fixed for the Baker Opera House, Treasury, Sept. 14.

OPENING SHOW'S RECORD. Baltimore, Aug. 9. The Gayety theatre and the Al. Reeve "Beauty Show" started the season of "11-12" together Saturday night. The show played to the biggest receipts the house has ever held for one performance. It is here this week also.

The temperature has been disastrous for the theatres during the past fortnight. The few that remained open for the summer (excepting the Opera, Alcazar, Francaise, Vaudeville and Folies Dramatique), closed suddenly last week without the usual bluff of "other contracts" being responsible.

The only bidental music hall remaining open through August is the Moun- taineer. This establishment is virtually a summer resort—at least it is only during the festival season that it can not be profitably run. "Magic City" is receiving daily about 10,000 visitors, which is a keen competitor for the other summer resorts. Business in the theatrical world is on the whole hardly normal, whereas it should be a record season, for we have not had such a summer in Paris for many years.

However, the vaudeville managers are preparing for the reopening of their halls for the Fall. The Olympia, which has had three successful months with moving pictures, is to be ready for Aug. 23, Jacques Charles having taken possession of the hall on the 1st.

In an interview I had with the manager of the Olympia he states it will be one of the biggest auditoriums in Europe, and his program will consist of novelties all the time. On the opening bills there will be twelve acts quite unknown to Paris. M. Le- tombe has been appointed musical conductor.

The Etoile Palace will open Aug. 23, with vaudeville, the Alhambra and Folies Bergerere, Sept. 1. La Cigale, will be exceptionally closed this year, will produce a new revue by Wilner early that month, for which the actor Andre Brule has been engaged by Manager Platero.—The Scala, likewise cleared its acts for the season, for the present, as a move has been made to be inaugurated as an operette theatre in September.—The Cirque Medrano and the Nouveau Cirque also open about middle of that month with the usual vaudeville and circus acts.

Jules Perrin, for 25 years a well- known music hall singer in France, died in Paris on July 19 at the age of 72.

The Cafe des Varletes, adjoining the theatre by that name, is now closed and will shortly disappear.

Clara Ward, whose matrimonial ad- vereses as the Princess de Chiny has been the talk of both hemi- spheres, has obtained in the French courts a separation order from her third husband, Beppo Riccardi, a Neapolitan in the employ of the funicular railway up Venusus, who married her after her divorce from the cafe violin player Rigo. The latter is still playing nightly at a well known restaurant near Paris.

"Monstre Pickwick," a comedy adapted by R. Charvey and G. Duavit from Dickens, will be the opening piece at the Athenee in September.

Puccini is working on a new opera, on a story laid in Holland, during the lifetime of Frans Hals, at Harlem (XVII. century), the material for which has been given by H. Helger- mans.

Managers Herz and Jean Coquelin are now making their engagements for the revue by Numa Ble, Lucien Boyer and Dominique Bonnaud, which is to be produced at the Ambigu next sea- son, after "La Petite Roque."—The Bouffe Parisiens, where "Mariage de Milady" has at last come to an end, is likewise preparing for the "Revue des X," to be mounted at this theatre by Cora Laparcerie-Richepin.

The house will reopen in September.

It was recently reported that Al- phonse XIII, King of Spain, was writ- ing a piece in collaboration with the poet Marquina, to be entitled "Grand Captain" dealing with the life of Mon- zarte of Cordoue. This is hardly correct, for the collaboration of the Gonzaile in loaning to Marquina a number of documents in his possession concerning the hero.

"A court of honor," having finally decided that Henry Bernstein is a gen- tleman, and therefore in a position to meet his adversaries on the champ d'honneur, he has fought three duels this week in connection with the "Aprez Mol" troubles at the Comedie Francaise. Some journalists had pre- viously been asked to accept Mr. Right's challenges on the plea that he was a deserter, and had formerly declined to fight a duel, but the Court of Honor specially constituted for the purpose of a duel deliberation, has formally washed him of the stigma. Bernstein, instead of writ- ing plays, is therefore daily taking fencing lessons to keep his hand in.

An action for infringement brought by Fregoli last week against that a quick change artist, who appeared in a restaurant scene entitled "The Light- ning Walker," at the Casino de Paris during the short tenancy of the Eng- lish company, has just been decided in the Paris courts. The defendant, who assumed the name of Cavaliere, is condemned to pay $10 damages to Fregoli, while Meillais, Arnaud and Gerald, who were in charge of the Casino, are declared not to be responsible for the damages. Arnaud and Gerald, who has a permanent resi- dence in France, has to pay his share of the fine.
London, Aug. 9.

As a serial story "Sally Bishop" was so successful that many offers were being made for a dramatized version. Ultimately Temple Thurston, the author, set to work and built a three-act drama from it. The result was to be seen at the Prince of Wales theatre. In the book Sally committed suicide, but out of deference to the demands of a conservative publie the ending in the play is happy. An acting success must be granted to Agnes Thomas, who played the part of Janet Halliday. For the rest there was nothing particularly striking. Dennis Eade as Trattl, and Daisy Markham as Sally being generally unconvincing. The effect of the play was to leave an impression of sloppy sentimentality, and there was not enough relief in it to justify a belief in its future.

"Rusty Pulls the Strings" is proving one of the best London attractions. It is practically certain that it will run until Christmas, when the "Blue Bird" will be revived once more. The Haymarket production, which pre- 

sents Rudolf Reed's version of H. G. Wells' "Kipps," and Ibean's "Pretender."

"The Distant Princess" is the title of a play adapted from Suderman's original by "John S. Tannar" (who are two London women journalists).

"The Concert" is due for production at the Duke of York's, August 25. Henry Ainley and Irene Van Brugh will play the leading parts for Mr. Frohman.

"The Arcadian." finishes this week, when the 800th performance will have been registered.

Molnar's "Gentleman Protector," with a new name, will be done by Sir George Alexander at the St. James's Theatre during the forthcoming season. There are also a new play by Henry Arthur Jones and a revival of the "Critic" in the program.

It appears that Mr. Stoll has not approved of Judge Parry's play written for James Welch, at least, not for the forthcoming Christmas season. Something more cheerful will be done, and the murder trial sketch reserved for a later date.

When Gertie Millar refused to sign a contract with the Gaiety company, the reason was not far asked. Her husband, Lionel Monckton, has composed the music in collaboration with Howard Talbot for the "Japanese musical play which Robert Cadet is to reproduce at the Shaftesbury. This is the second big work he has undertaken for the Shaftesbury and doubtless Mr. Edward and the Gaiety company are not very pleased about it. They are not taking any more of Mr. Monckton's music at present, and because of that, Miss Millar has withheld her signature. Such a favorite as she is, she should have no difficulty in finding a west-end house.

Neil McKinley took a good look round before opening in London. He appeared at the Palladium last week, and in spite of many predictions of failure he made good. His style of work is quite new to audiences on this side, and it is doubtful if, apart from west-end hails, he will be successful.

The public here are not yet trained to an appreciation of the ultra-eccentric in rag-time. Twelve months from now McKinley would probably be safe over here.

Joe Howard opened as a single at the Palace and did passably. He sang two songs—without the aid of a piano. The first, "I wonder who is kissing her now," had been done plentifully over here, and consequently there was no novelty in it. His second, "Lindy," was generally approved, although he was cursed of a great likeness to "Mandy." Unless Howard makes productions of his songs and builds them up, he has not much chance on his present plan. It is stated that Mabel Harrison has been to the result of a special treatment at a sanatorium outside London that she will work Joe in September.

Right after their first appearance in England, Hodges, Bros. and Jacobson had a hard fight for time and money. Now they are pretty well booked, and having relaunched their offer to the taste of the audiences here, are carrying all before them.

Sam Stern after opening moderately at the Oxford, cut out two of his songs and replaced the material. In halls of the class of the Holborn Empire, Metropolitan and Canterbury he is not short of being, in point of popularity, a second Russell. The dress unchanged but it must be given on actual results. What he would do in the higher class vaudeville remains to be seen.

Pauline Chase came an awful crop at the Coliseum, where she is appearing in a Japanese play previously done in pantomime by Hanako. It is called "A Little Japanese Girl." And it deals with the life of little laundress who put on a Princess's kimono and rouged her face. She was mistaken for the princess and killed by an outraged prince lover. When the curtain descended on the act at the opening afternoon, there was one insistent "hand" and Pauline took a bow where she needn't have troubled. It seems as though "Peter Pan" will have to be revived.

Fred Kitchen and Herbert Darnley are not now on the best of terms. Kitchen claims that he is entitled to quit the services of Darnley within eighteen months, but Darnley holds that he has a further option of three years. The case may be fought out in the courts, as Darnley has booked Kitchen three years ahead. An effort is being made to get Kitchen to go to America, and he has been promised a musical play in which he shall star, the entire thing to be written around him. Kitchen is one of the biggest drawing cards in this country, and certainly one of the greatest comedians.

Starting as a kind of added feature in the bills of the Variety Theatres Controlling Company John and Ber- 

tha Gleeson and Fred Houghan have developed into a "top." They have not yet appeared in London.

The attraction to follow Pavlova and Morkin at the Palace is as yet a well-kept secret. It is suspected, how- ever, that more dancers are coming. The Russian craze is apparently yet unexhausted.

Why do so many American acts pay so little attention to the quality of their scenery and effects? Compared with the majority of English settings, the American cloths are very tardy. Some of the sketch teams who have appeared here this summer have created a bad impression at first glance by the cheap-looking stage effects. A few pounds spent on scenery is a good investment in England, particularly when so many splendid stage spectacles are being staged in vaude- ville.

Booking managers and agents are apt to be impressed by a setting, and the public are in the position of being able to demand it.

The engagement of Leoncavallo to appear at the Hippodrome in September is looked upon as one of the big- gest coups of the season. It has been brought about by Mr. De Courville (Sir Edward Moss's private representative), who has also to his credit the "Night With the Sultan" and Melia Mars. These two features are pack- ing the Hippodrome for the first time since Sahara D'Jell is reckoned that this week's bill is costing something like $5,000. It is well spent, in that the shows are now nearer to the right class of program than they have ever been.

Elise Terry, an equestrienne singer, made her first appearance in London at the Hippodrome yesterday. In the afternoon she did her full show, making four excellent changes, and fin- 

ishing riding astride in hunting costume on a fine charger. Owing to her success the length of the program was cut down to less than half her time at her subsequent performances, and consequently was only able to do the finish of her act the rest of the week. It is a pity that her first appearance in London should have been marred by these circumstances, as no one could book her on her showing after Monday afternoon.

VARIETY NOTES

LONDON NOTES

VARIETY'S LONDON OFFICE
2 GREEN ST., LEICESTER SQUARE
W. BUCHANAN TAYLOR, Representative
("BAYARD")

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

HERE'S BILLY GOULD

By WILLIAM GOULD.

Haines Falls, N. Y., Aug. 8.

We're going to have watermelon some day next week, they say.

The Herne Sisters, Crystal and Ju- 

lia, left for wicked New York last Sat- 

urday.

Something went wrong yesterday. No collection for anything.

There are a lot of old ladies up here trying to do society stu- 

nes. Some day I'll talk to Child's restaurant and I'll tell them that I will say to me "Watcher goin' to have!"

Geo. Ober and his Sylvan Players (Whatever Sylvan is played here) "Rip Van Winkle" last night. "She Stoops to Conquer," to-night. Busi- 

ness good. Company excellent. Audience of both heads. Some thought it was going to be a picture film and kicked because it wasn't.

A dollar here is bigger than 10 is in N. Y.

The manager of our "opery" discharged his orchestra last week. (The poor fellow got drunk.)

The name of our "Opery house" is "Wauwanda."

They sell pictures of this hotel. People buy them, too.

This would be a good town for some wire men. No one here has bought a gold brick this season.

I hear Willie Hammerstein calling to Miss Beulah Binford, "When can you open?"

Does any one of this present generation remember Fred Ward (Fred Ward originally went with the lease of the Victoria Music Hall).

He is a sample of our best and worst barber's wit. (He has the only barber chair in Haines Falls.) His opening greeting is, "How in every little hair this morning?" Before you can pass him, he continues, "That is a cutting remark, coming from a shaver like me."

If I thought that Nat Haines started this place I'd never talk to him again. I remember Nat when he was a knob-headed comedian. I used to study Haines' Falls.

REVIVED "LAND OF NOD.

Arthur Ward and Leigh Morrison will revive "The Land of Nod" for the smaller towns next season. They will also have a company presenting "The White Sister." This will make two of the companies of the latter attraction on the road.

Stair & Havlin will offer a company in the "pop" houses which the Ward and Morrison show will be seen in the one nighters.

The Belclaires Brothers will sail for the other side Aug. 17.
New Acts Next Week

initial presentation, first appearance or reappearance as on av Round New York


The Brougham, Grand Opera House.

Edgar Berger, Hammerstein's.

Al White and Girls, Fifth Avenue.

Charles Leonard Fletcher's Players (8)

8 Mins.; Full Stage.

Fifth Avenue (August 6).

Charles Leonard Fletcher's Players are all right, but the piece they are playing is all wrong. A business man desires a stenographer. Same business man has a penchant for taking his "steno" to lunch. He is also engaged. His secretary mistakes his flask for an applicant for the "sten" job (jolly new idea). The girl in this way is made aware of the man's lunch habits. She decides to get to the bottom of it. Returning disillusioned, she has a different coat on, and the man recognizes her not. She proceeds to act like a regular stenographer, comes in waiting, hits the boss on the back, uses plenty of slang and keeps everything she says absolutely "barmy." The lunch bug of the boss, however, is not put to flight by this unseemly conduct. He is still keen for taking her out to lunch, notwithstanding her behavior indicated she was accustomed to being lead on to a trap. Pathos here. She pulled the old one. "Sir, how would you like it if someone asked your slater out for lunch?" Then she goes on to tell how a lady friend of hers had one, but a swell dumb and could never reconcile herself to beany food thereafter, so she died of consumption or non-consumption. She ends the scene by beating up the boss and the Sec. Some sketch!

Shearman, Kranz and Hyman.

18 Mins.; One.

Songs. Hammerstein's.

One of the men in the act is a porter, another a rathskeller three seen hereabouts last season. Somebody must have told them that in order to make good on the roof it was necessary to be heard, for they certainly made herculean efforts, with the pianist keeping his foot on the loud pedal all the time. Their songs are new, but not all catchy. One of their numbers is a replica of a song used by The Two Bobs in London. They do a few rathskeller numbers, but a swell dumb and could never reconcile herself to beany food thereafter, so she died of consumption or non-consumption. She ends the scene by beating up the boss and the Sec. Some sketch!

Hayne Brothers.

Acrobatic Equilibrists.

9 Mins.; Full.

Henderson's.

A turn consisting of balancing, table work, tumbling andfalls, that while not sensational, seems startling and dangerous at times. The men both work hard. They were formerly known as the Heyn Brothers. Fred, Roy Atwell and Co. (8)

Comedy Sketch.

17 Mins.; Full Stage.

Fifth Avenue (August 6).

Roy Atwell is rather well known in the musical comedy field as a light comedian of ability. Until last season he had been associated with Marie Dors and others on the stage for the capacity of stage manager. In figuring for vaudeville Roy has fallen into the mistake of so many others before him. Very little if any thought was given to the vehicle. It is a bare stage affair, which goes to all extremes for laughs. There are bits in the piece that it is hard to understand how a man of Atwell's experience could permit. Evidently Atwell got the recipe from some other legis who has probably seen a half a dozen vaudeville shows, and he sized it up in this manner: fall down, tear your coat, spill a glass of water and finish with that unpardonable funny bit of getting stuck to fly paper and an act is a knockout. Roy knows differently now. He opened the try-out at the Fifth Avenue Sunday. That's as far as the act will go in vaudeville. Some one suggested that they were making it up as they went along, but they weren't. The act was too poor for that.

Charles/Brown and May Newman.

Singing and Dancing.

20 Mins.; One.

Henderson's.

A singing and dancing turn that without question will fit in an early spot on any big time bill. The man is a clever singer and dancer, who will get his stuff over as soon as he ceases imitating Martin Murphy, and the song is a knockout. Roy knows differently now. He opened the try-out at the Fifth Avenue Sunday. That's as far as the act will go in vaudeville. Some one suggested that they were making it up as they went along, but they weren't. The act was too poor for that.

Marie Dors.

Recitations and Impersonation.

18 Mins.; One.

Fifth Avenue (August 7).

Marie Dors is rather a good looking girl, with fairly engaging personality, with the voice modulated, the boys may shine to better advantage.

Heuman Trio.

Cyclists.

11 Mins.; Full Stage.

Brighton Theatre.

The Heuman trio, two men and a woman, are closing the bill at the Brighton Theatre. The men cycle their own bicycle act. While the routine offers nothing sensational, the act is clean, snappy and well put over. The woman has a pleasing appearance and is a splendid singer. The tailer of the men works in eccentric makeup and displays some grotesque wheels. The "straight man" is a graceful rider and shows no inclination to stall. There is team work by the "straight" and the woman that forms an interesting stunt of the time. The Heuman's display a banner calling attention to the "great one mile race," the men pedaling wheels on stationary stands, dials showing the pace is going. The idea has been displayed before, but the Heuman's work up much excitement.

Rene Dyris.

Sings.

8 Mins.; One.

Fifth Avenue (August 6).

Rene Dirs is a straight singer, probably from some operative quartet. Rene has no chance as a "sing" in the larger houses.

Tivoli Quartet.

Songs.

18 Mins.; One.

Hammerstein's (August 6).

The Tivoli Quartet was the last of seven "try out" acts to show at the Fifth Avenue last Sunday, and it was the only one of the seven with a change. The act was a tremendous hit before a well filled up stairs and a large audience. The hit was due entirely to the second portion of the specialty. The quartet open slowly. Half the running time is consumed before they get going, but when striking the popular day stuff they never stop. The boys look extremely well, making three changes, all well fitting sack suits. The brown clothes of the quartet, however, is not put to flight by this unseemly conduct. He is still keen for taking her out to lunch, notwithstanding her behavior indicated she was accustomed to being lead on to a trap. Pathos here. She pulled the old one. "Sir, how would you like it if someone asked your slater out for lunch?" Then she goes on to tell how a lady friend of hers had one, but a swell dumb and could never reconcile herself to beany food thereafter, so she died of consumption or non-consumption. She ends the scene by beating up the boss and the Sec. Some sketch!

Bren and Duque.

Piano and Songs.

15 Mins.; One.

Fifth Avenue (August 6).

Bren and Duque will have to do more than play for them. After they may hope to appear regularly in houses of the Fifth Avenue caliber. The man plays the piano, acting as accompanist, for a good looking girl of the doll type, who has probably never appeared outside a small or a movie. She is a new giving them a very neat getaway.

Mills and Hammerstein.

Cycling Comedians.

10 Mins.; Full Stage.

Hammerstein's.

Practically all of the Berg Brothers' act is new to the metropolis. And in addition, which is more important, it is excellent. One of the men works stunts, and the other has a "Jazzy" makeup. The routine is very fast, the entire act going with a vim and snap that earned for them Monday night a series of rounds of applause quite unusual for third position on the roof. Riding a single wheel with one leg was one of the many novelties. They finish with a ride down a steep flight of stairs, two-high, turning when reaching the stage, and riding down to the floor, where they give the impression that they gained no impetus in the descent. It isn't easy to show anything new in trick cycling; hence the men are entitled to be classed as a novelty.

Lida McMillan and Co. (2).

Comedy Sketch.

10 Mins.; Four (Interior).

Lida McMillan formerly presented a sketch in vaudeville entitled "After The Matinee." Her present offering is along different lines, but like the first does not give her the right opportunity to show what stage talent she apparently possesses, judging from her work in both sketches. Miss McMillan plays Aunt Fanny, with her sweet, unsoapitcated little niece. Flossie thinks is an ugly old spinster, and reaches the latter's home at a time she is entertaining a rich Mr. Latimer, who is mighty sweet on Fluffy. The sketch jumps too many lines without possessing a very vivid imagination to "get it." To a "pop" audience the funnest line was: "It's a terrible thing to have relatives." Some of these lines Lida may make connections with the right kind of a vehicle that will draw her across the sands of the "big time."
McGarry and Revere. 
Singing and Dancing. 
8 Mins.; One.

This work does nearly all the singing while the man attends to the dancing. For the finish they use a turkey trot song which drew the most attention. The man's dancing is the best part of the act. 

Heeves and Bradmore. 
Singing and Dancing. 
8 Mins.; One. 

A pleasing “sister act,” receiving deserved attention in the “pop” houses. The girls look nice in their stage costumes and also show versatility in the choice of their numbers. The work hard to please and should have no trouble in getting time. For the finish, the girls, dressed as boys, with black wigs, put over “That Moonlight Glide.” They close strong with this number.

Sam Goldman. 
Hebrew Comedian. 
9 Mins.; One. 

American. 

Sam Goldman depends mostly on parodies, though he talks a little. His parodies revive some awful old boys in the joke line, and during his monologue he is of the Wohl used with versatility in the choice of his material. The work hard to please and should have no trouble in getting time. The girls, dressed as boys, with black wigs, put over “That Moonlight Glide.” They close strong with this number.

Maar and Evans. 
Equitable. 
9 Mins.; Full Stage. 

The “straight” man in this act is a very pretty worker in the equit- able line, also a very good ground worker. The comedian is a carking knockout, and if he will stop talking he can make people laugh as he pleases. The act moves along very swiftly. It should find a spot on any bill. 

Belle Dixon. 
Singers. 
11 Mins.; One. 

Belle is a fair single for “small time.” Her selection of songs was rather faulty, as is her enunciation.

OUT OF TOWN

M. Georges March. 
7 Mins.; Full Stage. 
18 Mins. Full Set. 
Hippodrome, London. 

March has gone one better than Lafayette; in fact, it might be said that he has gone two better, for he uses three lions, where the “great one” used but one. A Parian paint- er fell in love with a lady lion-tamer. When he went home to his wife and child he preferred to sleep on the sofa. He dreamed of the trainer. As he dreamt the Devil appeared. Then the Devil told, and cages containing lions surrounded him. The animals rush around and finally dash for the apartment in which the wife and child are sleeping. He goes to their rescue, but stumbles and falls. The lions disappear. His wife and child rush to his bosom. The little one takes from its coat the flower which the lion-tamer had placed there. As she drops it from the window, she strikes the force of the lesson and takes his family to his arms. As a new use for an animal act this piece provides novelty and there is a certain thrill resultant upon the sudden disclosure of the various lions’ names. Outstanding is the way the Hip- podrome, however, a few more lions might be spread around to advantage. The scenery and effects are good, but the acting is not quite the best. Still, it is the novelty that will be the cause of the act being booked. The success of the “Terrible Dream” seems to suggest a way out for the many animal acts which have been going around for many years, and which do not seem to be able to leave the smell of the circus behind. In English vaude- ville, at any rate, it will be necessary in future to build spectacles round all acts in this class.

Donnelly’s Side Line.

The many friends of Leo Donnelly, who have often wondered where he got all the money he spends about town, can worry no longer. The secret is out.

Leo was a non-commissioned officer in the Seventy-first N. Y. Regiment during the Spanish War. Since then he has been drawing a pension of eight dollars a month from the government. Martin Herman is the notary, who, every three months, attests the Don-nelly signature to a statement asking for a remittance.

Edwards Davie and Adele Blood (1). 
“Like Kelly Did” (2). 
24 Mins.; Full Stage. 
Vogue Pier, Atlantic City.

Edwards Davie and Adele Blood, who presented a sumptuous staged dramatic playlet (“The Picture of Dorian Gray”) in vaudeville last season, are again making a grand departure. With simple enough setting, they are giving one of the cleverest little comedies seen here. Both dramatic players, they depend on straightforward work for the most part. In “Like Kelly Did,” and are succeeding admirably well. The action takes place in a private dining-room at a summer resort in the mountains. Zoe Dare (Miss Blood) is the actress named Belle, a girl who pretends to be a slow girl. Van Raencasier (Mr. Davie) is a millionaire, who pretends to be broke. The two met at the hotel and have dined together several times. Each is desirous of entering the bonds of matrimony, but seek the proper mate. Attracting one another, they pretend to be what they are not, each endeavoring to discover the other’s real nature. When the girl called out, the girl makes the walter, Kelly (James L. O’Neill) make love to her, figuring the man on his return will find a situation that will center his attention upon her. She succeeds. After several tests, the two realize their real selves. With bright lines, many laughs. Miss Blood’s stagey beauty and Mr. Davie’s fine appearance, the sketch was greatly liked. Mr. O’Neill’s character is well drawn and excellently acted, he is so attractive, that you can only say he is so attractively executed. The act ran remarkably smooth for a new offering. “Like Kelly Did” should prove a real winner for some time to come.

Armenio Ohanian and Co. 
“A Night with the Sultan.” 
20 Mins.; Full Stage. 
Hippodrome, London.

This is another pantomime piece revolving about the theme of “The Murmur” and “Kismet.” but like neither. It opens in the private chamber of the Sultan, with odalisques engaged in a harem dance. A major-domo, wearing a black face, a Prince Albert coat, and a fez is busy keeping them going with a long cane. The approach of the Sultan is heralded with weird sounds and much agitation among the servants. He proves to be a living picture, for which he was prepared. It appeared that the object of the gathering is to give him an amusing evening. A quartet of black-faced men, weirdly caprisoned and chanting something which seems to be a cross between rag-time and gipsy song, is excellently acted and sung. It pleased him moderately. He is evi- dentely better satisfied when they bring him a beautiful young girl. She dances one of those passionate measures which seem to be essential of the East. She then dons a turban from his throne to be nearer to her. The fact that she can dance saves the thing from being charged with out- and-out burlesque. The bulk of the audience may have been affected in same degree as the naughty old Sultan seemed to be. Her second dance, to an accompaniment of instruments bearing the names of the kemmetchte, the canon, the ouit and the tet, was something of a revelation in the theatre.

Mr. Kelly traveled 1,550 miles by rail, appearing at Cape Town and Johannesburg.

Mr. Puckler.

En route, the humorist stopped at the Hawaiian, Fiji and Fanning Is- lands, Queensland, Brisbane, and re-turning from Africa, explored the Ma- dera Islands, of the coast of Portugal. On the Africa-England sail, the boat encountered a monsoon, lasting over two days, with mountainous seas, and the wind blowing over seventy miles an hour. Walter says there were impromptu camp meetings all over the ship.

Mr. Kelly likes all the countries, but gives it to South Africa for “splendid distances and magnificent isolation.” Any country an alien good in is pleasant enough, remarked Walter, but the further you get from Broadway, the less you want you are.
The Girl of My Dreams

"The Girl of My Dreams" is at the Criterion. Willard J. Neshit and Otto Bauerbach did the dreaming. It was a peaceful dream, a sort of romp through the flower of the mind. There was no story to speak of, unless one cares to dignify quick exits and the separation of a jealous Frenchman from a flirtatious wife as a farce. The book of the Dream Girl reads like an old burlesque afterpiece, polished up and dressed up. But the story is much stronger than the bad. Bright lines help it greatly. These compose the comedy of the piece, and are mostly allotted to John Hynes, who, with Lettie McIntyre, are featured with the Joe M. Gaite production.

There is one bit of comedy, though, in the last of the two acts. It is a bad boy, too—and on Broadway! A couple of young lovers, caught by the Frenchman, sit on a bench, when the Frenchman's wife in an upstairs room, tipped off by a German admirer to escape via torn bedclothes, starts to rip up the quilt. The Irishman, who is the last, is in the act of jumping to his feet to save himself. Well, you know what happens. Those awful rips frighten the youngsters near to death. They think their clothes are torn. It's the only scene in the piece that looks like this piece of business funny, for they ripped long enough to have broken up a linen cloth. It was funny when Welsh, Mealy and Montrose, funny acrobats in vaudeville, did it. "The Girl of My Dreams" from a flop is the numbers. There are plenty. Though no striking novelty is brought forward, several have little twists that are pleasing. One or two are musical enough to stand by themselves, but Karl Hosch, the composer of the songs (with his past performances propped), didn't pretend himself any in this piece. The songs are as flat as the pajamas of "Dr. Tinkle Tinker." It came late, but was very useful. The next best was "Dear Little Games of Guessing," made good by the third member of the Hynes McIntyre family being introduced to carry it through. The third member is very youthful, and a girl, but she put it over, with her father inserting ad lib remarks that caught on with the last sighters, who were something enthusiastic on encore, although it wasn't a certainty that the music publisher handling the songs had not attended to the applause end.

The cast of principals is not like the usual playbag, but a couple of minstrelsy. It seems a series of "girl acts," with principals leading numbers in front of fairly well dressed choristers. After productions like "The Red Headed Woman" and "The Girl in White," "Girlie" might well be a surprise. The season so far has been fairly successful, and the Frenchman in the second, and pretty prominent all the time. Miss Hills was the eccentric comedienne of the Emma Janvier-Alice Hegman era; there is a very common nowadays, but Miss Hills did quite well. She has the "the" line of the show; "You can't suit me, I have been insulted by experts." Miss Hills also forced one number, which was "What's Sauce for the Gauzer is Sauce for the Goose." In it Miss Hills interpolated a series of character delineations. They were the only interludes in the show, but they received credit for nothing else beyond his nerves in connection with this, at least hand to hand for getting on Broadway without a "rag" or "Gritty Gert," said the Dickey.

Mr. Hynes handled his material rather well, placing the points right, and away over the footlights. His style as a production comedian is somewhat against him. His methods and the style are those of others, no one particularly, but the composite recalls several, Miss McIntyre as a Quakeress was a quick favorite, one song well, looking pretty and pianist, said the Dickey.

When Hynes and McIntyre weren't dancing, Forbes and Bowman were. Carrie Bowman is the sweet young thing, loved by Harold Forbes, just as sweet, because all the girls in the show were in love with him. They said so, any way, and when they did, Harold sang "Every Girlie Loves Me But the Girl I Love." Mr. Forbes did a lot with a "Police" the leader number in which two of the other choristers brought many laughs with their antics.

Mr. Brooks as the German had a nice accent, but too little occasion for it, was called a character actor. He went to that hard, but even then, it seemed as though his fun-making possibilities at this point had been shut off. As a lassoer, Mr. Brooks seems to be "Girlie." Mr. Forbes handled the singing in the opening and the songs were a surpise all the way. Forbes was also given "Story of a Marilottette," hardly worth while.

Hynes and McIntyre are strong enough for "The Girl of My Dreams,"

Merry Maidens

Chicago, Aug. 9

The Western Burlesque Wheel fired the initial shots yesterday evening, when the Empire opened to a capacity crowd, offering Butler, Jacobs & Lowery's "Merry Maidens," with Choocooets, the extra attraction. The most noticeable thing about the "Merry Maidens" is the wearing apparel. The company has been equipped with beautiful costumes, every one brand new and of the best material. We say the offer ofNess was a stonningly mild expression.

As for the show itself, it will stand little looking, but considering that the principals did not work together, it is the logical Irishman. Miss Brennan does a Hebrew characteristic.

Kelly and Murray Simons share the stellar honors in the male department. In the first part Kelly essays a Frenchman; in the burlesque he is the typical Irishman. Miss Brennan does a Hebrew characteristic throughout. Kelly surprises with the French character, makes a splendid appearance and juggles the dialect excellently for a beginner. As the Irishman, Mr. Kelly falls a short, principally because of the lack of proper material. This alone holds him down, for the comedian is capable of handling much better stuff, and would not do without the honors under favorable circumstances. Simons is the same kind of a Hebrew burlesque has seen for years. The one difference between Simons and the average comedian is that Simons never really misses his vocal tones. In the "Merry Maidens" the comedian oversteps the limit of decency at times and might clean up to advantage. While Simons is a good comedian, and Miss Brennan a good handling rough material. For a laugh, Simons will go the limit.

Eventually Kelly and Simons should get into a working stride and provided they do, the pair will make a good comedy team.

William Harris handles the "straight" in the first part and acults himself admirably. Harris looks well, makes a good Hebrew. Joe Phillips is an excellent tough office boy, should avoid wearing evening clothes in the burlesque. He looks out of place among the others.

The female end has been well taken care of. Lilla Brennan and Ann Meek Bonner head the list. Miss Brennan looks better than ever this season. She leads her numbers properly, and makes her mark. For appearance and work, Miss Brennan will equal any soubret on the Wheel. Miss Bonner, tall and stately, makes a splendid leading woman, and helps her partner. With her partner she offers "At 3 A.M."

The chorus has been selected for appearance. With a few exceptions they pass muster easily.

Miss Mabel Utterbach offered a few numbers in "one" between the two parts, working in the chorus during the rest of the evening. Bonner and Meek with their comedy offering in "one" scored one of the hits of the show.

A little new material, if possible, something of a story would help the "Merry Maidens," and might bring the show up among the top runners. It's so early, however, the company are still learning the act. Edward Sheffer is the manager.

American Boof

Ten acts at a nickel apiece the American is offering this week. It is a very long show for the money. The Tuesday evening audience seemed to enjoy it, or at least most parts.

Two new acts, Maar and Evans, and Sam Goldman, were in the first two positions. Marcus and Gartelle appeared next, and gained plenty of laughs with their roller skating. The team also do a dance on the roller. E. M. Butterworth sang popular songs, and in the big closing, Miss Sparrow ranks very fairly. If Miss Sparrow would like the better time, she might drop her last song with comedy verses now being handed to everyone. Miss Sparrow is really good enough to be different.

Dorothy De Schelle and Co. closed the first part with a comedy sketch. When Miss De Schelle and her male partner Bland were not acting, the sketch was passable.

Stewart and Donahue, in opening the second part, pulled down the applause hit of the evening. The pair have a dandy little act. If the kid number were shortened bit and a little of the talk left out, their dancing would place them on the bigger time to stay.

Vera De Bassani, with her soprano and the violin dialet, pleased the audience very much. The girl has a very pleasant voice and does much better than most acts in the kind.

The Musical Hodges are wearing white costumes that have been touched by the summer dust. The four played the national anthem with the flag thrown on a screen behind them for a finish, but it wasn't a riot. Mr. Hodges is in the habit of doing the same act, or at least the same kind of an act as when the turn was billed under the name of Cheffale.

A few assistantas may have added. The two attempt to make the act joke very big, but the actual illusion does not make it count for much more than a simple magical act. It closed the show.
HAMMERSTEIN’S.

Hammerstein’s this week is minus a sensation. But the roof garden always does big business throughout the month of August, and possibly anything designed to arouse one’s emotions are unnecessary. Then again, perhaps sensational turns are notrendyly available. Taken as a whole—the bill seemed rather mediocre.

Clement, a cartoonist (New Acts), opened the festivities at 8:15. Gordon Brothers, singers and dancers, consumed a few minutes in second position. Berg Brothers (New Acts) third; Sherman, Kranzmann and Hyman (New Act) followed.

The Five Piroceoffs, foreign pantomimic jugglers, did excellent work and were applauded proportionately. Luciana Lucca, the double-voiced singer was a hit for a time but didn’t know when to quit. A little of her freak voice goes quite a distance. Gus Edwards’ “School Boys and GirIs” closed the first half. Monday night the “professor” character was one of their best. Billy Bash.

Will Rogers, with his cowboy imitations, opened the second half, and was probably the bit of the evening. Tvette followed “by permission of Lee & J. Shubert.” So many things have been laid at the Shubert door that one more or less may pass unnoticed. Ruth St. Denis (New Acts). Bedini and Arthur employed most of the members of the Gus Edwards act in their “Yiddish” burlesque on Miss St. Denis. Kramer and Spilane, acrobats, closed the show and suffered from the constant stream of departing spectators. 

Jolo.

UNION SQUARE.

The Union Square bill the first half of the week was running over with gymnastics and acrobatics. But there was too much variety and acrobatics in the picture display to make one forget for a moment the deficit of other things of a vaudeville nature and the show pleased.

First display of gymnastics was given by the Gus Melsi troupe. There is no lack of skill or speed, but an evident tendency to stall that pulls the other way. Coit and Medora offered a neat stunts box that netted them much applause. The woman presents a nice appearance and her voice is heard to good advantage throughout.

George A. Clark and Co. (of one woman) elicited many laughs with their sketch which veers out of line occasionally. Clark as Mike Flirty gets his lines over in fine shape. Hubert Deveaux made a good impression with his crayon work.

Acrobatic display next with Black and Smir, doing some excellent work. The Ragtime man and the “bump” Winkler’s Military Malda.” with three men and four women, one the danseuse, offered a mixture of dances and acrobatics, the latter pre-eminent. Mark.

BOHEMIAN “JINXES.”

San Francisco, Aug. 9.

The Bohemian Club is to hold its annual midsummer “Jinxs” Saturday. Edward Strickland has composed the music for the presentment.

BRIGHTON THEATRE.

Business started off with a burr5 Monday afternoon and after night there were few empty seats when the show closed. For “Jeff” Robinson has been giving them comedy with a capital C. While this week’s bill does not cause as much prolonged laughter, it gives satisfaction just the same.

For “singles” breezed into the home stretch with honors, and from the Brighton “regulars” way of passing judgment, were declared winners. Princess Rajah was the carded favorite at this theater. Louis Stone and Bud Fisher came in for a generous share of the applause.

De Dio’s animals opened, giving a good start. The act is minus the yak’s and one of the elephants, but much has been omitted. It’s a pity not to show off that sleek, sleepy-looking yak to those beachboys.

Louis Stone showed “No. 2.” When he was unable to balance an evil and stilt, he had to acknowledge several curtian calls. Stone works like a Trojan, and gets results.

“Nee and Effie Lawrence in “The Stage Manager” pleased. Bella Baker did well. For Edwin Holt and Co.,” in “The Mayor and the Manicure” curtain calls were in demand.

Bud Fisher followed the intermission. He handed’em “Jeff” and Mutt. Bud seems to be taking the stage thing seriously, as he showed unmistakable signs of real make up on his face.

After Fisher, came Hawthorne and Branson. They started in fine style but failed to call a halt when the comedy tides was at its height. The shooting “bit” was a strong finisher. Princess Rajah danced. Between the double acts and their balancing of the trick, unusual, she received considerable applause. The Princess is proving more of a curiosity down there than anything else.

James Francis Dooley and Little Miss Sales had a hard row to hoe before closing, but managed to pass swimmingly. It was late when the Heumann Trio (New Acts) showed, but the cycling stunts held most of them in.

BUSY AROUND THE CENTRAL.

In keeping with the improvements in reality adjacent to the new Grand Central Depot, now in course of construction, the work of revolutionising the neighborhood is being pushed rapidly.

One of the first and important pieces of building construction to be undertaken is the erection of a huge hotel on the block bounded by Madison and Vanderbilt avenues and 44th streets. It is to be erected by William C. Brown, owner of the board of directors of the Central, and has been leased to Mr. Bauman, the present manager of the Holland House.

Other commercial propositions are working toward that locality. An offer of $2,500,000 was made for the proper, Madison to Vanderbilt avenues, 42 to 43 streets, but the owner declared that it is not for sale. Things are active in real estate operations all the way to 59th street.

HENDERSON’S.

By inaugurating the two-show policy at Henderson’s, Manager Faber seems to have solved the problem of getting a large sized evening house. The audience Monday night was one of the biggest of any Monday of the season. They were quite demonstrative in appreciation. Four runners up were in for the hit honors of the evening.

The Hayne Brothers (New Acts) held the opening position to fair applause, followed by Louise Brunelle, who put four numbers over with changes of costume in a manner that earned several bows for her at the finish.

Charles Brown and May Newman (New Acts) fairly cleaned up in “No. 3” position. The act is small, but well defined and in fine style.

Wills is now doing a monolog that contains some of his experiences in England. It’s full of good laughs. Nat is pretty hard on John Bull’s subjects, but ‘s what he says means no harm. Nat was made to sing many songs before the crowd would let him finish.

Wills did the fiddle shared the hit honors with Wills and had to leave the audience when they were making a whole lot of noise. The eccentric musician was placed “No. 5.”

Gallagher and Shean, almost strangers in vaudeville, were fixed as favorites after they had been on three minutes. Watching Ed. Gallagher as a “straight,” it is easily seen how important that part of a latter act really is. Shean is also there with fast comedy work, and the turn was a big scream on Monday night.

La Ttcomb appeared on a fine looking horse, but the animal seemed just a little tired and in need of a rest.

The act showed it well considering the animal. The act showed it well considering the animal. The Philoctetes managed to get her songs over nicely and finished amidst plenty of applause. The light effects are still good to look at.

Gordon Clark and Henry Bergman appeared No. 4, and were liked for their dancing. There is some baseball talk in the act that in part has been done by many before. The talk of the act slowed it up considerably, but the two finished dancing and they went very well. Miss Clark is a very neat looking little person.

Beth Tate was buried by being placed second in a column. It is doubtful, however, if Miss Tate could have done much better in a better position, with her present repertoire of songs. These songs that Miss Tate is at present doing have been busy for the past few months, and involving some series on the “small time” that they will stay in the business. While all are good numbers, they have been done a trifle too much for a “solo” with a “big time” reputation.

The De Voto Trio in their very pretty ring act closed the show and were a real success in that position. Herman’s Animals opened the program, and got away nicely.

FIFTH AVENUE.

The show this week is running like a no hit and errorless baseball game. The crowd was somewhat better than the average summer attendance at the Fifth Avenue. The bill got a pretty slow start, it resting with Gallager and Shean in “No. 3” position to pull the audience out of their fit. Trovato did the same thing later, and Nat Wills put a good finish in next to him.

When Wills is now doing a monolog that contains some of his experiences in England. It’s full of good laughs. Nat is pretty hard on John Bull’s subjects, but ‘s what he says means no harm. Nat was made to sing many songs before the crowd would let him finish.

Trovato with his fiddler had the hit honors with Wills and had to leave the audience when they were making a whole lot of noise. The eccentric musician was placed “No. 5.”

Gallager and Shean, almost strangers in vaudeville, were fixed as favorites after they had been on three minutes. Watching Ed. Gallagher as a “straight,” it is easily seen how important that part of a latter act really is. Shean is also there with fast comedy work, and the turn was a big scream on Monday night.

La Ttcomb appeared on a fine looking horse, but the animal seemed just a little tired and in need of a rest.

The act showed it well considering the animal. The act showed it well considering the animal. The Philoctetes managed to get her songs over nicely and finished amidst plenty of applause. The light effects are still good to look at.

Gordon Clark and Henry Bergman appeared No. 4, and were liked for their dancing. There is some baseball talk in the act that in part has been done by many before. The talk of the act slowed it up considerably, but the two finished dancing and they went very well. Miss Clark is a very neat looking little person.

Beth Tate was buried by being placed second in a column. It is doubtful, however, if Miss Tate could have done much better in a better position, with her present repertoire of songs. These songs that Miss Tate is at present doing have been busy for the past few months, and involving some series on the “small time” that they will stay in the business. While all are good numbers, they have been done a trifle too much for a “solo” with a “big time” reputation.

The De Voto Trio in their very pretty ring act closed the show and were a real success in that position. Herman’s Animals opened the program, and got away nicely.

WANT HOME TALENT?

Marc Lagen, the New York manager, after a six weeks’ trip through the midwest and Canada, were fixed on some series on the “small time” that they will stay in the business. While all are good numbers, they have been done a trifle too much for a “solo” with a “big time” reputation.

The De Voto Trio in their very pretty ring act closed the show and were a real success in that position. Herman’s Animals opened the program, and got away nicely.

Martin Beck is due back in New York Aug. 16.
WINTER STOCK PLANS.

Though the summer has been rather severe on Corse Payton that wizard of public promotion, who is now planning for a strenuous winter. If present plans do not fail by the wayside, Corse will have another New York house playing his "test-twentieth" pieces. Corse says it looks like a dead sure thing but is not quite ready to divulge the exact site as the contract for the place has not yet been signed.

Payton's Lee Avenue, Brooklyn, will reopen Aug. 28 with a typical Payton company, Claude Payton and Phyllis Gilmore will handle the leading roles.

In Newark Corse is moving bag and baggage from his former stand there to the new Orpheum on Washington street, where he expects to hold forth all winter.

Una Abell Brinker, who is playing Proctor's Broad street house is also announced to move from her present Newark quarters to Proctor's Bijou Dream on Washington street, opening there Sept. 2.

Richard Thornton joined the Brinker company Aug. 7, to play opposite Miss Brinker.

TRYING STOCK.

Philadelphia, Aug. 9.

The Majestic theatre opens Tuesday at August with a melodrama by the G. Scott Hanes' Associated Players. The Majesty has been played at "pop" vaudeville but if the stock venture proves a success, the company will remain there during the winter.

Hanes will personally direct the show. The company comprises Earl C. Mayo and Charlotte Shaw, leads; James Clifford, Richard Sille, Ted Baucher, Billy Grin, Walter E. Piper, Claire Hally and Florence Allen.

MARRY ON STAGE.

Seattle, Aug. 9.

Nina Gallagher and Jose Leo, members of the Pringle stock company, playing at the Seattle theatre, were married on the stage Saturday, during a performance of "The Two Orphans."

AUTO INSPECTION TOUR.

A. H. Woods is busy mapping out an auto tour that he is to take in November, with Franz Lehár as his guest. The trip is to take Mr. Woods through the States of New York, Ohio, Pennsylvania, West Virginia, Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Missouri, Iowa, South Dakota, North Dakota, Montana, and Washington.

In each of the cities named there will be an A. H. Woods attraction holding forth and the tour will really develop into one of inspection. In addition to Mr. Woods and Mr. Lehár, Mrs. Woods and Mr. and Mrs. Barney Oldfield will be included in the party.

STOCK CO. REOPENS.


The Metropolitan was closed for three weeks during which time many alterations were made in its interior.

Philadelphia, Aug. 9.

The new American theatre, Girard Ave., seating 1,800, will be opened for the public for the first time Sept. 26, when the Spooner Co. stock Co. will begin an all-winter's engagement under Manager Wall's direction.

A COUPLE OF CLOSINGS.

Emma Belcher, who closes with the Schiller Players at the Lyric, Atlanta, Oct. 1, will open her starring tour in "Tess of the Storm Country," Oct. 1. The piece was presented for the first time in stock last week by Miss Bling at Atlanta.

The Lyric, which closes its season stock season Sept. 16, will resume its regular Stair & Havlin policy at that time.

PERMANENT CO.

A permanent stock company is announced for the Southern theatre, Columbus, beginning in September. It will be under the management of Harry O. Stubbs.

STOCK SEASON CLOSES.

The season of the stock at the Majestic, Johnstown, Pa., will come to an end this week. The house will show pictures until early in October when the regular vaudeville season will begin.

STOCK PLAYERS MARRY.

San Francisco, Aug. 9.

J. C. Von Hardesty and Claire Landræen were married recently in this city. Both are members of the McRay Stock Company at Sacramento, where they first met.

OBITUARY.

Richard M. Gulick, the well known Pittsburgh theatrical man, died in that city, Aug. 6, at the age of 57, after a prolonged illness, extending over several months. His body was taken to Brooklyn for burial. The deceased was for many years interested in the theatre in Pittsburgh, with the late H. M. Bennett, and was reputed to be a very wealthy man. He leaves a son, who lives in New York, but not connected with the amusement business.

Mrs. Charles Mowrey, thirty-six years of age, was found dead in bed in a furnished rooming house in Kansas City last week. It is believed that she committed suicide.

George Grosser, musical director of the Garrick theatre, Stockton, Cal., died, July 26, of acute meningitis, due to the bite of an insect.

LYCEUM

LEHAR'S LATEST WEEK.

Franz Lehár's operetta, "Die Juxheirat" ("The Fun Marriage") proved more or less a disappointment when produced last month at the Apollo theatre, Nurnberg, Germany.

IS WRITING ANOTHER.

D'Annunzio, the Italian composer, who became widely known through his "The Holy Sebastian," which the press of Paris, "kidded," and which brought a reply from the composer that the leading woman was "very physically fitted for the part" (calling forth more comment) is writing "La Hache," a tragedy for Susanne Despres, the Parisian actress.

OPER FOR FOUR MONTHS.

San Francisco, Aug. 9.

The Lombardi Opera Company will open at Ida Park, Aug. 15, with "Lucia." In the cast will be Compagna and the original Lombardi Company.

They will play a season of four months at the Park, changing operas weekly.

THREE NOVELTIES AT MET.

There will be three principal novelty at the Metropolitan Opera House next season. Giulio Gatti-Casazza, director of the Metropolitan Co., announces Parker's "Mona," Giordano's "Mme. Sans Gene" and Wolf-Ferrari's "Le Donne Curiose."

Frieda Hempel's postponement of her visit to America calls off the revival of "The Magic Flute." "Rlest" will not be revived either, but Hermann Weil and Emmy Destinn will sing Wagner's "Der Fliegende Holliander."

DAMAGES AND INJUNCTION.


As the result of Arthur Shirley's (the dramatist) suit against the Todd theatre, Newcastle, and Mr. Nelson, whose company played at the Tivoli, for damages for infringement of copyright, the latter producing Shirley's stage adaptation of "Gringoire," Judge Newcomb on July 27 against the defendants for sixty pounds each, and injunction issued against Nelson.

FRENCH OPERATIC SEASON.

Paris, Aug. 9.

The first choreographical work of the coming season at the National Academy of Music will be "La Roussalka," music by Lucien Lambert, "Dejanira," the new lyrical drama by Camille Saint Saens, will be produced in October, with Mme. Ltitvinne and M. Muratore. When "Cobzar" by Mme. Gabrielle Ferrari is produced later, Mlle. Lucienne Brevail will probably assume the leading role.

It is reported that Herr Otto Lohse will be the successor of the late kopfellmeister Mottl at Munich.

BILLS NEXT WEEK.

NEW YORK.

HAMMERSLEIN'S.

BETHLEHEM'S.

Roth St Denis

The Metropole

Geo B Reno & Co

The Metropole

Joe Jack Soledan

The Metropole

Bert Flitzgibbon

The Metropole

Cinnen & Arbache

The Metropole

Victoria Four

The Metropole

De Dixie

The Metropole

Watkins & Will

The Metropole

Kramer & Ross

The Metropole

Roberts

The Metropole

FOLIES BERGERE

(Carabine)

Jasmor

The Metropole

Jasner

The Metropole

Membrez Kokin

The Metropole

Zaradez

The Metropole

Marcel's Poses

The Metropole

"Right Re

THEATRE

JORDAN

Stella Maynert

The Metropole

Frederick & Sons

The Metropole

Bert Flitzgibbon

The Metropole

Mary Kelly

The Metropole

Ellis Mullen

The Metropole

Harry Thorne

The Metropole

Mack & Williams

The Metropole

Alvin & Kenny

The Metropole

(Same as last week.)

SAVANNAH.

ORPHEUM

Nana

The Metropole

Connelly & Webb

The Metropole

Dean

The Metropole

DEtroIT.

The Metropole

Eliza
mart

The Metropole

Wilt narrower

The Metropole

Muller & Corell

The Metropole

THE TEMPLE

Elizabeth Murray

The Metropole

Mills

The Metropole

Walter

The Metropole

Connelly & Webb

The Metropole

Original Randy

The Metropole

Marta

The Metropole

CHICAGO.

MAJESTIC

Geo. Austin Moore

The Metropole

& Co

The Metropole

Southco

The Metropole

Gordon

The Metropole

Namba Truppe

The Metropole

Mario-Aldo Trio

MONTREAL.

ORPHEUM

George Thorne

The Metropole

Bailly & Hussy

The Metropole

Wilt narrower

The Metropole

Bailly & Hussy

The Metropole

(Two to fill)

LONDON.

COLUMSE

Albert Chevalier

The Metropole

Harry Friskey

The Metropole

Chesire

The Metropole

Cedar & Eigar

The Metropole

Elmer Spiegel

SHOES NEXT WEEK.

NEW YORK.

"AS A MAN THINKS" (John Mason)--North- more's.

"THE CAPTIVE MAE"--Gealey.

FOLIES BERGERE (2d week).

Schewe--New York (8th week).

"GET Rich quick WOLLINGFORD"--St.

"GIRL OF MY DREAMS" (Haymes and Mc- Intyre)--New York (3d week).

SPOONER STOCK--Metropole (3d week).

"THE HEN-PECKS"--Metropole.

"THE LADY"--New Amsterdam (3rd week).

"THE LADY"--New York (3rd week).

"THE PINK LADY"--New Amsterdam (3rd week).

"THE TRUE REAL" (Henrietta Crossman)--Metropole.

"THE RED ROSE" (Valeske Surat)--Globe

"THE SPRING MAID" (Christie MacDonald).

WINTER GARDEN--"Ballerina des Russ" (Mme. Leninoff) (3d week).

SAN FRANCISCO.

STOCK (Richard Bennett)--Alcazar.

"THE GIRL IN THE TAXI"--Columbia.

Arthur Rosenberger, who filled in the summer as the treasurer of Cincinnati's Coney Island, has come east and will take care of the advance work for Al. Rich's "Honeymoon Girls."
The run of "Get-Rich-Quick Walling- ford" in New York will be brought to a close Sept. 23. It will be suc- cessfully brought to Chicago by "The Little Millionaire," the new musical comedy in which Cohan himself will star, assisted by his pa- rents. "Wallingford" goes to Bos- ton, at the Park theatre, for a run.

One of the New York dailies printed the other day a story to the effect that Al. Leech the comedians, had been taken to Bellevue Hospital and placed in the insane ward. Leech's publicist, Law Fields, his manager, denied it. They declared that Leech had been placed in a private ward in Bellevue, suffering from an overdose of headache powders due to a severe nervous attack, but that he had fully recovered and would report for re- hearsals by the end of the current week.

Harry Van Fossen, the minstrel, is prepar- ing to launch "This is My House," a show of women performers. Van Fossen is the owner of the Trocadero, recently turned into a musical home.

The Orpheum circuit sent the fourth special luggage car with special sleeper in as many weeks to the Hollywood show. The Or- pheum Booking Office for the next month has been assigned to the Chicago office, and will attempt to find the best vaudeville work in the city for the Orpheum shows.

Several noted artists have arrived in Chi- cago to participate in the Chicago Burt Mansfield show. Mme. Bela, Baldwin and Mlle. Vian are among the stars confirmed for the show. The Park show is expected to be the biggest ever held around Chicago.


dating for a four-week run, commencing Sept. 11. Holbrook will handle the ticketing for the Chicago engagement.

Arthur Don, who came to San Francisco to

open a new vaudeville house at 835 Market St.

San Francisco, to open a new vaudeville house at 835 Market St. The Orpheum Circuit, through the agency of Manager Tenwolck of the Los Angeles Orpheum, has taken over the lease from the former manager, whom they have replaced with the new management. The Orpheum circuit is operating in the city under the management of Martin Cohan, who is also the manager of the Orpheum circuit in New York. The circuit is planning to open a new vaudeville house in San Francisco and to operate it under the management of Martin Cohan.

The City of San Francisco has recently purchased the old Orpheum theatre, which was previously leased to the Orpheum circuit. The city intends to convert the theatre into a community centre, with the Orpheum circuit operating it as a vaudeville house. The Orpheum circuit has been operating in the city for many years, and is well-established.

The opening of Frank Morton Musical Comedy Company on Fillmore street, marks the beginning of a new era in the history of the city. The company has been established by Frank Morton, a well-known and respected figure in the local vaudeville and music world. The company's first production will be "The Strip," which is expected to be a great success. The company is also planning to present a series of musical revues and dramas, as well as to produce a number of original musical comedies.

The Oldfield's, a musical revue company, has recently announced its intention to open a new vaudeville house in the city. The company is well-known for its productions of musical revues and dramas, and is expected to present a number of successful productions in the new theatre.

The Friend's, a new musical revue company, has recently announced its intention to open a new vaudeville house in the city. The company is well-known for its productions of musical revues and dramas, and is expected to present a number of successful productions in the new theatre.

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Keen foresight in selecting your songs now, and being the first to be identified with a popular song hit is a very valuable asset. Some singers wait until a song has become too popular, until too many are using it, until the leader of the orchestra and the manager, too, tells them that the song has been done too often, and that they must sing something else. Too bad, but then it's too late.

"LOVE ME"

By Ed. Madden and Al. Gumble.

Is going to be one of the biggest song hits we ever had, for it has all the elements of popularity. Why wait until everybody is singing it? Why wait until its popularity is on the wane? Why not get to it before it reaches its zenith? Remember, that to be identified with success is success, means success, and success brings everything else with it. Jerome H. Remick & Co. offer you every opportunity to hear "LOVE ME," or any of the new songs we are now offering the profession. If you cannot call at our New York, Detroit or Chicago office, you can hear them at twenty of our branches in the U. S. Our whole staff is at your command, and each member has been instructed to look after you personally.

"LOVE ME" Professional copies and orchestrations in all keys now ready.

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By Lewis and Henry

THE MOST EXCITING RAG

OF THE OCEAN

The Boston Post, Sunday, July 18, 1910, contains the following comment on the "Oceana Roll":

"A rolling, lolling, drollling song with happy, snappy words. The music is ting—tang—ting, and there are funny stunts in every line. A swinging, clinging, singing melody that rocks you on the waves, carries you along from boardwalk to ocean, and back again. Its originality is bound to charm you."

Prof. copies and orchestrations in all keys now ready.

MY HULA HULA LOVE

By Madden and Wrenrich

A Musical Novelty from the Pacific Islands

If you have used either "Rainbow," "Hawaiian Hula Love," you will want this. It has the same height, Wrenrich patter, full of snap and gingers, and Madden melody, full of snap and gingers, and Wrenrich melody, in the music. Prof. copies and orchestrations in all keys now ready.
THE MANAGERS CELEBRATING THEIR HOLIDAY

IF THE SONGS SELECTED BY YOU THIS SEASON FAIL TO GET OVER

LEW DOCKSTADER'S COMIC SONG HIT

EMMA CARUSO'S NOVELTY SONG HIT

EMMA CARUSO'S NOVELTY SONG HIT

"ON THE FIRST DARK NIGHT NEXT WEEK'

Main, female, duet, 2 men and girl, 2 girls and 1 man, 4 girls and 1 woman. By EDGAR LESLIE

"WANTED! A HARP LIKE THE ANGELS PLAY"

Companion song to "I'm Tying the Leaves," etc. By E. B. E. BRISEY and J. J. FRED HELF

"THREE TO MY LOVE"

Great spot light song. Also male, female and duet versions. By ARTHUR J. LAMB and J. J. FRED HELF

"LOVE ME TO A YIDDISHA MELODY"

Featured by Belle Baker, Sophie Tucker, Anna Chandy, Harry Cooper, Bessie Fields and Carrell and many other well known acts. By JOE YOUNG and EDGAR LESLIE

"LORD! HAVE MERCY ON A MARRIED MAN"

A spirited piece from start to finish, By EDGAR LESLIE and J. J. FRED HELF

"GEE! BUT IT'S GREAT TO MEET A FRIEND FROM YOUR HOME TOWN"

By ARTHUR J. LAMB and J. J. FRED HELF

"LUGAS (BY THE LAKE)"

Good feature song for the lake resort area. By H. FRIEDBERG

"YOU CAN'T TREAT A LADY LIKE TODAY"

A spirited piece from start to finish. By EDGAR LESLIE and J. J. FRED HELF

"LOVE IS THE ONLY THING IN LIFE"

Give it a trial. Great concert number. By ARTHUR J. LAMB and J. J. FRED HELF

"MY LOVE IS GREATER THAN THE WORLD"

Always a favorite. Very popular. By ARTHUR J. LAMB and J. J. FRED HELF

OSTRICH FEATHERS TO ANY SITUATION

All songs illustrated - Melodies to Fit Any Situation

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GET THE HABIT

PERFORM

Lester W. Dorn

SINGERS

GET THE HABIT

Some songs, Good People, Some Songs

When advertising appearances briefly mention VARIETY.
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BIGGER THAN EVER
STILL PUTTING HIT AFTER HIT ACROSS

"Don't Wake Me Up I Am Dreaming"

the most beautifully written ballad that has ever been presented to the American public. Specially made beautiful slides for this song will be sent to any reputable singer upon the guarantee of the manager of their theatre.

"MAKE ME LOVE YOU LIKE I NEVER LOVED BEFORE"

By AL BRYAN and FRED FISCHER, who last year gave us those two great hits, "COME, JOSEPHINE, IN MY FLYING MACHINE" and "ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL, IS THE RIGHT LITTLE GIRL FOR ME." This song is an absolute hit. Singers of illustrated songs can immediately order this from their Slide Agency.

"I'LL NEVER HAVE ANOTHER PAL LIKE MARY MINE"

Written by that rising young composer, JOE COOPER, and being the most beautiful Irish song on the market to day. Introduced with tremendous success by the greatest booster in the world, HARRY COOPER, and a sure fire hit.

"DARNED IF WE FELLOWS CAN DO WITHOUT GIRLS, GIRLS, GIRLS"

By BILLY GASTON. This is one of BILLY GASTON'S comic successes and can be used either in male or female version, and will be a sure laugh in every line.

AND

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"POLLYWOGG WIGGLE"

By EDGAR SELDEN, FRED FISCHER and AL BRYAN. The Greatest "BARBARY COAST" IDEA that has ever been controlled. It's a wonder. Every way used it is a knockout. There is no "WIGGLE" away from the fact that it has all the other "GLIDES," "ROLLS," "DITSIES" and "BEAR HUGS" beaten to a whisper. A great melody. A great set of words. And CLEAN from start to finish.

IN ADDITION TO THE ABOVE

WE HAVE SONGS of every conceivable style to fit any act in the world

I earnestly solicit a call from every professional singer in and near New York, and will be very glad to hear from my many friends throughout the country, assuring you of the most careful and considerate attention within my power.

IN CONJUNCTION WITH OUR LARGE AND ABLE STAFF IN WHICH NO CHANGE HAS BEEN MADE

We will endeavor to deliver the same hits as we have in the past.

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(Formerly SHAPIRO, BERNSTEIN CO.)

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General Manager

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A Stone's Throw from Broadway

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$1.00 and $1.25 single; $1.50 and $1.75 double.
A room by the day, with private bathroom attached,
$2.00 single; $3.00 double.
Rooms with use of bath, from $6.00 to $10.00 per week single,
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RIVER VIEW PARK (Wm J. Gahan, mgr.), Boston, Mass.
BULGARIAN PARK (J. Duncan Ross, mgr.), Boston Orchestra; The Barks. Fair at-
tendance.

Regular seasons at Ford's Sept 4, with Al. Wilson, in a new song play.

The Auditorium opens with a short sea-
son.

Jefferson Davis Bernstein, manager of the Auditorium, Suber's local playground, died suddenly at his hotel room.

Hotel Khorn. The immediate cause was a stroke of apoplexy. Your representative has been told that he will be good in front of his hotel at 11 a.m. the day before his death, and he declared he felt fit-tip in every way. Mr. Bernstein, the manager of the auditorium, is the theatre where he is booked for the last season, and a news profit. He is sur-
ced the late Mr. Judge and Mrs. Baxton, and the New York City on Thursday, the last day of the season. The former was held from the last day of the season. The latter was held from the last day of the season.

Marie Brannan, a Baltimore girl, is mak-
ing her first appearance in New York City, and is playing "Gazette this week. She is a clever tea dancer and her many friends have given her a royal reception.

ATLANTIC CITY

By J. B. PLASKE

Goldsmith & Hoppe, bit; Edward Davis & Adolphine, bit. in new play La Valse, also at Loew's, very funny. Milie, Reina, best bit; at 
O'Brien, very clever.

MILLION DOLLAR PIE (J. L. Young & Kenneth Co., mar., W. Crockett, bit. Sergeant, cast. in new play "The Skipper's Dogs;" at Loew's, with start.

SLEETSTORM PIE (R. Morgan and W. Hunter, mar.), Y. M. C. A. Theatre, No. 141, No. 2.

STEEL PIPER (J. Bothwell, mar.), M. American Minstrel; pictures.

CITICHOST (J. Child & C. Dar, mar.) -pictures.

COUNTY (Anson & Levy, mar.) -pictures.

APOLLO (Fred E. Moore, mar.; agent, K. & S. R. pear.) - the wonderful "Spring Maid" with "Two" by the late play. The show was well given, and was taken from the Manual of the park, and was 
Gazette a real star in every sense of the word. Her singing was quite a delight. The company is an excellent one and measures up to the standard of the original cost, making it in some 
characters. Miss Hureau, who plays "Ma," was "left" part. Monday, Leo Stark, who takes the role was eliminated-due to being 
out of town on Long Branch. One of company was added to the undercard and sold to the 
rep. Frank returned, but did not add enough votes to last him several days.

Frank Morrell and Paul McLeay got away at the town today, Monday, and have been Victims of petty justice. Morrell's car was not in the best shape, and there quite dark. Romaine stole the extra shoes right off the line. It carries 12 tons of freight, and is 
to buy a new one. Frank was made to take a ride, but when he found out about the pinch, he changed his mind. Leon's extra charge for the car was raised to $20, for which he 
may be £10.00 for his bill. He claimed the stack as the best bill player in Atlantic City, bar none.

Shirley's, an old establisher in the town, was burned out.

"Barker's" near and below the Million Dolar Pier were arched a few days ago for violation of a law. The In a few days, with the warning that recurred on the same good black smoke, we prose a few a few days earlier.

Walter Daniels, the chairman of the board of the Barker's Circle, was a few days ago for violation of a law. The In a few days, with the warning that recurred on the same good black smoke, we prose a few a few days earlier.

NEW THEATRE (Charles Schneiter, mar.; 
agent, A. H. Brannen, mgr.) - same kind of business.

When encountering advertisements blindly mention VARIETY.


due to the circumstances of advertising his playhouse. Mr. Morrell was the leader of the front. Theatres are making a fortune at 10.

The Winter Garden will be a picture remark
enamoured, unless somebody shows the Jackson Brothers, the new proposition.

BALTIMORE


NEW THEATRE (George Schneiter, mar.; 
agent, A. H. Brannen, mgr.) - same kind of business.

Carroll-Gillette Acro-

troupe, scored well; McVann & Mock. bit; The Gazette, a splendid, Del De Louis & Co., closed after first showing; Devitt & Van-

en; Edwardo & Martha, pictured; pictures.

VICTORIA (G. Louis, mar., agent, Mau-

Noel); - Good pros-

pects to very good business. Charles Frank,

bit; Devitt & Lott; success; Leonard, 

scared; Cadillac & Co., entertained. Per-
nice, pictured; pictures.

SAFETY (Wm. Baltimore; bit; All Revue and his "Big Beauty Show." Good costumes, 

well staged and the company generally good.

Big opening last Saturday night, and as for

this week large houses.

SUBURBAN PARK (Fred Haedst, mar.),

- Morris & Grand Opera Quartet; Kathleen 

Patterson; Charles & Minnie Burroughs; Byra-

nce M. Abbott, agent; pictures.

ELECTRIC PARK (F. B. O'Brien, mar.), 

- Buffalo, Robins, O'Brien and McQuay; 

Gazette, a splendid, Del De Louis & Co., 

closed after first showing; Devitt & Van-

en; Edwardo & Martha, pictured; pictures.

VICTORIA (G. Louis, mar., agent, Mau-

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RAWSON and CLARE

IN "KIDS OF YESTERDAY" (a delightful story of youth)

Begins a return tour of Sullivan-Cosmopolitan Circuit Sept. 1st.

Exclusive Management: CHAS. C. BROWN, Mgr.

Rawson and Clare present their new act, "The Dear Departed."

Direction: Max Hart

DEAS, REED and DEAS


The Spanish Twirler in NOVELTY DANCES.

A New Act now making good on the Pacific Coast.

Direction: BERT LEVEY.
THE GEORGIA TRIO

ALDERT  EVENS  ZELL

THE MAN  THE GIRL  THE DOG

COMEDY GROTESQUE ACT IN "ONE"

Introducing grotesque song and dance, burlesque mind-reading, high kicking, and comedy contortions, finishing with two acrobatic dogs.

REPRESENTATIVE
JO PAIGE SMITH

Will open in New York soon.

Big success on Pacific Coast.

Albee, Weber & Evans
REPRESENTATIVES

NEW ACT

VARIETY ARTISTS’ ROUTES
FOR WEEK AUGUST 14.
WHEN NOT OTHERWISE INDICATED.

The routes are given from AUG 12 to AUG 20, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses are furnished VARIETY by artists. Address care newspapers, managers, or agents will not be printed.

ROUTE FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.
TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS “LAYING OFF.”

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REPRESENTATIVES

NEW ACT
HARRY TSUDA
Booted Billed
James R. Prouse, Merch.

ULTRA ARTHUR M 1741 W Lake Chicago
Unique Comedy Troupe 1138 Nicholas P

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TOOTS PAKA

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ELLA HERBERT WESTON, Gen. Mgr.

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RANGING FROM $300 UP TO $1,000 PER WEEK

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JOHN SUN (606), Gaiety Theatre Bldg., N. Y. City

ALL EASTERN ACTS IN AND AROUND CHICAGO BOOKED TO DATE.

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NOW BOOKING ACTS FOR ENTIRE SEASON 11-12. CAN USE 300 ACTS.

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GUS SUN BOOKING EXCHANGE CO., SPRINGFIELD, O.

BRENNAH'S AUSTRALIAN VAUDEVILLE CIRCUIT

Proprietor, Brehm's Amateurs, Ltd.

Capital: $50,000 ($1,000,000)

General Manager, M. JAMES BRENNAH

CIRCUIT: Australia, New Zealand, Sydney, Gaiety Theatre, Melbourne, Amphitheatre, Melbourne, Amphitheatre, Newcastle, His Majesty’s Theatre, Hobart, Theatre Royal, Brisbane, Amphitheatre, New Zealand.

WANTED AT ONCE.

SPECIALTY ACTS AND LEABES.

Must be First Class


Transportation paid to Sydney, our way or both ways, according to my request.

All transportation paid to Australia.

One performance per night. Matinées Wed., Saturday and holidays. No Sunday work.

NO COMMISSION CHARGED ON CONTRACTS.

All Communications, Booking Department, National Amphitheatre, Sydney, Australia. Office Address: "STAGE." 395 King St., Sydney, Australia.

This Australian agency has authority for Brennan’s Amphitheatre, Ltd., for exclusive representation in Australia for 12 months.

Remember, no artist must be under 25 years of age.

ERNST EDELSTEIN

VARIETY AND DRAMATIC AGENT.

17 Green St., Leicester Square, LONDON.

Solo Representative.


Vaudeville Headliners and Good Standard Acts

If you have any openings and want to fill them, write to W. E. DICKINSON, SCOTTISH ATTRACTIONS. 1-214 Ballantyne Chambers, Edinburgh.

Hammertstein’s Victoria

America’s Most Famous Vaudeville Theatre

OPEN THE YEAR AROUND.

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PUBLISHED PENTWORTH

10-12 large pages, 16 shilling subscription ($1.50)

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GUS SUN’S MINSTRELS

A Feature Comedy or Suspensory Musical Trip. Can also use other Minstrel Artists of all kinds.

GUS SUN’S CHILDHOOD DAYS

Small Girls, Punch, Charley Girl, Want Character Artists for following parts: Silly Kid, Jew Tough, etc. Write to

Gus Sun Productions

SPRINGFIELD, Ohio

NEW THEATRE

BALTIMORE, Md.

All Legitimate acts desiring to break their Jumps Coming East or Going West send in your Open Time. All Sundays shown.

CHICAGO, ILL.

Burt Earle, 803 E. 85th St.

When answering advertisements kindly mention VARIETY.
Marcus and Cartelle

In their sketch
"Skatorial Rollerman"

JAMES PLUNKETT, Mar. 17

Gavin and Platt
THE PEACHES

Presenting "TRAVELING A LA CART"
WILBER BARKER
(No. 1 Hawthorne Ave., Clifton, N. J.)

JOHNNIE COLEMAN

The original Scottish lad with a somewhat different monologue, taking his own song. First time in this country.
A big hit in New York. Keep your eyes open, as they will all be good.

Dr. Carl HERMAN

Agent, PAT CASEY

THE ORIGINAL
WILL LACEY

CYCLING COMEDIAN
"LISTEN TO ME"

A nationality problem.
45% Scotch and Irish
45% French and German
10% Spanish

100— Ave., WILL LACEY
FEB. 15, 1540 H. CAPITOL ST., WASHINGTON

Charles Ahearn

"THE RACING MAN"

Pat Casey, Agent

Rem Brandt

United Time
Direction, Jo Paige Smith

MELROSE
C. A. Y.

McKissick and Shadney

Those Skit Entertainers
Comedy character change artists.
Special Scenery.
Address VARIETY, Chicago.

HALFTONES FOR LETTERHEADS

Music for Advertisements
THE STANDARD ENGRAVING CO.
153 E. 17th Ave.
New York
ALBEE AND MURDOCK BEHIND KOHL & CASTLE CHANGES?


Chicago, Aug. 16.

It is growing to be the annual custom, following the return of Martin Beck from his summer vacation abroad for Messrs. E. P. Albee and John J. Murdock to have some pleasant news waiting upon his arrival. Last year it was the purchase by B. F. Keith, through his two mentioned lieutenants, of the Anderson-Ziegler interests in the southwestern vaudeville theatres, booked by Mr. Beck. Now it is the reported sale of the stock holdings of Geo. Castle and Geo. Middleton in the Kohl & Castle properties. Mrs. C. E. Kohl is the purchaser. The sale was consummated yesterday.

When Charles E. Kohl died last winter, there was much wirepulling by Messrs. Beck, Albee and Albee in order that each should know where he stood in the new order of affairs that Mr. Kohl's untimely death might bring about. At that time it was said Messrs. Castle and Middleton pledged their support to Beck in any matter affecting the direction of the theatres, requiring a vote of the stockholders. With Herman Fehr appointed as director of the Kohl Estate, it looked serene for the Majestic theatre to continue in the Orpheum Circuit's list of bookings.

The purchase of the Castle-Middleton stock by Mrs. Kohl gives her complete control of the Chicago theatres operated by Kohl & Castle. It has been suggested since the sale became known that Mrs. Kohl may have been the purchaser with the idea of permitting Mr. Albee or Mr. Murdock, or both, to become joint stockholders with her. As the Majestic is the only first class vaudeville theatre in Chicago, and the starting or finishing point on the Orpheum Circuit, the future disposition of the Majestic is an important item to Mr. Beck.

Should Mrs. Kohl, in her complete or divided control, turn away Mr. Albee and the Keith side, it would add one more important western house to Cincinnati, Louisville and Indianapolis, where Keith has secured a foothold. With that contingency, Keith might extend his United Booking Office route to Chicago, instead of halting it at Cleveland, as at present.

With the new condition, no one would be so surprised to hear that Mr. Beck had taken over the American theatre, from Marcus Loew and William Morris. It would be there at any time Mr. Beck might think he needed it.

Martin Beck returned from Europe, Tuesday. Beyond mentioning a few acts booked for the West, the general manager of the Orpheum Circuit issued no statement. He is the single manager this summer to have passed up the chance of a column in the newspapers for nothing.

Charles B. Dillingham got a column on two productions, by saying he would not announce all that he intended to produce, as the public was tired of reading about new shows.

ROGERS RETURNS TO KEITH.

Elmer F. Rogers has returned to the employ of E. F. Keith. Mr. Rogers is now associated with U. G. Blackford in the direction of the Keith "small time" vaudeville houses, lately sliced away in the Keith-Proctor mutual separation.

DIVORCED BUT NOT SEPARATED.

In the Fifth Avenue advance notices for next week, the billing matter under Cameron and Gaylord, reads "Divorced, but not separated."

GERMAN COMEDIAN FROSTES.

(Special Cable to Variety.)
London, Aug. 16.

Robert Steidl, the second ranking comedian of Germany, appeared at the Coliseum Monday for his first English appearance, and ran into a frost. Steidl was probably booked for here at about $1,000 weekly.

McMahon and Chappelle, playing a return London engagement, opened big at the Hippodrome Monday.

STRIKES AND HEAT TOO MUCH.

(Special Cable to Variety.)
London, Aug. 16.

The continuance of the strikes here is killing the theatrical business. What little patronage remaining that is not ruined by the unsettled condition of affairs, has to contend with the terrific heat which prevails. Between the two, playhouses are in a bad way.

"THE ECHO" GOING OUT.

"The Echo" will go on the road this season, with Bessey Clifford in the part formerly taken by Bessey McCoy.

John Pollock and E. A. Well have secured the playing rights of the show from Charles B. Dillingham. A route through the south and west will be laid out.

DALE A GRANDDADDY.

Monday at about one p. m. Alan Dale reached the average limit of man's endurance, when becoming a granddaddy, through his daughter, Mrs. Ronald Orr, placing to the family record an eight-pound boy.

Mrs. Orr, who is Mr. Dale's eldest daughter (Daisy) was married last October.

GARY'S SPANIARDS.

(Special Cable to Variety.)
Paris, Aug. 16.

It has been decided by Gaby Deslys that upon leaving to keep her engagement at the Shuberts Winter Garden, New York, she will take along five Spaniards, now in her company. These will support Gaby in the productions she will make in the States.

Gaby has booked passage for America on the La Lorraine, sailing Aug. 7.

BREAKS DOWN ON STAGE.

(Special Cable to Variety.)
London, Aug. 16.

Last night, after singing her first song, Ethel Levey broke down, and retired from the Alhambra bill. She may be out of the show for a week. Laryngitis is given as the cause.

Miss Levey opened at the Alhambra Monday, with Joe Smith, an American stage manager, as assistant. Mr. Smith danced a "Teddy Bear" number in his street clothes. He went into the act temporarily. Although there was a poor house on hand Monday, Miss Levey scored distinctly.

"ORIENTAL ROSE" BROKE.

(Special Cable to Variety.)
London, Aug. 16.

The trunks of "The Oriental Rose" have been seized to cover a board bill. "The Rose," otherwise Miriam Marcelle, is stranded here, penniless, and without a husband, although she claims that Abe Hammerstein promised to marry her. It was because of that promise, says Miriam, that she turned down a personage in the diplomatic service.

Abe brought the act back to this side, after taking it across. The girl appealed to Dear Hammerstein, but he refused to have part in the affair, although Oscar did stake Abe to $100, and Abe took a boat back to New York last week.

"The Oriental Rose" of London is not "The Maid of Mystery of New York."

OPENED UNDER DIFFICULTIES.

(Special Cable to Variety.)
London, Aug. 16.

Pauline, the American hypnotist, opened at the Hippodrome, Liverpool, the day the strike riots commenced. As a consequence, he did but moderate business.

This cannot be taken as a criterion of his drawing power as the theatres all over are so poorly patronised, owing to the danger of street traffic, that the playhouses in Liverpool contemplate closing until the difficulties are adjusted.
VARIETY

PLANNING TO PRODUCE PLAY WITH SIXTY SPEAKING PARTS


Joseph Brooks believes that he has found the play of the century in "An Enemy to Society." The play is to be dramatized from a serial appearing in a magazine, and which is to be published in novel form next month.

The author is George Bronson Howard, the New York newspaper man, who "busta" by the Lamb's inquest last season and dramatic efforts accepted by Henry B. Harris. One, "Soob," is to be the opening attraction at the Hudson theatre.

Howard has been commissioned by Brooks on behalf of the Brooks and Dingwell corporation to prepare a stage version of "An Enemy to Society." In this he will be assisted by Wilson Milner, who has been collaborating with Paul Armstrong. "An Enemy to Society" will be one of the biggest, if not the biggest dramatic productions of the current season.

All told there are to be sixty speaking parts in the play, and in addition to this, forty extras will have to be carried.

It is the intention of Mr. Brooks to make the production the greatest seen in this country since the celebrated "Ben Hur." At present the indications are that the play will have its initial presentation at McVicker's theatre, Chicago, about Dec. 1.

LAMBS-FRIARS BAD FEELING.

The ill-feeling engendered between the Lamb Club and the Friars over the recent frollick by the latter, instead of abating with the march of time, is growing more bitter. It has reached the stage where there may be accessions from the membership of the older organization.

The idea of the Friars' "frolic" is identical with the several public "frolics" in this city and has been accepted as "Ben Hur." At present the indications are that the play will have its initial presentation at McVicker's theatre, Chicago, about Dec. 1.

INcorporated for "Peggy."

Thomas W. Ryley has incorporated the Peggy Company at Albany, with a capital stock of $10,000, all paid in.

The object of the new corporation is to produce the English musical comedy "Peggy," which Ryley secured on his recent trip abroad.

CORT SELLS SEATTLE THEATRE.

Seattle, Aug. 16.

Control of the Seattle theatre has passed from John Cort to Edward Dray, who has been resident manager of the house. The theatre will in future play the "dollar attractions" booked this way by Mr. Cort, instead of the stock company at present occupying the stage.

This practically confirms the prediction made some time ago that Cort intends to move his headquarters from Seattle to San Francisco. He has already disposed of the Grand to Eugene Lery, which now leaves the Moore the only house under his control here.

O'NEIL STARTS REHEARSALS.

"The Guardman and the Lady" is the title of the sketch in which James O'Neill is to appear in vaudeville, Mr. O'Neill and his company started rehearsals for the vaudeville junket Thursday of this week. A John A. O'Neill, who lately "broke in" at Yonkers, was mistaken for James A., through misunderstanding. "J. A." to spelling his first name out.

"EASIEST WAY" IN FRENCH.

St. Louis, Aug. 16. Eugene Walter, who has arrived in St. Louis from his summer camp in Wisconsin to join his wife, Charlotte Walker, who is playing an engagement at Suburban Garden, announced that he had sold the French rights to "The Easiest Way" to Mme. Berhardo, who will make an early Paris production. A 25-cent paper back edition of the play is said to have been sent the great French actress by Walter. The next he heard of the affair was when he was summoned to sign the papers.

"HAPPIEST NIGHT" ON TOUR.

"The Happiest Night of His Life," the Victor Moore show of last season, is to take a new start in September. According to understanding, it is not yet settled whether Mr. Moore will again head the procession. It has been reported that Ruby Welch and Kitty Francis would head the show.

DRURY LANE'S DRAMA.

(Special Cable to VARIETY.) London, Aug. 16.

A sporting drama has been settled upon for the Drury Lane. It will be built around a big coup as the central scene. The piece has not been named.

POLAIRE A PICTURE POSER.

(Special Cable to VARIETY.) Paris, Aug. 16.

The Continental managers are scrambling because Polaire is posing before the moving picture cameras in several of her short scenes.

The picture reproduction hurts an artist as an attraction, say the managers.

Daly will stay abroad.

Arnold Daly, who is clicking them up with his acting in London is to stick there until October, 1912. Daly was due here this fall but will try out new plays over there instead.

JEFFERSON IN REP.

A southern route has been laid aside for William Jefferson in repertory. The son of the famous Joseph will start on his journey, with the usually composed company, some time in September.

HAVE GEO. MARION, EXCLUSIVE.

After Oct. 1, Geo. Marion has engaged to become the general producer for Werba & Luecks, exclusively. For some time back, Mr. Marion has been free lanceing.

"MISS JACK," SEASON'S FIRST.

Philadelphia, Aug. 16.

"Miss Jack," the farce comedy by Mark Swan and William Frederick Peters, which will be used as the vehicle to star Bothwell Browne, the female impersonator will be the first legitimate attraction to be shown this season. The show will be presented in the Lyric next Monday night, for preparation for the New York engagement.

In support of Mr. Browne will be Olive Ulrich, Suzanne Rocamora, Hazel Cox, Jonathon Kelly, Frank Bernard, Carl Stall and May McCabe.

CHILD IMPERATORSON SIGNED.

Leffler & Bratton have signed Matie Lockette, the delinquent of child types, for the role of Angelina Clementina Delores Dingbat, in "The Dingbats and the Family Up-Stairs."

ALTERATIONS FOR NEW YORK.

Despite the many reports Klau & Erlanger are evidently not over-sanguine that the sale of the New York theatre property will be brought to an immediate head, for they have just filed plans for some alterations in the front of the structure.

At the conclusion of the run of "The Girl of My Dreams" at the Criterion, Charles Frohman will present Haddon Chambers' play "By." For the early fall "The Enchantress," with Kitty Gordon, is booked to play in the New York theatre.

Stanley Price, late with "The Crisil," joined Kelly and Wentworth in their sketch last week at Duluth, where they opened for a tour of the Orpheum Circuit.
FIRST STRAND OF THE SEASON COMES TO "GOOD ROADS' SHOW"


Chicago, Aug. 16. — The first real strand of the season was recorded by the drama, when four-  

tyve members of the defunct "Festival Days of the World" company, or "Good Roads Show," as it was widely known, came into Chicago from Aurora, Ill., where the combination had been abandoned a few days previously by its manager.

Aurora is a matter of only an hour's ride from the Windy City on a fast train, but with unpaid hotel bills amounting to over $500 the stranded company was confronted by a serious and decidedly embarrassing situation, only relieved by a testimonial benefit Friday night at the Fox theatre, a local vaudeville house. It was largely attended.

A hastily arranged program was presented. To the credit of the desolate thespians it may be said their efforts in the entertainment line were commensurate with the generous response of the public of Aurora. Nearly $500 was realized from the benefit. After paying $60 for the use of the theatre, enough money was left to pay all hotel bills and lift the troupe back to Chicago.

After the unceremonious departure of Manager H. L. Brown Wednesday evening, the bulk of the responsibility fell on the shoulders of the advance agent, Harry E. Bonnell. With the united support and cooperation of Mayor Sanders and a number of Aurora's leading citizens, the efforts of the former were successful. So heed, if ever, was a theatrical venture launched under more favorable conditions than "Festival Days of the World." The early closing of the show after a season of three days is one of the amusement surprises of the season.

The proposition looked so good from every angle a number of prominent acts declined other offers in order to join the "Good Roads" proposition.

The end of the show was going under the "Direction of the National Good Roads Association," an organization supposed to be closely identified with the lawmakers at Washington, gave the venture a ring of reality, but Arthur C. Jackson, president of that organization, told a Variety representative that while he was sorry to hear of the misfortune of the troupe, he was in no way responsible and could do nothing. Jackson stated that in the event of Brown reorganizing he would give him as much moral support as he could.

The H. L. Brown Festival Co. (Inc.), a concern promoted and organized in Denver, put over the venture. When President and General Manager Brown came to Chicago several weeks ago, he spent money so lavishly that even the president of the National Good Roads Association was favorably impressed, and consented to the use of the name of the Good Roads Association on the billing matter.

Several members of the company, as well as the scenic firm which constructed the scenery, attached the show while at Aurora. Seeing things grow warm, Brown hiked for Chicago.

MAY SEND OUT KELLERMAN.

As an attraction with a piece especially arranged to give her the Park and diving specialty, Annette Kellermann may bloom forth as a star in the legitimate the coming season.

Werba & Luescher have been talking over the proposition with James E. Sullivan, Miss Kellerman's manager. It seemed quite possible the middle of the week.

Tuesday Miss Kellermann returned mysteriously upon her way west to the Crown Princess Cecile. The dancer came in second class, spoke to no one on the voyage over, and left the boat heavily veiled. She was as mysteriously took a departure for Europe some months ago.

The starring tour proposed by the firm for Lillian Russell will be indefinitely postponed, if sufficient vaudeville time may be secured for Miss Russell, to keep her busily engaged in the variety fields until next spring. There is a chance that the Orpheum Circuit may be prevailed upon to accept Miss Russell as a star attraction provided no legitimate manager hoves in sight with a play that suits the prima donna.

HATIE WILLIAMS SINGING.

St. Louis, Aug. 16. — Following the close of Harry Williams' engagement here at Suburban Garden, she sued the Suburban Park Co. for $3,500, two weeks' salary, alleging letters given were not honored at the bank.

The funny part of the action lies in the fact that at the conclusion of Miss Williams' first week, she was offered her salary in cash, but declined to "be bothered" with it. Miss Williams hurried East on account of the rise of her mother, who since has died.

CAST FOR "THE WOMAN."$10,000 HOUSE.

Cincinnati, Aug. 16. — A story is going the rounds of the Big Alley district of a well known Southwestern theatrical manager, who, with a party of boon companions, started from the Hotel Knickerbocker to have a good time. Wine was opened en route, then more wine, and so on till daybreak.

During the celebration a gambling house was visited and the playhouse magnate lost a trible over $10,000 across the table, for which he gave his I O U. He then adjourned to his boxery for much needed rest and slept throughout the day.

Araising at dusk, he was greeted by the owners of the promises-to-pay with a request for liquidation. The manager scrutinized the paper closely and declared he was not responsible for it, inasmuch as he was in no fit condition to gamble. Upon being assured by his friends that he had legitimately lost the sum amount offered over his signature, the magnate paid out $5,000 in cash and gave his note for the remainder.

TAKES THREE FOR LULU GLASER.

Lulu Glaser has been secured by Werba & Luescher and will be starred by that firm in the Viennese opera, "Miss Dufelsack." The piece is being adapted by Grant Stewart, and Al Hob-  

brook will stage the production.

A. H. Woods and H. H. Frazee originally controlled the American rights to the opera, but were unable to secure what they considered a suitable star for the title role. Klaw & Er-  

lander and Woods will be associated with Werba & Luescher in the production, but not in the management of the tour. Rehearsals will start immediately.

WHAT JOHN CORT EXPECTS.

San Francisco, Aug. 16. — John Cort, who is here attending the opening of his new Cort theatre, stated to a party of friends the other evening he expected to have a theatre in New York City, beginning in the fall.

Mr. Cort added he is in active negotia- 

tion for the lease of a Broadway 

playhouse and that as soon as his new Frisco structure is properly launched, he would depart immediately for the metropolis to close contracts.

HARRY FOX IN FOY'S PART.

Eddie Foxy is out of the cast of "The Pet of the Petticoats." Harry Fox has been selected by A. H. Woods to re- 

place him.

This change was arrived at when Fox demanded that Woods remove Fox from the cast or he would retire. Without an instant's hesitation Woods de-  

cided.

Rehearsals of the piece had been going on for two weeks, but when one of the scenes was not as good as he had imagined it to be, Fox had the scene rewritten and acted.

Mr. Woods, in discussing the affair, said:

"It is about time that such a manager made an example of some of these stars who insist upon a metier company so they will then have no work to stand out as the only thing in a show. I do not intend that when one of my stars is off the stage that the whole show shall fall down until he or she returns."

"Then again I advanced Foxy $1,500 and have on the shelves over $8,000 worth of printing with his name on it. He is under contract to me and I will stop him from playing with any one else. Personally, I am well pleased that Foxy is out of the cast, but at the same time I don't propose to lose the money advanced and the cost of the production if I listen to Foxy going anywhere else."

Fox plays along pretty much the same lines as Collier, I look for him to be a tremendous hit. I regard Fox as one of the cleverest comedians developed in recent years, and as I have him under a five years' contract, the sooner he is boomed as a star the better for me." Robert Barbaretto is been selected to play the role originally assigned to Fox.

WILLIAMSON TAKES IT ALL.

Walter Jordon, the American representa- 

tive for J. C. Williamson, the Australian theatrical magnate, is in receipt of a cable advising him that J. C. Williamson, Ltd., has acquired the theatoes and productions of Clark & Mernell and Denton & Bode throughout Australia.

Mr. Jordon says he doesn't exactly know just how large a transaction this really is, but expects details by mail in due course. It makes Williamson about the only producing manager in the Antipodes.

AFTER NAT WILLI.

An Aaron Hoffman show for next year has been submitted to Nat Willis at Playwright & North, who have the script.

The firm would like to send the comedian over the Stair & Havlin time at the head of a production. It is a matter of terms at present, with a possible showing in the spring if an agreement is reached.

Charles K. Harris is expected to return to New York Aug. 25.
FROHMANN'S NEW PRODUCTIONS TO BE MADE BY HENRY MILLER

Charles Frohman's Illness Necessitates the Calling of Mr. Miller From the West to Take Charge. Manager's Return to Theatrical Har-ness in Considerable Doubt.

The new dramatic productions proposed by Charles Frohman for the coming season will be launched under the direction of Henry Miller. Mr. Miller is in Los Angeles this week, playing "The Havoc." At the expiration of his contracted Coast engagements, he will return to New York to take charge of the Frohman producing department.

Mr. Frohman is still quite ill, in his apartments at the Knickerbocker hotel. Last Saturday some alarm was expressed by his friends over the condition of the manager. Several of the Frohman office staff have been allowed to leave. According to authentic reports, it is a matter of much doubt when Mr. Frohman will be able to resume charge of his theatrical enterprises.

His illness is a very serious matter, and the cause of much concern.

Formal announcement was made from the offices of Charles Frohman late last week, that Al Hayman has transferred all his theatrical interests and retired from active business. While it is possible that a final adjustment of the theatrical holdings of Mr. Hayman has recently been made, it has been known for a long time to those on the inside of the " Syndicate" affairs, that Hayman has been gradually disposing of his theatrical investments.

This move was necessitated, not from any desire to retire from the theatrical world, but presumably on account of the command of his physicians that he was a sick man and any prolonged application to business would result fatally. Realizing, however, that a sudden cessation of all business activities would be almost as injurious as continued adherence to it, the doctor informed Mr. Hayman he could have a few years in which to effect the altered change in his mode of living. It is not generally known is the fact that most of Al Hayman's interests in theatres and attractions have been assumed by his old partner, Charles Frohman.

The new arrangement desires that Frohman, in conjunction with his general manager, Alf Hayman (younger brother of Al) has been for a long time absorbing all the Al Hayman holdings. He now has about all the theatrical investments formerly held by his partner, with the exception of a twenty-five per cent. interest in the Knickerbocker theatre lease.

The Empire theatre is owned by the estate of Frank W. Sanger and Al Hayman, and is leased to Charles Frohman for a term of years. There has been no change in this, as Hayman never had any say in the conduct of the house, merely building it with the late Frank Sanger, as a real estate investment. Frohman's power over the property is much smaller than the entire investment in the first ten years rental of the property.

Al Hayman is one of the original founders of the so-called "syndicate" which controls theatres throughout the country. The other members of it are Charles Frohman, Klaw & Erlanger and Nixon & Zimmerman. Al Hayman is the owner of the property corner of 401st street and Broadway, adjoining the Empire theatre, the Berkeley Lyceum on West 44th street, the Pabst restaurant on West 125th street, and other realty on Fifth avenue. These are purely investments, and have no connection with things theatrical.

OVERSUPPLY OF ACTORS.

Dramatic booking agents are lamenting the lack of work for the many legitimate actors who haunt their doors week after week. The supply for the present demand is so great that the agents to a man predict a hard winter for a big raft of them.

Paul Scott says that the present condition is the worst in thirty years. He holds the reasons for such a deplorable state of affairs are due to manifold reasons.

Betts & Fowler claim that they are not doing one-half the business they did this time last season.

All of the offices report the same story. One of the most convincing is the picture houses, autos, picture shows, lack of show novelties, the cutting down of road attractions, the relaxation of melodramas and old pieces to the store shop, and the dearth of new productions in a are in measure to blame for the hard times among the dramatic people.

Unless the unexpected happens there will be more actors on Broadway this winter than at any previous time in the last six years.

During the week it was reported in the offices of the various producing managers that there was unusual quantity of western musical comedy actresses in town looking for positions. The managers stated that Chicago musical comedy favorites were all trying to enter the ranks of dramatic work.

HACKETT OPENS BLACKSTONE.

Chicago, Aug. 16.

The Blackstone has announced its opening date as Sept. 18, when James K. Hackett will come to town with "The Grain of Dust," a play made from the story of that name by David Graham Phillips. Hackett will play the part of the young attorney who falls in love with his stenographer.

E. D. STAIR PRODUCING.

Detroit, Aug. 16.

Norman Hackett, the Detroit actor, is to be presented as a star during the coming season in a dramatization of Halle Ermlina Rivers' novel "Satan Sanderson." Contracts were signed last week. The first performance will be given Sept. 11, in Toledo.

The dramatization has been made by three Detroit people, and will be produced by E. D. Stair, playing the Stair & Havlin circuit. Mr. Hackett leaves for New York this week to engage his company. All rehearsals will take place in Detroit under the personal direction of Jesse Bonstelle, now playing a stock engagement in this city. Last year Mr. Hackett played the leading role in "The City" (Western) under the Shubert management, and later was leading man for the Catherine Counts Stock Co.

HIP'S ORCHESTRAL CONCERTS.

Announcement is made that a series of twenty Sunday night orchestral concerts will be given at the New York Hippodrome this fall, beginning Oct. 15. The musical idea was framed up by R. E. Johnston and Lee Shubert, when they were going and coming on the Luna-tian.

It is planned that all the great artists available next season will be heard at these concerts.

Each of the concerts will be imported from Berlin, whose name neither Johnston nor Shubert will divulge at present.

MANAGERIAL OPPONENTS REPEAT.

St. Louis, Aug. 16.

Adolph Mayer, former manager of the Adelphi theatre (Shubert), Philadelphia, will be the new manager of the Garrick, St. Louis, it is announced. He will succeed Harry Buckley.

Melville Stoltz will remain manager of the Sam S. Shubert Memorial theatre here.

When, however, he comes to St. Louis, he will be pitted against Walter Sanford with whom he was associated in Philadelphia last season, when Sanford managed the Lyric, the other Shubert house here. Sanford is the new Klav & Erlanger manager of the Olympic.

ALL IN ONE CORPORATION.

The incorporation of the Shubert Theatrical Company Tuesday, in New York, for the purpose of capitalizing $300,000, is said to be the outcome of the request of the financial backers of the Shubert brothers for a concentration of their theatrical enterprises, under one corporate body.

The main object sought is reported to be economy, doing away with the great number of sub-corporations the Shuberts have formed, to direct each of their ventures. For these companies, the Shubert boys (Lee and Jake) are said to have drawn $20 weekly each, as managerial salary, while another $20 was charged up for office expenses. With forty to sixty sub-companies in existence, these fixed charges made large inroads. It was a custom inaugurated by the late Sam S. Shubert, before the Shubert business had reached its present prominence, and in the days of the great Sam, was a providential step.

The directors of the new company are William Klein, (the Shuberts' attorney), Charles A. Bird (now said to be in the possession of one of the Shubert forces), and Joseph W. Jacobs, (the cash manipulator for the brothers).

In a statement given out by the Shubert brothers in the incorporation, some mention was made of proposed theatres the brothers intended building abroad. The consensus of opinion, however, among those who know the Shuberts, is that the Shuberts have plenty of theatres at home.

The claim is made by Shubert connections that the entire capital stock has been paid in. This is supposed to include the capitalization of the former Shubert smaller companies.

MOVES ON TO ODGEN.

Seattle, Aug. 16.

After fifteen years as manager of the Grand for John Cort, Gilbert Barry Brown will move to the Olympic where the erection of the new Cort theatre there.

FEMALE THEATRE STRENGTH.

Feminine titles will prevail in the theatre signs on 42nd street, between 7th and 8th avenues, when the season opens.

The Belasco will announce "The Woman"; New Amsterdam, "The Pink Lady"; Lyric, "Everywoman"; Liberty, "The Fascinating Widow," and the Harris (formerly Hackett), "Mag- gie Pyle, the prostitute." The new legitimate theatre by A. H. Woods on 42nd street, adjoining the Liberty, will be ready for occupancy by February, next, declares Mr. Wood. The plot is 80 by 100 feet and the plans are drawn with a complete seating capacity of 1,000.

The new theatre which Mr. Woods will build in conjunction with Julian T. Buckenham, on 42nd street, adjoining the Lyric, is the ground leased from the New York Life Insurance Co. for a period of twenty-one years.

Mr. Woods says that he has the cheapest theatre in the United States, and that the house will have a rental charge so small as to be utterly ridicu- lous when compared with other metropolitan playhouses.
Now London on tioning that themselves, whether So the Plan doesn't have given to us. They are not playing at the Big Time themselves, nor are their husbands.

The vaudeville managers, the repu-
table vaudeville actors and the most of the public would be afraid of the results of a strike by the actors. So are the managers of vaudeville, whether playing in that profession themselves, or interested by proxy; i. e., having husbands, brothers or sons who are bringing the bacon home from moneys earned as public enter-
tainers.

The Ladies are a great piece of Na-
ture's Work. In the World's Original Plan of Humanity, Woman was des-
tined to be a Mother. That is a duty that could fill the full province of any woman's whole life.

Excepting one other thing given to woman, possessed by no one else, woman has had through ages a life of acquired cultivation in the world of necessity. This has brought the woman nearer to the goal of man in the daily work. But there yet remains 'many matters of greater or less im-
portance that women can or will not understand—those matters that man has a firm grasp upon, because he doesn't understand what he thinks he does.

The one other thing given to wom-

en that no one else possesses is the in-
tuition.

The intuitive sub-concious sense given by nature's laws to man, instead of woman, would have changed the complexion of the universe. Many is the man thankful for listening to a woman's advice, given upon a purely abstract subject to her. That intuition, implanted in the child-bearer to protect the babe and unborn, is found to carry true, invariably, in even those things the woman knows not of. And some people would call it plain com-
mon sense.

And so, the White Rat who wand-
ers home late from a meeting, awakens his wife, deplores in glowing enthusiasm what is going to happen in vaudeville, and makes his mate listen, to receive the reply as she turns over the coverlet, "Oh! you make me sick," can well know that the answer is inspired by that intuition that is here alone.

There is the little inside informa-
tion on the vaudeville situation, for the managers. When a "strike" is talked about nowadays, the manager's strongest allies are the Ladies of Vaudeville. Not all, for there are several wives and partners, who are not playing on the Big Time themselves, nor are their husbands.

Harry Mountford's hold upon cer-
tain variety of the public inter-
section is the puzzling problem of the present theatrical day. But Mr. Mountford can not win over the wom-

en. Why?

The women and the foreigners, in the current vernacular, have Mr. Mountford's number.

"Schoolboy" was the nickname given to Mr. Mountford the second day he attended the Paris Conference. He can do this for a reason. His dis-

association is a term implying a man of little bot-

tom.

"Schoolboy," Mr. Mountford was called by a gathering of the leaders of vaudeville actors' organizations all over the world, meeting in Paris to discuss international measures for the good of the artist.

And the delegates to that confer-
ence, some wise and learned among people, are referring to Mr. Mountford as the "schoolboy" in their continued interchange of correspond-

cence.

Is the White Rats of America to be led by a "schoolboy"? To what pos-
sible end will such a leadership bring it? We have an idea, and we have had ideas for a long time. We expressed our idea a long while ago. It has found many echoes of different varia-

tions.

We think that unless the White Rats are reorganized, the White Rats organization may well be dissolving, slowly or quickly, as the force of circumstances will call for.

In the sentimental novels, where the unloved stands in the way of the loved one, he removes himself that the lost hope of his life may be hap-

py forever after. That occurs when the lover loves as truly as he says he does.

But do Mr. Mountford and his choice group of allies love themselves the more and the actors the less? Or do we know that it is Mr. Mountford persisting in holding onto his job, that the actors will eventually be the gainer? It must be the last, for we can not forget that one act, in writing Mr. Mountford, called, "You are the Christ of the show business."

The Ladies of the "small time," however, are in ownership of as much enthusiasm and devotion to their "big time" sisters. And all the small time acts are not in accord with the "Christl" proclamation. Where you see an act working on the small time, that looks as though it would reach a higher plane, there you will find an actor who believes the condi-
tions just now are wrong.

We are not so certain, either, that the labor organization thing isn't a very good move for a certain grade of actors. Since the White Rats has proven itself incapable of looking out for small actor, the small actor needs a union affiliation to protect himself from the wily manager.

The managers undoubtedly don't care for the union connection of the Rats. Many of the men that do the great maj-

ority of those members who were former good Rats. The former good Rats, in the great majority, are now passive.

Though it must be mentioned, in addition to the Ladies of Vaudeville and the foreigners who got on to Mr. Mountford's curve, that out in Chica-
go at one time the hot-bed of White Rats, the western White Rats took a tumble to themselves and their leader. One of the peculiar turn of the actors' agitation is the Chicago situation. It once again seems to prove that the farmer away from Mr. Mountford an actor, is the less dim in the Mountford light.

He is a weak leader who must take each follower by the hand to hold him fast.

Two of the writers who have been working for the salvation of the actor and his organization, have guessed Mountford, cut from separate points of view. J. C. Nugent wrote his articles on general lines, making a pri-

ma facie case through pointing that things could not be as they are and still be.

Major Doyle bases his statements upon personal knowledge. The Maj-
or makes points that can not be contro-

verted.

When Major Doyle says that the White Rats is under such abnormal expenses, heroic measures are neces-
sary to hold up the financial end of the organization, it proves that Mu-

nor Doyle is some little thinker.

The Rats are being ruled by an iron hand, but they for the most part were cut into the order with a malled fat. And the happiness of discontent is the satisfaction of dissatisfaction. Let the White Rats look for their organization. There is too much going on within the organization which gets outside for the Rats and ruins it all. The Rats are weak. They should be strong.

The Player paid a dividend last December of five per cent, upon its capital stock of $10,000. The fact was advertised. Will Mr. Mountford move to a financial statement to the White Rats disproving that his press sheet (and the Rats official organ) is not $40,000 behind. And it would not be amiss for Mr. Mountford to explain to the members that the Rats are inten-

dely interested in the Player, how it can afford to sell a page advertisement for $25, or a half page advertisement for $15, when the actual cost of printing either is nearly three times those amounts.

We are merely mentioning these figures to furnish those ardent White Rats the information they have failed to obtain, with respect to their paper; also to tell the many others who have written to Vantage, commending that their contributions or letters have not been published (though very brief!) in the Player, that that paper last week devoted eight and one-half columns to Mr. Mountford in London.

For the further information of the non-informed Rats on the "official or-

gan," we might call their attention to the personally appointed staff Mr. Mountford is surrounding himself with, consisting of mostly-like him-

self—foreigners. All others who knew too much or might have, were dis-
charged. If some of the Rats are really curious about the press sheet, wouldn't it be wise to ask Mr. Mountford for an explanation of the relation that sheet bears to the White Rats. If it isn't, at the present time, a private business enterprise, with the White Rats a name of cash supply, and the use of the "White Rats Act-

ors' Union of America," as a trade-

mark, for the sole purpose of helping the owners of the paper?

If the Player is an organization paper, publishing the information of the members of the White Rats, why should certain acts be singled out to have press dispatches printed in it, telling what a big hit these cer-

tain acts are. Small cities. Why should not the paper, at least, speak of the interest of all the actors, tell about all the acts? Why should it become a favorable critic for a select few? Because these few are in-

fluential, they buy the whole paper. If no one else, say that they are good and a success? Or is it thought advisable to throw this mush at them in order that they may become strong or suppor-
tors of Mountford and his "polley"?

It's time the Rats turned over. It's time the Rats were like the sleepy wife who murmured "Oh! you make me sick," as she flopped toward the wall, and away from the Mountford "polley," which covers everything ex-
cept what the actor needs the most—work and salary.
MIDDLE WEST AGAIN LIVELY;
USING VAUDEVILLE'S BIG ACTS

Pat Casey Books Seventy of His Turns Through W. V. M. A., of Chicago. Large Number of "Small Timers" Next Season in That Section.

Hebrew Acts Frowned Upon West.

Chicago, Aug. 16.

The middle-west has started bookings for the season to indicate an unusual degree of liveliness in vaudeville.

After Pat Casey left for New York last week, it was stated the big New York agent had placed over seventy of his turns with the managers booking through the Western Vaudeville Managers' Association. This is the large C. E. Bray syndicate, over which Charles E. Bray presides. It is affiliated with the United Booking Offices and Orpheum Circuit, but books independently.

W. V. M. A. will supply over 150 houses next season, according to report. Among its houses are the Interstate theatres in the south. This circuit alone is offering from fifteen to eighteen weeks to moderately priced acts, while giving high priced turns six to eight weeks.

From twenty-five to thirty weeks for each act was secured by Mr. Casey. The managers wanted standard top acts. All of them had been cut through by them with avidity. Casey did the booking in two days. He will make monthly trips hereafter to Chicago, meeting the W. V. M. A. managers, and furnishing them their schedule.

In addition to the big Bray time, the Frank Q. Doyle agency is out for recognized acts, to meet the demands of the managers booked by Doyle. Principally among these is the firm of Jones, Linick & Scheck, who must have feature turns for the Star and America. It is thought unlikely that Martin Beck will agree to a continuation of the Orpheum Circuit supply of acts to that house. Beck discontinued the bookings late last spring.

The James C. Matthews office can also use above the line acts. Matthews booking from Chicago for the Pantages Circuit, as well as for other houses he may secure.

The Theatre Booking Corporation, with Walter F. Keele at the head, formerly consider the greatest strength from the C. H. Miles theatres. Of late, however, Miles has been buying acts from New York agents, although the booking may nominally have passed through the T. B. C. agency. Other than Miles, the T. B. C. has developed little strength.

A number of Chicago agents, known as "ten percenters," are on the lookout for acts to supply the demand, the "ten percenters" looking to the other and larger agencies. This method, little different from that in vogue in the larger offices of New York, gave the "outside agents" the rub of "ten percenters," through the acts having to pay them five per cent commission, in addition to the regular five deducted by the big agencies.

According to report W. S. Butterfield, with a circuit covering Michigan, and who books through the W. V. M. A., was made a tempting offer by one of the local agencies, to break away from Bray, but Butterfield would not listen.

The middle western and southern managers are frowning upon Hebrew acts. They give as the reason, that their patrons have objected to any type of "Jew Act," that caricature the Hebrews. The Orpheum Circuit has issued an order that no act of this nature be engaged. Accordingly, it is expected that but few of Hebrew turns will be seen west this season.

$1.05 PARADE UNIFORM.

Dayton, Aug. 16.

Local Union No. 104 of the United Brotherhood of Carpenters and Joiners of America has issued and distributed among its members a "special circular," stating it is the aim of the committee to have a larger and better Labor Day parade than ever before. The following uniform is demanded for the parade:

"White duck trousers 86c.; black belt, 26c.; white shirt shirt, blue four-in-hand necktie, 16c.; gray cap, 42c.; total, $1.65."

It is whispered around the stages of the local theatres that if the responses to the call for the mammoth turn-out contemplated are not as numerous as the "local No. 104" would wish, that all White Rat actors playing in the city on that date will be called upon to garb themselves in white duck trousers and assist in swelling the paraders.

MRS. LESLIE CARTER.

MALE CHAPERONE BUSY.

Elliott Forman did a "leading man stunt Tuesday. As a male chaperone, he headed the Eight Palene Girls, who arrived here direct from London for an American tour under Martin Beck's direction, all around the town. No Harvard "eight" ever received a reception like the one Elliott tendered the girls when they planted their footstool wootses on Uncle Sam's domain.

Elliott had to wait three hours before a quarantine inspection ended. He took the English misses in tow, and, engaging a wagonette, started up Broadway.

The girls had been "steered" on the ship to stop at a Broadway hotel, but Elliott rounded them up at a private rooming place. Mr. Beck told him to extend them theatre courtesies. Elliott took the eighth to the Fifth Avenue.

During the second number, they trailed in (Indian fashion) with Elliott bringing up the rear. The show was stopped until the girls and Elliott had ensconced themselves in a box.

The electric signs kept the girls busy craning their necks on the homeward up Broad way trip. Before each stop, Elliott would count eight, and the line of march resumed.

The young women form the original Tiller dancing act, from the Palace, London, and are under contract to Alfred Butch, manager of that house. The turn will open next week at the Orpheum, Montreal, play around some, and then join Mr. Beck's Road Show for the season.

"In the Shadow," an instrumental composition that has suddenly grown very popular on both sides of the water, was in use at the London Palace, as incidental music to the girls' dances, for two years, without anyone being especially attracted by the melody.

A GOLDEN SKETCH.

Charles Wayne will shortly offer a unique single act that George Fuller Golden wrote. The title of the bit is "The Easiest Way." It tells the story of twin brothers, one addicted to drinking, and the other a total abstainer.

The theme is treated in a humorous manner, and the one actor plays both characters.

FROM DIRECTOR TO MANAGER.

Buffalo, Aug. 16.

Henry Marcus, for fourteen years musical director of the theatre, has been appointed house manager for the Academy of Music in this town by Mark & Broek.

Mr. Marcus assumed charge last week. He paid a visit to him to packed the house to the doors and sent a steady load of floral offerings.

OLD LECTOR III.

Boston, Aug. 16.

Professor William Theodate Hutchinson, the oldest lecturer in the world, famous for many years as the lecturer of Austin & Stone's Museum, is dangerously ill at his home at 8 Bulfinch street. Professor Hutchins is suffering from a complication of diseases brought on by extreme age. His recovery is doubtful. He is more than eighty years of age.

$5,500 FOR TANGUAY.

$5,500 is the price reported will be paid by the Brighton Beach Music Hall manager, Mr. Eva Tanguay, for "Salome." Tanguay will produce her "Salome" travesty for the extraordinary amount.

The high figure placed by the Music Hall management seems to be the judgment of the greater number of the large managers of the United Booking Offices has made any application for the services of Miss Tanguay for next season, for any amount.

PORTLAND, "BIG TIME."

Portland, Me., Aug. 16.

Keith's theatre, this city, will play "big time" vaudeville. It has been harboring stock. The house was built for a first class vaudeville policy, but the conditions at its completion about two years ago, did not allow of the higher priced shows being placed.

The Portland theatre, which has a "pop" show, will likely continue that grade of variety offering, probably booked through the Family Department of the United Booking Offices. The Keith house, of course, will secure its bills from the big agency.

A report of some business consolidation between W. E. Greene, of Boston, who leases the Portland, and B. F. Keith, can not be confirmed. It is likely that nothing more than an understanding on policies has been reached between the managers.

THREE ACT BREAKS UP.

Chicago, Aug. 16.

The engagement of Louise Meyers by Harry Akin, the Portland agent, has disrupted the "three-act," formerly known as Warren, Lyon and Meyers. Mr. Akin will assign Miss Meyers to his new "Louisiana Lou" or "The Girl I Love" show.

In addition to Miss Meyers, the cast of "Louisiana Lou" will include Alexander Carr, William Riley Hatch, Eva Fallon, Sophie Tucker and Mel Quine (a sister of Grace Van Studfort).

Bert Lyon, formerly of Warren, Lyon and Meyers, is with the Gus Edwards "High Flyers" act. Johnny Stanley is likewise a member of that troupe.

SHARPSHOOTERS' RAW WORK.

Atlantic City, Aug. 16.

The sharpshooters, Ethel Conrad and Lillian Graham, are still keeping up their "raw" press work. Yesterday one of the leg-pluggers, who has eighteen inches of water and yelled for help. A camera took her picture, while a man pulled her shore. A physician pronounced her as faking. Afterwards she was roller-chained into the lobby of the Savoy Theatre, where the advertisement is finishing the second week of their seashore engagement.

HAN A "JAP HONEYMOON."

A vaudeville production called "The Japanese Honeymoon," is in rehearsal. It will shortly be presented by a company of fourteen, six principals and eight choristers.
"SMALL TIME" BOOKINGS MAY BE GENERAL UNDERSTANDING


A Variety representative met no denial this week, either at the Loew Circuit or United Booking Offices, when asking at each if there is not a prospect of the two large "small time" agencies reaching an understanding regarding bookings and territory.

At the Loew Agency it was said that some negotiations were afoot. The Variety man was referred to the United for any details for publication. At the United, the Variety representative was informed that there was some likelihood of a common understanding being reached between the United's Family Department (small time branch) and Loew in that they are not positive, nor would there be any understanding, if made, alter the present status of either agency.

Inside information says that Marcus Loew is promoting the scheme to bring all the larger "small time" together in a booking and territorial understanding. The first direct move was the combination of the Loew and Sullivan-Condisine Circuits last week, in a booking arrangement as reported in Variety.

When Mr. Loew was asked if the booking amalgamation with S-C meant an "opposition" sheet of any kind for "small time" outside the combination, Mr. Loew made his reply emphatic that it did not. Questioned further whether an object of the combination by S-C was the "blacklisting" of acts playing for S-C, Variety. Loew said that there had not been one word of conversation to that effect between himself and John W. Considine. The Loew Circuit, stated its head, would play any and all acts, regardless where they had previously appeared, accepting the usual course of not booking an act into a town where it had before played at an opposition theatre.

Variety also was no intent to "blacklist" any act working for William Fox. It has become accepted among the "small time" managers and agents in New York that Mears, Loew and Fox have reached a mutual understanding regarding bookings, and "opposition" theatres.

It is understood that the "small time" booking combination now be- longs to United Booking and the inclusion of the Pantages Circuit, also the managers booking through the Western Vaudeville Managers' Association of Chicago, and the many "small time" circuits that large Chicago agency represents. Variety has been informed that Mr. Loew believes this booking deal can be put through. He is also said to be of the opinion that such a general combination is, or will be, the salvation of the "small time."

CHICAGO, Aug. 16.

The American Music Hall will remove with the Loew Circuit bookings to the Sullivan-Condisine branch in this city, pursuant to the combination made last week between the two circuits, for booking purposes.

It may also be stated that if the Orpheum Circuit declines to furnish acts desired for the American, the house will advertise and play "big time" vaudeville, making up its bills as best it can.

These may be in part the Sullivan-Condisine Road Shows, which play the Empress here, an engagement about five miles from the American. There is rumour to a bare chance that upon the failure of Mears, Marcus Loew and William Morris to agree with Martin Boekel, on the booking of the American, that Mr. Beck might take over the American for himself, playing it as the second first class vaudeville house of Chicago. This latter move might be subject to the approval of Lyman B. Oliver, as general manager and representative of the Kohl & Castle interests, which include the Majestic, the present sole high grade vaudeville theatre here, and booked through the Orpheum Circuit (New York) headquarters.

John W. Considine left here Monday for Seattle.

EVA MUDGE IN AUSTRALIA.

(Special Cable to Variety.)

Sydney, Aug. 15.

Eva Mudge, the American character, opened here this week and registered an artistic hit.

FOR THE LAUNDER SHOW.

Of the six or seven acts to be engaged by William Morris for the forthcoming London tour, Trovato, Patliff and Emile Markey have been secured.

Trovato is in possession of a contract by William Morris, Inc., for twenty-five weeks, at a salary of $500 per week. The agreement was made last year, when the violinist "hopped" from the United Booking Offices to the Morris "opposition."

Trovato appears at Hammerstein's next week under a contract independent of the Morris agreement. The Launder tour is for seven weeks, and two days. The route for the entire trip has been laid by the Morris office having the tour in charge, but it will not be made public until shortly before Mr. Launder opens his American season Oct. 9 at the Manhattan Opera House, New York.

THREE SHOWS PRO RATA.

(Special Cable to Variety.)

Chicago, Aug. 16.

Three vaudeville shows weekly will be booked at the Orpheum, Fargo, N. D., by acts traveling over the Orpheum Circuit. The shows will come the latter part of the week. One each will be given Thursday and Friday night, with a Saturday night. The Orpheum management expects to fill in the remainder of the week not been announced. The house was a full stand on the Circuit the latter part of last season. The Orpheum Amusement Co. (J. H. Garrett), which controls the Orpheum, Salt Lake, has the Fargo Orpheum. Orpheum acts will reach Fargo from Los Angeles. After closing there, they go to Salt Lake for the next engagement. The three shows will be paid for "pro rata" of the act's weekly salary.

K-P DECISION RESERVED.

(Special Cable to Variety.)

London, Aug. 16.

Judge Bird reserved decision, after hearing argument last Thursday, in the matter of the Fifth Avenue Theatre (New York) lease in the Keith-Proc- lase case.


There is no forecasting what a decision will be handed down. It was proposed before the argument that Judge Bird's decision be accepted as final, without appeal, but was not acted upon.

SPADONI SENDING OVER ACTS.

An arrangement has been reached between M. S. Bentham, on this side, and Paul Spadoni, the Juggler, on the other. Through the understanding Spadoni will act for Bentham abroad, sending over acts to America, that the New York agent can place for him. Two new foreign turns have been secured by Spadoni for Bentham to book.

V. M. P. A. MEETING.

The meeting of the Vaudeville Managers' Protective Association, held Tuesday, developed nothing of importance, that was given out for publication.

TOLEDO, Aug. 16.

The next meeting of the National Vaudeville Protective Association will be held in Wheeling, next February. While in session here the Association adopted a uniform form of contract for all members. The plan was suggested by the Vaudeville Managers' Protective Association of New York.

The National Association is composed of many managers on the Gus Solomon syndicate circuit. It is affiliated with the Western Vaudeville Association of Chicago.

RAIL COLLISION FEATURE.

One of the features promised by Fred C. Whitney in his proposed American production of "The Whip" is a racehorse scene with power supplied by an electrical dynamic.

A railroad collision is also planned.

PALACE MANAGER LEAVING.

(Special Cable to Variety.)

London, Aug. 16.

House Manager of Alfred Butt's Palace, has tendered his resignation, to take effect in November.

LILLIAN SHAW'S OFFERS.

(Special Cable to Variety.)

London, Aug. 16.

The run of Lillian Shaw at the Palladium has been prolonged. The American comedienne was engaged for the hall for two weeks, with an option of two more. The Empire has made Miss Shaw an offer to appear in a revue.

THEY SHOW YEAR AHEAD.

(Special Cable to Variety.)

Beaute and Babs, an act, have been engaged to appear in New York next July.

A STAND-OFF.

(Special Cable to Variety.)

London, Aug. 16.

Anna Chandler, the American singer was bitten by a dog in Dublin. The bite was cataract and Miss Chandler came on to London. She is recovering, without being in any danger, and the dog is doing as well as can be expected.

AUSTRALIAN MIME DIES.

(Special Cable to Variety.)

Sydney, Aug. 16.

Garden Wilson, a well known Australian mime, died yesterday, of tuberculosis.

THRILLING FINISH TAKES.

(Special Cable to Variety.)

London, Aug. 16.

The Aerial Smiths began an engagement at the Empire Monday night. The opening of their act was regarded as very conventional but they more than made up for the slow start by a sensational and thrilling finish.

RATHSKELLER ACT CATCHES ON.

(Special Cable to Variety.)

London, Aug. 16.

Hodges Bros. and Jacobson seem to have fought on in good shape. They have just booked ninety more weeks in this country and could probably remain forever.

ETHEL ROBINSON RESIGNS.

Chicago, Aug. 16.

Ethel Robinson, who for a long time has looked after the park and fair department of the Western Vaudeville Managers' Association, has another connection with the agency to-day as Miss Robinson's successor is yet to be appointed.

CONFIRMS DUMONT'S NEXT HOME.

Philadelphia, Aug. 16.

Frank Dumont, the veteran min- stral manager, confirms the report that the old Museum building, Ninth and Arch streets, has been leased as the future home of Dumont Min- strals, opening there Sept. 16.

Negotiations for the Iris theatre in the Kensington district fell through.

Al Jolson has a thirty-five weeks' "play or pay" contract with the Shuberts, commencing with the current week, but has not yet been assigned to any production.
VARIETY

CONDITION IN BOOKINGS
SAME AS FORMER YEARS

Sam K. Hodgdon Says Bookings Are Normal. Hammer-
stein’s Opening Sept. 4 With “17,” Finds
Scarcity of “Women.”

The regular vaudeville season for ’11-’12 will open at Hammerstein’s, Sept. 4. Seventeen acts to the pro-
gram will once again become the fixed paradox, as every evening the bills were dis-
continued temporarily, with the en-
forcement of Ruth St. Denis for the Roof this summer.

In the first show for the all-down-
stairs performances, William in-
stein has so far engaged Carter De Havcn, Bert Leslie and Co., Smith and Camp-
bell, Bernard and Weston, Lyons and Ycasco, Howard, Kaufman Brothers,
“Boxing Kangaroo,” “O’Brien-
Havel and Co.

In commenting upon the opening show Mr. Hammerstein said that the scarcity of “women” (single, double and “girl!”) acts is astonishing. No one seems available for “big time” vaude-
ville. Openings in the program, un-
filled, are held vacant, pending the discovery of females who may be se-
cured to give the first bill some shade in.

The many musical comedy produc-
tions proposed have drawn the greatest number of vaudeville women away from their usual field. New shows, or revivals, have also drafted an-
told diversity of desirable acts. These may return later, but, at present, their absence has much to do with the man-
erial complaint of shortage of ma-
terial.

Aug. 28, on Hammerstein’s Roof will appear, for the first time in New Yorck, cocci, and amato’s new pan-
toma. It has been named “The Apple of Paris.” It may be the “ap-
plause” that the “Darling of Paris,” etc. At any rate that is the title of the new act while up in the air for the week.

Sam Hodgdon, the general booking manager of the United Booking Of-
ces, and perhaps the one man in America who always has the “feel” of the vaudeville supply, stated this week to a Vannty representative, that while there seemed a scarcity of pro-
ductions for the coming season, the condition at present is little different to that of previous seasons at this time.

Mr. Hodgdon said there would be plenty of acts available within a few weeks, and that there were sufficient in sight for current needs, although several reasons combine just now to make bookings seem slow. The United Booking Manager, however, added Mr. Hodg-
don, had their bills almost well filled in for the first few weeks of the season. By that time, said he, some of the shows starting out would probably release a number of desirable acts. (While Mr. Hodgdon did not say that “shows starting out” would “come back,” that is the general impression.)

Not over the normal number of European acts would be imported the
coming season. Of the well-known acts abroad, nearly all have been seen here, and what few of the smaller turns are to be brought over will not exceed in numbers the usual quality of foreign acts, said Mr. Hodgdon.

In the Orpheum Offices headquar-
ters, the bookers there are complaining of a shortage of acts. The pro-
gram for the Orpheum theatre of the regular circles are well booked. The shortage appears to exist in early programs at the middle western houses, booked by John J. Collins and Geo. Gottlieb, under the direction of Martin Beck, Messrs. Collins and Gottlieb agreed that while there was no actual dearth, acts were postpon-
ing their own bookings through plac-
ing a valuation upon services that the managers could not agree to pay. The opening of the season would simplify the salary question, said the Orpheum booking men.

Speaking of the absence of “women” for vaudeville acts, Mr. Alonzo, the boss booker of the Poll Circuit, thought the United managers might take a trip to Italy, where many could be secured. Mr. Alonzo returned last week from a vacation in that country. While at Rome, he visited the Salone Margherita-Olympia, one of a vaudeville circuit of four theatres, operated by Marino & Co.

On the bill, said Mr. Alonzo, were about nine acts. Eight were females. The only man was Democratico, in “pic-
ture mysteries,” which, mentioned
Alonzo, constituted a “copy” of Bert Levy’s American turn.

On the Poll Circuit are Mesdames Les Fleurs, Lily Coquette, Les Dubary, Rita Doris, Sorelle De Balsamo, Renée Phalene, Feedorowna and La Bella Oteria.

After looking over the show and audience, Mr. Alonzo said that he commenced to appreciate the vaude-
ville theatres and programs given in America. Rather than sit through another show in Rome, he would watch the entire performance at Poll’s, Bridgeport, without offering a "kick," did P. Alonzo say.

OFFERING TO BOOK REVUE.
The “Hello Paris” revue, produced at the Folies Bergeres Monday evening as New York’s first midnight pro-
duction, has been offered to the vaude-
ville managers, to go upon the circuits at the expiration of its Folies run.

Jesse L. Lasky and H. B. Harris, who own the show, have a weekly salar-
yary of $2,500 weekly for it, as given at the Folies, but in a much more con-
densed form.

Harry Filler, who scored the indi-
vidual bit of the new Folies show, dis-
located his shoulder the opening per-
formance while falling down some stairs during a dance. He has had one arm in a sling since.

DAVIES’ VAUDEVILLE ARTICLE.
Acton Davies will have to be more care-
ful, or his reputation for knowing little about vaudeville will equal the one Alan Dale has. Mr. Davies is the dramatic critic on the Evening Sun, and some critic, but he was steered wrong on the vaudeville subject the other day. The result was that Wei-
cke, the syndicate, and Mr. Davies had half of his column full of wrong dope on the “vaudeville situation.”

While Mr. Davies’ remarks would have no special bearing upon the pro-
fession, a theatrical paper might re-
print them, not knowing otherwise. In fact one day this week a sheet which believes it is theatrical, had almost as much misinformation about the Stoll-
Gibbons combination in England as Mr. Davies published.

That combination of London hallies will not last more than a time or two and formerly to either English or American acts. Neither will it help to increase salaries of American turns. Nothing but inten-
tense opposition abroad will ever ac-
complish anything, say the advocates of what drives so many American acts home, after making an English suc-
cess. Oswald Stoll and the others over there don’t believe in big money. The English are far from being “big” but they can’t be avoided. Lately Stoll offered Belle Baker $150 weekly for an Eng-
lish visit. That is one time in a hun-
dred when he got nearer the proper price, but the others were not.

Over here they pay Miss Baker $800—
but she can’t secure more engagements at that figure.

The American vaudeville managers are not putting salaries. They might have if the White Rats had not threat-
ened to strike some time ago. That warned the managers not to give the Rats a good reason, when they had none at all. Regarding the feature numbers, Davies mentions any one who can present a new and big fea-
ture to the managers with drawing powers in “name” can get the price.

There are none such in sight at pres-
ent. The “Folies” turns are said to be on the way, which commanded big money through box office value will get the same fig-
ure this season.

In the article Mr. Davies printed, he quoted Fitts from Reiding, who brought out the point that if the United Booking Offices places opposition theatres on an “opposition sheet,” the names of those houses should be made public. He pointed out, it is a good point, from the actor’s side, it depends upon the trade papers to publish that information as news. It is unlikely that the United would object. As no house will be declared opposition unless a complaint has been lodged against it by the resident manager of a “United theatre” in the same town, an act would not be barred through playing the same or appearing after the house had been declared “opposed.”

There are many American turns now holding out for next season’s contracts, through making demands for increases of salary, ranging from $50 upward. That is a condition always existing before the commencement of the vaude-
veille year. The opening of the theat-
trees will adjust it.

Florence Heston.
17-year-old leading lady with “Checkers.”
VAUDEVILLE MAY YET GET GERAGHTY-FRENCH ELOPERS

Husband Reported to be Holding Off From Big Offers Until Finding Which Way the Wind is Blowing. Agents Are Hopeful.

A determined effort is being made on the part of several booking agents who make a practice of handling freak acts to secure Jack Geraghty, the bachelor marrying chauffeur and his bride, formerly Miss Julia Steele French, the Newport society belle.

The Geraghtys are resting in seclusion in Springfield, Mass., at present with Mrs. Joseph H. Harris. A lengthy telegram to the bridegroom, offering them some vaudeville time was answered immediately by long distance telephone.

Frederick Bernstein sent them a "Day Letter," offering a large salary for the elopers in vaudeville. The groom replied he would not be in a position to answer before a week or ten days, pending offers which might result in a reconciliation with the family of his wife.

In case the senior French decide that the daughter will have to take the consequences of her marriage with the family chauffeur, there is the possibility that the pair will be seen at one of the local houses within the next few weeks.

The weekly figure was placed at $1,000 for the first offer, although it is probable they might receive much more.

The French family is well known in Detroit. C. H. Miles, who has several houses in that territory, has offered $1,000 for them to play a week in Detroit.

The Geraghtys are reported by the dailies to be on a bank account just at present. The dailies also say that several friends of the Geraghty band, when appealed to for funds to tide over the honeymoon expenses, replied that they were in financial distress also.

The managers of the larger vaudeville houses are not inclined to the belief that a Vanderbillt-French will become a drawing card for them, at least not yet.

Boston, Aug. 16.

It is reported that Hammerstein's, New York, has offered the Geraghty elopers a large weekly salary, if they will agree to sit in a box during performances, and have the spot light thrown upon them.

DUSE WON'T RETIRE. Paris, Aug. 8.

Mme. Duse, the Italian tragedienne, denies she is leaving the stage. Mme. is at present in a private hospital, at Florence, and hopes to act again when her health permits.

WYATT MATTER SETTLED. Los Angeles, Aug. 16.

The lease of the Mason Opera House has been sold to Klaw & Erlanger, the sale having been made by Attorney Dunn, executor of the estate of H. C. Wyatt, late manager of the house.

This disposed of all litigation with respect to the future management of the theatre, which was started when it was discovered that Wyatt had willed the lease of the house to his prospective bride, Elise Crossley, his private secretary.

Wyatt's son had been managing the theatre since the death of his father. Right away the Geraghty, the ballyhooed interest parties by marrying Joseph Toplikety, the former general assistant to the deceased. Thereupon young Wyatt left for New York to consult with Klaw & Erlanger in an effort to continue in his personal right the franchise for 'syndicate' bookings. The taking over of the lease by K. & E. will probably result in the appointment of the son of the deceased as resident manager.

ALBANY IS OPTIONAL. Western Burlesque Wheel managers will for the most part fill in the lay-off week between Boston and New York. By playing Stacey's house in Albany, the visiting managers to receive 75 per cent.

As it is optional with the managers, they may fill in a week of one-nighters in establishments which do not have regular burlesque. It seems to be the belief that Albany will get the majority of the Empire shows.

SENDING OUT FIVE. Philadelphia, Aug. 16.

John Jermion (Jacobs & Jermion) has been rehearsing five burlesque shows which will tour the Eastern Wheel Circuit this season. All are about ready to take to the road. The "Columbias Burlesque" leave for Kansas City, Aug. 24, opening the 25. The "Big Galey" opens Aug. 19 in Boston, leaving here Friday. The "Golden Crooks" opening date is Toronto, Aug. 21. The "Queens of the Jarden of Delights" open at Chicago, Aug. 28, and the "Bon Tons" in Chicago, Aug. 27.

The last change to be made brought Joe Hollander, last season with "The Majestics," and Marie Beauregard, last season with "The Jolly Whirl" into the "Big Galey" show, in which Gus Fay is principal comedian.

THE SIREN OPENS MONDAY. Atlantic City, Aug. 16.

The first big new musical comedy to open here this season is "The Siren," which will have its premiere at the Apollo Monday night. Charles Frohman presents the show with Donald Brian as the star. The "Siren" is by the authors of the "Dollar Princess." The Americanized version is by Harry B. Smith.

The supporting cast as billed claims Julia Sanderson, Elizabeth Ethel, Frank Moulon, Will West, Pope Sanders, Billie Fields, Flore Morris, Moya "annulling," and, of course, a chorus.

A new singing, dancing and acrobatic team will be seen in vaudeville shortly. It consists of Mr. Mullve, late comedian with "The Love Waits" and Charlotte Amoros, the younger sister of the Amoros girls. It is being piloted by Paul Durand.

THE H B. HARRIS PLANS. Henry B. Harris has arranged most of the opening dates for his various theatrical attractions. The Hudson theatre inaugurates its ninth season Sept. 4 (Labor Day) with Frank McIntyre in "Snoob."


Helen Ware in "The Price," George Broadhurst's new piece, also starts Sept. 4, at the Hollis street theatre, Boston, opening New York early next week.

In "The Commuters" goes on a tour that winds up in Philadelphia after playing the Pacific Coast, "The Traveling Salesman" will travel the road throughout the east and middlewest.

Ruth St. Denis will make a tour abroad, visiting India en route. A new play will be written for her by Richard Tully.

The Polres Berger Co. takes to the road early in November, playing Boston, Chicago and other large cities.

"The Girl," a company piece by Mrs. Fremont older and Elmer B. Harris, will be produced early in November. "The Wild Olive," dramatized by Elmer B. Harris, is scheduled for a spring presentation in December.

"Hearts and Masks," Harold McGrath's book, is being dramatized by Martha Morton for a Harris production, before the close of the new season.

Ramsay Morris is also working on new Harris fare.

Mr. Harris has given instructions to his scenic artists and stage manager to rush forward the production of "The Arab," in an effort to forestall the other Oriental pieces publicly announced. Hehreze to meet. In this field before "Kismet," "The Garden of Allah" and "Sumurun" are shown in New York.

"DON'T LIE" ON THE ROAD. Chicago, Aug. 16.

Rowland & Clifford will send "Don't Lie to Your Wife" on the road this season, having leased the piece from its former managers. Dave Lewis will play the principal part.
HIGH GRADE PICTURE THEATRE FOR COLORED VIEWS

Kinemacolor Co. Proposes to Build in New York City, Following the Urban Co.'s Scala, London. Two Sites to Select From.

Before the new year has been torn off the calendar of New York theatricals, a Kinemacolor theatre will be built with a stone's throw of Broadway. The men behind the colored pictures that now are making a sensational impression on this side, have decided that a theatre such as the Scala in London is imperative to display the kinemacolor pictures in New York, without having to make any overtures to the owners of Broadway's legitimate houses for a showing of the films.

In all likelihood the New York Kinemacolor theatre will be situated on 45th street, between Broadway and Sixth avenue. The owners of the proposed site have made a proposition that looks favorably to the picture manufacturers. The property opposite the Playhouse on 45th street is also on the market. The Kinemacolor Co. feels sure that there will be no trouble in securing a central and convenient location.

The Scala in England has a main auditorium and two balconies with a seating capacity of 1,350, the prices ranging from 25c. to $2.75. Just Kinemacolor pictures are shown and the house is open all the year round.

It is planned that the New York picture house will seat 1,100, being of an architecture similar to that of the Scala, which the late W. S. Gilbert pronounced as being “both architecturally and structurally a magnificent building.”

The project here is fast assuming legal shape and it is expected to be in full running order by a year from next September.

By the first of next week the Kinemacolor Coronation film will be on view that the house is worth $100,000. New York, Brooklyn, Washington, Indianapolis, Boston, Cleveland, St. Joe, Norfolk, Dallas, Minnesota, Kansas City, San Francisco and Seattle. The best business has been registered here and in Cleveland, Seattle and Washington.

OPENING OF THE BIGGEST

Boston, Aug. 16.

The new National theatre, claimed to be the largest vaudeville house in the world, with a seating capacity of 3,700 and standing room for 400 more, will open Labor Day. The house is owned by the Tremont-Beacon-theatre Syndicate, and will be booked through the U. B. O. office in New York. G. W. Ryder is the manager. It is situated on Tremont street, near Berkley.

The prices will be 5c. 10c. It is said that the house is worth $100,000 and that the interior decorations cost $150,000. It seats 1,000 more than the Boston Opera House, and 500 more than the Boston theatre, another Keith house. The theatre covers 17,000 square feet of land and extends back 172 feet from the Tremont street front. There are thirty exits in the house. It can be emptied in two minutes.

With the opening of the Columbia by Marcus Loew and the National, and the additional number of small time houses in the South End, all within a few blocks of each other, it will be a survival of the fittest.

OLD TIME BILLING.

After next week the prices at Proctor's 68th street will receive a tilt. At present the gallery fare is five cents, while the balcony and orchestra are fifteen cents. Under the management of John Buck, the gallery will go to a dime, and the remainder of the house will cost 20 cents.

An extensive campaign of billing is also contemplated. A catch line will be employed along the lines of “The Old Policy Back Again. Continuous, 11 to 11. Come When You Like and Stay as Long as You Please. Real Vaudeville. Six Acts and Pictures.” The major portion of the advertising will be placed across the Queensland Bridge.

UPPER 5TH AVE. HOUSE.

Philadelphia, Aug. 16.

The papers have been signed for the erection of a new theatre to play “pop” vaudeville, the house to be situated between 106th and 107th streets and Fifth avenue.

It is to cost about $1,500. The building will cost about $100,000 and it is planned to have it ready for Jan. 1, 1912.

Fred Manan owns the property. The deal was closed in this city last week.

NEW HARRIS "POP" HOUSE.

Pittsburg, Aug. 16.

Contracts were given to the Thompson-Starrett Co., Aug. 7 for the construction of the new Harris "pop" vaudeville theatre here, to be put up on the site of the old Great Northern Hall. It is on Diamond street, just behind the Grand Opera House. The entrance will be within fifty feet of Smith street.

John H. and Dennis Harris are stockholders in the Harris Amusement Co., which is promoting the theatre.

The building, owned by the Washington Trust Co. is also in on the theatre corporation.

The house will seat 2,000 when completed. The estimated cost is $150,000, the amount of the company's capital stock. A Cincinnati architect has drawn the plans. Ground may be broken next Monday. The theatre will go up on leased ground.

MATTHEWS IS TRUTHFUL.

Chicago, Aug. 16.

A suggestion of untruthfulness is denied by J. C. Matthews, the Chicago agent. Mr. Matthews says that an article appearing in last week's Variety, wherein it stated that beyond Mr. Matthews writing a letter to J. H. Rivers, Circus owner of the Riverside house in Des Moines and St. Paul, he did nothing, is erring, for the reason that Mr. Rublin visited the Mathews agency, in this city, discussed details of bookings with Matthews spent an hour going over the books, and left, assuring Matthews that his manager, Mr. Dempsey would return with him to close the booking details.

Mr. Matthews states that they did not return, and that he is not booking the Ruben houses, but that is immaterial, as he merely wishes to say that the facts as he gave them out were correct.

The Ruben houses are and have been booked through the Western Vaudeville Managers Association, this city.

THE STRAND, A M.B.

Toronto, Aug. 16.

The Strand Theatre, which is the name given to the reconstructed and remodeled house here, by Mark & Broek will open Aug. 28. The house has undergone a wonderful change in appearance in both the interior and exterior, the Buffalo management having spent $65,000 in the works. M. H. Epstein, general manager of the company, was in town last week, and set the opening date.

PICTURE MEN IN POLITICS.

Philadelphia, Aug. 16.

George H. Earle, Jr., one of the heaviest stockholders in the Moving Picture Co., which operates several of the vaudeville-picture houses in this city, indicated that he would favor the Republican nomination for Mayor of this city.

There is a split in the party over the movement to nominate Recorder of Deeds William H. Vare. Mr. Vare has been given the endorsement of the Democratic Party, while Fred Earle is the man selected by Senators Penrose and McNichol, the bosses, to run against Vare.

CHURCHILL'S $250 OVERSIGHT.

Chicago, Aug. 16.

Barney Fagan, of Fagan and Byron, has started suit in Kansas City against E. P. Churchill for $250 for a week's salary, contracted for by Churchill when his Grand Rapids house was booked direct. Churchill booked the act. When C. H. Mills took the house over, he agreed to play all acts previously engaged. When Churchill admitted the list the name of Fagan and Byron was not present. Upon the team appearing in Grand Rapids, the house manager refused to play them.

WEDNESDAY FOR PRO. TRYOUTS.

The Shady office has made an arrangement with Walter Rosenberg for the use of the Savoy Wednesday nights for the showing of unknown acts. No more amateurs will be put on the bill. The acts trying out will be spliced into the regular program, and those worthy will be given time immediately.

PRESS DEPT. REMEDY.

Chicago, Aug. 16.

Chas. E. Bray, general manager of the W. V. M. A. has arranged to establish a press bureau in connection with the other departments on the eleventh floor of the Majestic theatre building. If things come around as expected the new department will begin action late this month. Ned Alvord has been selected to handle the bureau and in addition to handling the billing matter and booming the booking campaign, the new department may later be used for press work for the individual artists, for a weekly compensation.

Chas. Hodkins was the first Chicago agency to open a press bureau in connection with his booking office and has found the idea both profitable and helpful. Walter Hill who manages the Hodkins bureau, has the majority of the Southern houses on his books and finds enough work to keep him busy seven days a week.

Eventually it is thought all the better class of agents here will establish their own press bureaus, thus doing away with the Dutch lunger who scare the artists into subscribing for their publicity schemes which at best is nothing more than a bag of wind.

BUYS RYAN'S INTERESTS.

Cincinnati, Aug. 16.

The interests of John J. Ryan in the Colonial, Covington, and Family, Newport, have been bought by Frieberg, and Harker, who operate the Cash, Covington.

The Family, projected by Ryan, is not yet completed. The purchasers will finish the house by Sept. 15. The Colonial is a leased house. Both will play "vaudeville. About $10,000 was involved in the transaction.

TWO FOR FAM. DEPT.

New York, Aug. 16.

The new theatre buildings here, owned by the Schwepey Brothers, will play "pop" vaudeville, booked by the Family Department of the United Booking Offices. The house will seat 1,600, and open Sept. 11 or 18.

Lebanon, Pa., Aug. 16.

The Family, a "pop" vaudeville house, will be booked this season by the United Booking Offices "small time" branch. It opens Sept. 4.

GIVING UP ORPHEUM.

Cincinnati, Aug. 16.

The Orpheum may be dark the coming season. Marcus Loew, who has owned the Orpheum and the National, has all property belonging to the Loew Circuit, returned to New York.

J. L. Rhinock and Ben Heidingsfeld, have arranged to pay the taxmen the money due.

The house belongs to I. M. Martin, who tried to play vaudeville once in it himself, but didn't last long.

A PICTURE NEWSPAPER.

The Fifth Avenue started this week "The Pathe Weekly News" as the moving picture feature of the program. The film is a weekly exhibit, and will disclose pictorially big current news events.

The picture was first tried out at the house last Sunday. It is made by the Pathe factory in Flushing, L. I.
MAJOR DOYLE'S OPINION
OF THE PARIS CONFERENCE

How the Boy Hero of the Wild Actors Flivered

By the Exile, MAJOR DOYLE

Chicago, Aug. 16.

It's all over, Mr. Van Dyke. It has happened. Our pet hero, the great and only overpaid servant of the White Rats of America is coming home, sadder but wiser. He has met with difficulties, we are told, that would have annihilated a victory easily. He put up an awfully bad fight; was classless all the way; was not trained right, and his handlers, his relations and his friends are all to blame. Why, the man went into the ring without any instructions.

I pulled the finish a few weeks ago in one of my articles which appeared in Van Dyke's. I said that when he returned, although he went away a hero, we should have slow music, the horses walking slow, and all our noble brothers with a sad look on their faces. I should rejoice that I did so. Now, as I wanted to see our organization win even though I don't care for the delegate they sent across to represent us.

Did you notice the banquet he got up for himself, and for the benefit of himself? That was not a banquet—that was a wake, and when we learn how many we gave him, a farewell wake. We will smoke clay pipes so as to get into the atmosphere of conditions, and then let us bury our self-made hero at Richmond Hill in a straight line to his worship at the pomp and ceremony he demanded during his life.

Did you notice who attended the banquet, and how Harry wants to let you know it? I see it was average. I see that there were some Water Rats there? To prove it he places after their names the letter "G. O. W. R."

I cannot understand why those few readers who don't wonder but what a few of our correspondents did not in a classified and ordinary attendant. Even Herr Director Lloyd of the noble order of the White Rats of America did not get any billing. I also noticed in looking closely over the same article that the big mogul of the various European organizations were conspicuous by their absence. We see W. H. C. Bernert, C. B. Barracott, R. G. Knowles, Eugene Stratton, Bert Sheppard, Will H. Fox and others who are known?

Funny thing about that London banquet I noticed. The boy hero of the wild actors wouldn't break bread with Van Dyke's correspondent at Paris at the banquet given by the French delegates to the visitors, but at the kid's London spread at 500, London correspondent sat right at the first table in the picture. Funny, wasn't it? I wonder if the London correspondent has something on him?

I should like to see a few of those Water Rats slipped in our editor, too. I am told the Water Rats mentioned in the billing matter are just a few good fellows, who probably should have been duty bound to work for the organization, as he was our only representative at the concourse. If he was as loyal to the organization as the organization has been to him, he would have tried every possible way to apologize and square himself off as to help the W. R. A. That has paid him. It has treated him as the man has said, the man is so stubborn, he would not apologize even though we would have gained the benefits derived from his action. But he was actuated by desire to get some new stuff for himself over as our special representative and delegate at a big expense and then coolly hand us a double cross. Then I know he is a giant man, a brainy man and a good leader of men, and then they don't like it because I say, after knowing all this, that they are a lot of boneheads.

When are we going to get some common sense? The worshipers might have told him to stick to the truth at least while he was over there. He was given a fairly good opportunity to see some place to test his lung power. The W. A. F. did not invite him to talk at its meeting. They had heard the pet hero before and did not care to have him back. I was sure that I hadn't one day in New York noise, so Harry had a banquet arranged for himself, where he could get up and gaud and unload a lot of untruths and hot air. That's very true, and that's why the White Rat representative, in another organization's country, to go bagging and without their permission (perhaps he did not get the permission of his own organization, and thus he was in a foreign country with his crazy untruths in a foreign land. I think that comes under the term and classification of proselytizing. If such is the case, which it surely is, then it is a most disgraceful thing, and the poor rat has enough gray matter left to immediately apologize to the V. A. F. for the uncalled-for conduct of the special envoy, and Jenny should be big enough to acknowledge the sad mistake and print it in our official organ.

There is nothing left now but to cram that overpaid, selfish hero. He was to have himself billed as the world's greatest hero to be present with a brass band and a few Richmond Straight Cuts to welcome him home, thus giving him an opportunity to use several more pages of our official organ in a description of his return.

As ever, the exile,

Major James H. Doyle.

CHARITY STAYS AT HOME.

Chicago, Aug. 16.

Al D'Aljols, a well known performer, who, until a few years ago was one of The Three Shepherds, died in the county hospital here after a lingering illness.

His sister applied to the White Rats for sufficient funds to bury him, but the organization refused because at the time of his death D'Aljols was not a member. Then she took up a collection, raising the amount in a few hours.

NEW FOREIGN TURNS.

From seven to ten foreign artists playing before Harry Hornbaun, have been accepted for routing in the United Offices by Sam Holodin, the general booking man for the establishment.

His sister, Loris Loyal, something of an animal or equine turn, the Zenga Troupe, an ensemble vocal number, Ivanoff, on the revolving trapeze, and the Victoria Sisters, bicyclists, arranged for.

Salerno, the Juggler, is another foreign booking for the United, made by Hornbaun, who is the international agent at Amsterdam.
HERE'S BILLY GOULD

By WILLIAM GOULD.
I overheard the following financial conversation at the cigar counter.

Village Beans Brummel: Give me a five-cent cigar.

Female Clerk--We don't keep five-cent cigars.

V. B. B.--Then I'll pay ten.

Female--We don't keep ten-cent cigars. We have some two-for-five and some three-for-ten.

Sunday up here is the big day. (Everybody visits the cemetery.)

I visited New York City last Tuesday and Wednesday. Town was too lively for me, so I returned to Haines Falls. (I can't stand excitement and speculators.)

Miss Suratt wishes me to state that no one but Robt. Hood Bowers will write the music for her next show. She will not need a new show for this season or next, however.

Miss Force and John Jacob Astor can be married on Hammerstein's Roof. Willie won't mind.

The Vaudeville Comedy Club is coming to the front rapidly and strongly.

Fred Newhouse wishes me to state that he will not work with his sister Elta next season, but contemplates doing a sketch with Ollie Archer. (Who is Freda and Ollie?) (You can search me; I don't know either.)

If I don't see a saxophone challenge in this paper pretty soon I'll lose one myself.

Wilson Mizner is the latest member in our newspaper circle Ditto, Marshall P. Wilder.

They are singing a new song up here, called "My Old Kentucky Home." It is very pretty. One of the boarders is going to King Arthur next week to get "The Swanee River."

A lot of the girls want to flirt but they don't know how. If Willie Cohen was here, he'd show them.

TEN DAYS ON AN AUTO.

Automobiling for ten days is the vacation of Sam A. Scribner and K. K. Spreckels, both Eastern Durlesque Wheel fellows. They started in Mr. Scribner's machine last Saturday, bound for what is known as "The Ideal Trip." That means seeing a whole lot of New Hampshire.

START OFF AT READING.

Jack Barrymore and Tom Wise started rehearsals in Dillingham's new play, "Uncle Sam" or "Ringing, Reading, Pa."

After two weeks of "one nighters" our patriotic sire will very likely be taken into Chicago.

Noudle Herr, who has been seriously ill with pleurisy at her sister's home, Witmer, Pa., announces her resumption of vaudeville work the latter part of August.

SPORTS

Variety's baseball team was beaten last Saturday in a real warm game, by the O'Brien Press team. The final score was 4-3 in favor of the printers. The game was played at Boosm's Park, Staten Island, upon the occasion of the annual outing of the C. J. O'Brien Mutual Aid Society. The contest was a rattler for amateurs, neither side scoring until the seventh inning. The O'Briens had not practiced during the summer, which reflects all the more credit upon their victory, mostly won by the pitcher, Lilligander. He was the star of the opposing nine, in the box and at the bat. For the Variety's Georgie put up a gilt edged game at short, but fell down running bases. Benny pitched a strong and consistent game, but Varieties lost through muddy headwork. A peculiar accident befell Fred Beck (catching for the O'Brien's) while Mr. Beck was at bat. Striking at a pitched ball, and hitting a foul, Mr. Beck somehow accidentally hit his bat up on the strike, hitting the bone just above the eye, causing a severe wound. On another diamond at the same time, the second O'Brien team was defeated by the McCready Publishing Co., 17-14.

The week previously the Varities won from "The Merry Whirits" by a score of 15-14, the second win from the Gordon-North nine. The "Whirits" were so deflected by the defeat they have refused to come across with sufficient money to pay for the diamond used.

Tony Falco, who umpired the O'Brien-Variety game, is in line for a National League job. Then Sherwood Magee would receive a vote of thanks. Among all the umpires in the world, Tony can travel with the best of them. But he squared everything by the end of the game and wasn't partial to either side.

Leo Fields' baseball club which claims the theatrical championship, will strive to retain its prestige at the Timothy D. Sullivan Association's cutiing, Aug. 28, at Donnelly's Grove, College Point, L.I., when it crosses bats with Charles Grapevin's. A loving cup, donated by the Hon. Tim, goes to the winner.

Jack Kelly (Jack and Violet Kelly now playing in London), has issued a challenge to operate at the Palladium, England, for a contest with the whips. The amount mentioned in the challenge is for $500 a side.

Over in Paris, the "Boys Bisley" has been organised to encourage rifle shooting among schoolboys. As a result of the recent "vode" engagement of the "girl sharpshooters" at Hammerstein's, the chorus girls of the "Big Street" may organise a shooting club to become expert with shooting irons.

SHUBERTS TAKE HAZZARD.

The Shuberts this week engaged Jack Hazzard for the Fritzi Scheff show. Mr. Hazzard has been playing vaudeville, since leaving "The Red Rose."

PARIS NOTES

By EDWARD G. KENDREW.

Paris, Aug. 9.

Milo, Aimée Faure, a divette will known here, has taken the Theatre des Mathurins, which will be enlarged, to seat 700. This house was one of the most fashionable "small theatres" of Paris ten years ago, but has not been successful of late. This makes the third theatrical manageresses in the gay city, the others being Mme. Sahr-Bör, and Mme. Raoul. Moreover we have two manageresses at music halls here, Mme. Rasmili at the Ba-Ta-Clan and Mme. Varlet at the Gaite Rocheboueh. Miss Andrews, who formerly directed the Theatre des Arts, is now in London.

When Louis Gaumont opens the Hippodrome as a moving picture theatre at the end of September it will be the largest house of its kind in the world. Vaudeville may be introduced later. This establishment, which has seen so many failures, was a picture house three years ago, before being taken by Lord & Watkins for a skating rink.

A. H. Kaffenbourg, of New York, has acquired the American theatre, 22 Boulevard de Clichy, Paris, which will remain as a moving picture house. Kaffenbourg is a nephew of A. H. Hummel, once a well known New York lawyer.

Mlle. Napierckowska, who last season played a leading role in the Oriental ballet at the Folies Bergeres, Paris, has been engaged for the Apollo, Vienna, in September, followed by Berlin and London.

Miss Adelaide and J. J. Hughes have been prolonged at the Marigny, Paris. They appear twice in the reserve with their clever dancing acts. Regina Bates, with the pantomimet Volbert, replace Mrs. Mark of Aug. 16. Mears, Delorme and Leo Powers have been formally nominated directors of the Marigny and have assumed office. They at once made changes in the personnel, M. Deprez being no longer in charge. Business is not particularly good. Mlle. Merville (from the Folies Bergeres) assumed the role of comemme Aug. 1, while Claudius and several other people withdrew on the same date. The chorus and "figuration" have likewise been curtailed.

The Concert Variettes Margherita, at Bari, Italy, has been totally destroyed by fire. It was only a small hall. The artists have lost all their property.

They have had the barber in at headquarters of the Marinelli agency. H. B. Marinelli and Dante having both sacrificed their moustaches. It makes a wonderful change of physionomy, and the boss resembles a full fledged societarie of the Comedie Francise. Charley Braun refused to be operated on.

Marlette Sully, a well known divette in France, whose family name is Coli- net, has obtained a divorce. Her husband, M. Thyss, is the son of the famous industrialist who was prominent in the Congo some years ago.

Edmond Rostand's new play on "Faust" is ready, and may be produced next year by Sarah Bernhardt at her own theatre in Paris. Le Poilage, who will direct the play, has been invited to the Comedie Française at the end of 1911, may joint Sarah Bernhardt to play a big part: whether Faust or Mephistopheles is not known.

THAT NEW "MORRISON'S."

When Patsy Morrison was told this week that some acts were saying the greatest need in Rockaway Beach just now is a new Morrison theatre, Patsy broke out in a smile, and replied: "It seems as if we had said every summer, that we are going to have a new house next year."

Then Patsy stopped to tender the information that Lillian Russell refused to play next week at his house, although he had offered her $2,000. Patsy expects that everyone will believe he did offer Lillian all that money, but everybody knows that if Patsy did someone tipp'd him off in advance, Patsy and Russel would leave the claim. Patsy thought he saw a chance of finding out how it feels to offer real money, without a come-back.

But Patsy will persist in digging the issue that the new house. It almost looks as though young Mr. Morrison will have to bend an ear pretty soon. Some of the complaints set up by artists playing down there have not been far removed from wild soups against the dressing-room section.

Rockaway has a short season, and Patsy has faith in short memories. He says it will be all right, and then breaks out another smile, while looking over all the route books the United ever owned to find out how much acts formerly received.

Tuesday, Jules Delmar said to Mr. Morrison: "Patsy, why don't you put in a bid for Willie Russell? "Can't use him," replied Patsy: "have enough acrobatic turns until Sept. 4. Wasn't he the understander for the Bards (Four Bards)? I didn't know he had left them," and then Patsy discovered that Rooney and Day at Rockaway this week, played for $200 in 1907. Mr. Morrison immediately telephoned his box office to rewrite the billing for next week, doubling up the name of the Four-Act in the advertising, exclaiming, "I'll use my money back by cutting out that comedy turn, Goldie. The bill will look the same, and I'll stall through the show to make up the time."

Work and Ower, after eight weeks' engagement at the Empire, London, starts a United tour at Detroit, Sept. 4. The Sutherland office booked 'em.
London, Aug. 9.

It is now stated with some show of authority that the Turks and Persians in the "Night With the Sultan" at the Hippodrome are actually Armenians.

Billy Reeves surprised a few people here by signing again with Karno. As soon as Karno secured him, he offered for the revival of "The Mummy Birds" with Billy Reeves in his original part of the "drunk" was cabled to New York. An acceptance was received instantly, and twenty-five consecutive weeks, commenting in New York, were fixed up.

Joe Elvin produced a new sketch, "The Wilfard for the Defense," at the Oxford Monday. It is the funniest thing he has done for several years and will doubtless supply Joe with a much-needed excuse for bookings. It is a court scene in which Joe plays the part of a 17-year-old witness, who, though apparently dull-witted, holds the lawyers and judge at bay with some characteristic Cockney witticisms.

Jack and Evelyn are being very much sought after for an American engagement. They will probably go out in December.

Little Tich returned to the fold after a vacation by the sea. He put on two new songs, "The Gamekeeper" and "The Sailor." Tich is far away the hit of the Oxford bill this week.

Lillian Shaw was an immediate hit at the Pavilion, which has now come to be known as the "Morgan." She sang four songs on her opening night and then obliged with more written by herself. She was at her best in the "Yiddisher" stuff and if she has any sense she will specialize in this for the rest of her stay in England. Anyone who has seen the Pavilion is entitled to all credit. In the Oxford, Tivoli or Palladium, Lillian would be a sure fire. From the point of view of her money value, it is a pity she started at the Pavilion. When a real live management gets hold of this ball, it will be patronized as a house in its advantageous position ought to be. It is said that in the course of some improvements in that district the Pavilion will be demolished, but whether another ball in its place will be erected is not known.

When Billie Sexton walked out to the stage of the Alhambra there was a mere handful of people in the auditorium. Apart from her being on early the bulk of the habitues of the Leicester Square house had left town. She had little more than an acknowledgment for her work, and the assertion previously made that she was in the wrong house was fully borne out.

There has been a great and mighty slump in theatrical and music hall patronage in the last week. There are two causes for this. One is the continuous of the distressingly hot weather, and the other is the opening of the holiday season. It would seem that something like a million people have left London for the resorts. Most of the halls are losing money. A few of the theatres are doing well, considerably due to a large influx of American and Continental tourists. There are more people roving over the boats from the States than in the period before the Coronation, and when the theatres empty each evening the streets seem crowded with American tailoring and the air thick with accent.

The "Count of Luxembourg," "Kis- met," "Passers-by" and "The Chocolates Soldier" have the pull on all the other plays, though "Bunty Pulls the Strings," Shaw's "Fanny's First Play" and "Peggy" are more than holding their own. If this weather continues much longer both houses will have some people in the face. The position in the provinces is becoming very serious indeed. Another month of this adopted torrid zone will bring about a forlorn situation.

Arthur Houghton is in London, where he hopes to meet Fred Stone. Stone sailed in a whaler bound for Greenland and Iceland and was due to arrive in or about July 8 at Tromsø in Norway. His plan then was to come at once to London. He ought to be able to tell some good fishing stories on his arrival.

The newest of the Variety Theatres Controlling Co.'s houses opened Aug. 7. It is located at Bristol, and called the Bedminster Hippodrome. Charles T. Aldrich was the first attraction.

Eddie Girard and Jesse Gardiner are back in London, at the Coliseum. They have improved upon their first appearance, which means that they held their own with the best on the bill.

Among those leaving for South Africa under the Hyman banner on August 8 were Elliott Savonos, Rene Graham, Ernie Myers, Lily Lonsdale, Mlle. Elonia.

Vardon, Perry and Wilbur have nailed their colors to the mast in England again, and the fact that they have more offers than they can accept is some proof that they are holding up a fine reputation within these shores.

The Irish Players, who are natural actors and a product of the Dublin Abbey, are to make their first time in the music-halls in the provinces. They sail for Boston Sept. 12, for a season of four months in the States. When they came to London recently they showed West end actors the meaning of real, unfeigned playing. In the company are Sara Allgood, Arthur Sinclair, J. M. Kerrigan, J. A. O'Rourke and W. Wright. In the halls they are playing, "The Rising of the Moon," the work of Lady Gregory.

Mella is the name of a French woman who made her first English appearance at the Palace. She is good-looking and a pretty good dancer, but lacking in personality. Her dress is dat darlin'. It will do not depend upon that entirely. Her piece de resistance is dancing blind-folded. Among some fifty eggs strewn about the stage. The opening evening she almost got applause. Mella goes down as one of the Palace "ticklers."

Ida Cripi set up a new offering at the Pavilion last week. She had the assistance of a young English actor, Louis Victor. Miss Cripi worked in a drawing room set. Her first entrance was in the grotesque attire of a low comedy girl, not unlike that of Nellie Wallace. Legmania efforts gave a good start. Then the act fell away badly for five minutes, owing to the presence of the young man assistant. When he had thrown off his coat a few ancient gags Ida returned to her "weeping makeup. While arguing that smutty lyrics are not needed on this side, she will stand a big chance of being allowed in the best houses. The final effort of the pair in a burlesque of the "Apache" dance was the best thing in the show, and on that, and that alone, they made good. Ida is a clever girl, and I am not so sure she is well advised in having an engagement. It is money that Miss Cripi is after, she should remember that old axiom in England, "a good single act always gets more than a good double act."

Mrs. Patrick Campbell, recently concluding a run in "Lady Patricia" at the Haymarket theatre, has been lured into vaudeville. She will play a season on tour, doing a sketch by J. M. Barrie.

There is quite an interesting exchange going on between the legitimate and vaudeville. Martin Harvey is to follow his provincial tour of the theatres with a season in the halls. With both him and Mr. Campbell, the engagements are the result of several years of intermittent negotiations. Mr. Harvey was one of the attractions at the opening of the Palace without notable success. Since he has reconsidered the proposition in regard to the provinces, and will go out next spring for the Variety Theatres Controlling Co.

"Sumurun" comes back to the Coliseum Aug. 21. She will play a month for Mr. Stoll, and then be taken in its entirety to the Coronet theatre, played in its original form, providing a two-and-a-half-hour show. When at the Coliseum the first time it played, with cuts, an hour and thirty-five minutes. Rehearsed artistically manipulated it down to sixty-five minutes. It will be an interesting experiment finding out whether the public will stand for two and one-half hours of pantomime.

Whilst "Sumurun" is to be done in the theatres, "Klomet," has been fixed for a series of music hall engagements. George Dance has secured the services of the German Maxine Elliott, who will do with it what he did with "The Whirl." It will be played in music halls and will occupy the entire evening. Some of the theatrical managers are objecting strongly against the extension of their efforts to the music halls. There is talk of retaliation. I think it will go no further than talk. The music hall managers know of a thousand difficulties which stand in the way of the theatrical managers running vaudeville, and they invite them to go ahead.


Neilsen Terry will appear as Juliet in her father's production of "Romeo and Juliet," Sept. 2.

It appears that after all Laurence Irving has not secured the rights of "The Girl of the Golden West." In his forthcoming tour he will rely upon "The Unwritten Law." Maxine Elliott is to remain in England for the remainder of this year. She is now located at Harlebourne Manor, near Bushey Heath, having for company Mr. and Mrs. Forbes Robertson, and their children. Mr. Robertson tells me that he will return to America late in September, to commence his 30,000-mile tour of Canada, the west, and the south. His wife, Gertrude, will accompany him to the States, and earlier, to prepare for her tour, the commencement of which Mr. Robertson will see.

It is stated that Katherine Kaelred, at present in Paris, will return to New York within the next few weeks. There is talk of a new play for her in London next season.

The death of Fred Moullot in tragically sudden circumstances at the Royal York Hotel, Birkthor, Friday, produced considerable solicitude in the directorates of a large number of companies. He was an Irishman, born in Dublin. His first partnership was with H. H. Mo- llot, the famous whist player, and later with Morell MacKenzie. He was concerns in a large number of enterprises in the British Isles, and within the last twelve months had founded a theatrical and music-hall tour in South Africa. The day before he died I spoke to him in the Cavour restaurant. He was having there with Walter De Frece and Victor Tilley.
ANNA HELD COMING SOON.

Anna Held is to return to this country early next month. This statement was made by a member of the Zeigfeld staff. The steamer on which the musical comedy star is to arrive is not known as yet, but her sailing from the other side is scheduled to take place some time in June. But it is said that she is planning to leave early next month.

Already the working staff is preparing for the launching of Edition No. 2 of "The Parisian Model," in which Miss Held will appear over here next season.

This season's roof garden production, "The Follies of 1911," will take to the road in two weeks. Leon Friedman will leave for Chicago Sunday to take charge of the advance publicity for the attraction. After three weeks in the western metropolis, he will return to New York to make preparations for the Anna Held tour.

"The Follies" will play until some time in March, without traveling west of the Mississippi. The cast that is at present appearing in the piece will remain intact, possibly with one or two minor exceptions. Bessie McCoy will replace the late Miss Ralston, who has been kept away on an engagement having come to an arrangement with Charles B. Dillingham, who holds a contract for the dancer.

The Chicago engagement will open at the Hollander Labor Day, for eight weeks. The company will then return eastward, traveling by easy week stand stages until Philadelphia is reached, where an engagement of four weeks will be played. Toward the end of the season Boston will also be visited. The Hub is also scheduled to retain the company two months.

YEAR'S RECORD OF NEW SHOWS.

Paris, Aug. 3.

Eight hundred and thirty new pieces were produced in France during the past season, as follows: Operas, 3; Comédie-Française, 12; Opera-Comique, 1; Théâtre Royal, 6; Théâtre Réal, 7; Vaudeville, 4; Gymnase, 2; Variété, 3; Porte Saint-Martin, 2; Ambigu, 5; Gaîté, 2; Renaislance, 1; Chatet, 1; Théâtre Sarah Bernhardt, 6; Théâtre Regneau, 13; Antoine, 4; Nouveau, 4; Athéene, 2; Bourges Basiliens, 4; Apollo, 3; Folies Dramatique, 4; Desjart, 4; Cluny, 3; small theatres and music halls, 378; provincial theatres, 332.

"RED ROSE" TO LEAVE.

"The Red Rose" is expected to hold the boards of the Globe theatre until Oct. 31, when the new Wood's "Gypsy Love," with Marguerite Sylla and the big-star cast is scheduled to open.

Injury to Gus Wellington's foot gave Max Reynolds, the German comedian, a chance to show his ability Monday night. A special rehearsal was called Tuesday afternoon, but for some reason Max failed to show up and Lee Harrison felt rather wet around the neckband as a result.

Wilson, co-writer with Frank Daniels in "The Girl in the Train" last season, has been signed for the Surratt show, and will join next Monday.

Jack Von Tilzer is spending a vacation at the Thousand Islands.

VARITY

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KID

Bullocks

Gardner

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FOLIES BERGERE—Revival (4th week). In this cast will be America—Lettie Drake, Betty White, Mme. Calvert, Mme. W. C. Handy.


"THE LITTLE IDA"—Returning. (10th week). The "Little Woman" in the lead. (Continued)


"ARMS AND THE MAN"—Returning. (24th week). Miss Adams in the lead. (Continued)
OBITUARY
The wife of Neville Maskelyne died recently in England. Mr. Maskelyne is of Maskelyne & Devant, the English illusion manufacturers, formerly Maskelyne & Cook.

The father of Arthur J. Pickens died Tuesday at his home in Columbus.

James McGarick, author of "Gee But It's Great to Meet a Friend From Your Home Town" and numerous other song successes, died Tuesday morning at 1:30 at his summer home in Middletown, N. Y., of heart trouble. He leaves a wife, but no children.

Geo. W. Leslie, died Tuesday at the Hotel Algonquin, New York, from cancer of the stomach. For the past month it has been only a matter of a few days more or less when the end would come. The deceased was 48 years old. Funeral services, under the auspices of the Lambs Club, of which Leslie was a member, occurred Thursday morning at Campbell's undertaking establishment in West 23d street.

Vernon Charges, one of the "old school" actors, died Aug. 11, in New York, aged 63. He was buried Monday. Charges was a member of the old Lyceum theatre stock company, afterwards appearing with Mrs. Flacks and Mrs. LeMoyn. His last engagement was in 1956 with a weekly company, and in July was seen in "The Deep Purple." For months past the deceased was constantly haunted by a premonition of some impending tragedy in which he would be the victim. The remains were taken in charge by a committee of English actors.

Boston, Aug. 16.

Mrs. Annie E. Williams, mother of Hattie Williams, died at her home at 74 Shepard Street, Ashmont, Wednesday. In addition to Hattie Williams, she is survived by two sons, John D., business manager for Charles Frohman, and Joseph R., business manager for Maude Adams.

Robert H. Marsh, a circumspect, died last week in Huston, Va., at the age of 60. At one time he was a passenger agent on the Baltimore and Ohio. The body was cremated at his place of residence.

Ed. Kelly, a vaudeville agent in Boston for twenty years, and previously a performer, died at his home, 10 Saratoga avenue, Somerville, Mass., July 26.

Mrs. Okkis, mother of Mrs. J. J. Murdock and Mrs. Thos. Hunter, died Aug. 11 at Fulton, N. Y. A husband also survives.

LYCEUM
JOHNSON'S LIST.
With the return of R. E. Johnston, the American concert manager, from six weeks' trip through Europe, comes the announcement that he will bring Yvette Guilbert back to America during the coming season for a series of 30 concerts, with a quartet of old instruments in Paris with Marie Antoinette at Versailles.

In addition to Guilbert, Johnston has contracted with some notable stars for an American concert tour. 

Yvette, with her daughter Carrie, as accompanist, is coming for one hundred concerts. Dorothy Nanora Toye, soprano, who Johnston thinks is a "phenom," has been engaged for three years. Countess Luba d'Alexandrow, Russian pianist, is under a three-year contract, and Alexander Helmman returns for seventy-five concerts. Kasewitszky, famous double bass player, is listed for thirty concerts in January and February in Paris.

Arthur Friedheim, Russian pianist, and Marie Heritès return here next season. Johnston landed Arturo Told, violinist, for forty concerts. He has Eddy Brown, the Indianapolis violinist, and Livi Boni, cellist, under contract.

Felix Barber, violinist, is due to play forty concerts during season 1913. Perry Lulik will give fifty concerts.

Mary Garden makes another tour of this country this coming season, starting at the Maine Festival where she sings Oct. 7-14. Afterward Mary appears in Montreal, Toronto, Buffalo, Erie, Pittsburgh, Cincinnati, etc.

Johnston also has a raft of other artists under his management for the new season.

OPERA IN PARIS.
Paris, Aug. 5.

There is at present no opera in Japan, but this state of affairs is to be soon cleaned. Arrangements are now being made at Tokyo to form a regular Japanese opera company, with Mme. Shibata at the head.

The first national professor will be "Fuga," the libretto by Professor Toubouchi.

The Floncay Quartet is announced to give twenty-two concerts in America this winter.

Lillian Nordica will appear as soloist with the Monte Carlo Opera Company during the last week of November. The company sails from New York on Oct. 25.

The American tour of Lili Lehman, soloist, is announced for the Louis International Society.

From Paris comes a report that M. Cheron, the Italian conductor, has been engaged for his London Opera House season.

Varying Dipping, general manager of the Chicago Grand Opera Co., has signed a contract with the Milwaukee G. O.副总经理s in effect for five years of performances of opera with his company this season, playing here Nov. 24, Dec. 1, and Jan. 29 and 30.

G. Dexter Richardson, the New York concert manager, and William Tadlock, bartender of the City Manhattan, are leaving for a concert tour in Canada. A special train will leave for New York Tuesday evening.

G. D. Richardson claims the singer fell into a contract agreement with one of his artists.

A season's festival given by the American Recital Society at Carnegie Hall on Thursday, that the American Touring Company's season of 22 concerts was a success. The company was formed by a group of 185 member.

The recent concert given by the American Recital Society at Carnegie Hall on Thursday, and the series of two concerts, and the effect proved a grand success. The American is a national society, composed of 5,000 members.

Stocks:
A SEASON IN CANADA.
The Dominion Stock Company, handled by C. S. Shipman and Jack Lomax, left New York last week for Winnipeg (Canada) where it opens the fall season at the Win-ipeg theatre Aug. 28.

REOPENED AT PATTERSON.
The Paterson Opera House Stock Company reopens in Paterson Aug. 21, with Henrietta Brown retained a leading woman. Jack Chagun has been engaged for principal roles.

French McGrath, who played Jane Cowl's role last week at Union Hill, will be the ingenue.

Leila Davis is second woman. The other members of the company will remain the same as during the summer.

Al Reid will continue as stage director.

USING "UNCLE TOM."
The Poll Stock company, Scranton, Pa., is producing "The Virginian" this week. Julia Ingalls, E. P. Dougherty, Alice Gilmore, Emory Blankly and Sanford Anderson were especially engaged for the two by the Paul Scott agency.

The Poll company, Wilkes-Barre, is putting on "Uncle Tom's Cabin." Constance Robinson is Eva. James Lavery was also specially engaged.

BLAZING SLIDE FOR LIFE.
Lafayette, Ind., Aug. 16.

J. W. Howard, of Chilohom, W. Va., was severely burned Aug. 7 while doing a slide for life into the Wabash river from the Main street bridge. Howard, with handcuffed wrists, started in a blazing gunny sack on the slide, his teeth gripping a pully running on a wire into the water.

Howard saved himself from instantaneous death by dropping into the river, but not before his arms, legs and face were badly burned. He is still in the hospital here, but will recover.

STILL CHEWING UP Bonavita.
"Captain Jack" Bonavita, the animal trainer, fought for twenty minutes with a large African lion which he was putting through his paces during a night performance Aug. 13, at Coney Island. Before leaving the cage he was painfully bitten and clawed by the beast.

Bonavita's breast and left wrist were lacerated and one of his arteries severed. An ugly wound was also inflicted on his right side. He will recover.

The trunks of the company, which has been touring for more than two years, were in Brooklyn recently next Monday for "The Life of Eagle Hunter." The house has been dark since the last week in June.

STOCKS FOR CANADA.
Canada.

STOCKS FOR CANADA.
For the fall season at the Richmond Theatre, Stapleton, B. I., Labor Day with "Jimmy Valentine." The house has been remodeled and redecorated. The seating capacity has been increased to 900.

LOST THREE ELEPHANTS.
London, Aug. 16.

Rudolph Bohm, who was fined for being drunk, told the court that he had been sent from Africa to Hamburg, with three elephants, but had not the faintest idea where he had lost the other two.

Bohm spoke through an interpreter. He does not remember how he reached England. It was "some source" for Rudie.

TRISTAR LOOKS GOOD.
San Francisco, Aug. 16.

Believing that the tour of the tristar alliance, comprising Florence Roberts, Thurlow Berge and Theodore Roberts, will be a huge success (it is under the direction of Errett Shipman), John Curr has released Theodore Roberts from the concert binding him to appear in Curr's forthcoming production of "Sadie." The Roberts-Berge-Roberts tour will continue until next December, when a new play will be provided for the trio.
NEW ACTS NEXT WEEK

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

"Young Alabama" and Co., Folies Bergere.

Minnie Amato & Co, Henderson's. The Fifth Avenue, Kessler & Wood, Henderson's.

Fletcher Norton and Audrey Maple. Songs and Dances.

14 Mins.; One.

Fifth Avenue.

Fletcher and Audrey Maple should prove a winning combination for vaudeville. The couple on their appearance alone are almost able to carry things to a sure success. Mr. Norton lately tried out a variety specialty with the Conley Sisters, the only trouble with the specialty being that Norton and the Sisters were not suited to each other in a vaudeville way. Audrey Maple (last season with "The Arcadian") is about the happiest thought that could have been conveyed to Norton for a vaudeville partner. The well dressed, debonair, elongated song and dance man needed just the blonde beauty, grace and sweet manner of the girl to stand off his brisk dancing style. For class the couple will make the two-acts get but little play. Mr. Norton puts over with a light song and dance number that gets over splendidly. Norton then goes into a song, in which he is joined by Miss Maple on the finishing chorus. The straightly modern "Moon" number. Miss Maple sings a "Moon" song in which Mr. Norton joins in a whistling finish. The "Moon" number is bally and put over in captivating style. Mr. Norton's song might be improved upon. It is the weakest of the offering. A number in which just enough of a wait is introduced to be aggravating makes the finale and leaves no chance for the audience to be able to get back to the "Kodak Wheel" dance for an encore. It is a lively hurrah affair that at the Fifth Avenue brought them back for several real bows. Fletcher Norton and Audrey Maple should have no trouble in finding a steady berth in the two-a-day. They have a fast moving specialty that bears the seal of class all over.

Doa.

Bond-Benton Co. (5).

"The Horns of the Altar" (Comedy). 16 Mins.; Interior.

Brighton Theatre.

Fred Bond will be wholly responsible for the success of a comedy playlet about a nervous man about to be married. Bond does a wonderful piece of work when he makes a piece for that hinges on a bridgegroom who has no shirt and a bride without a veil. Of course, the author is somewhat responsible for the laughs that the sketch is bound to get. He or she handed Bond a job and felt a few clever lines during the action. The cast is a nervous bridgegroom, willing bride, bridge- groom's best friend, a Bishop, and the bride's mother, who is a society beauty. The Bishop is Mr. Templeton, all his shirts, his friend steals the Bishop's shirt and the bride's veil doesn't show, which all ends by the happy pair being married in the bridgegroom's bed room, the bride and groom not in evening dress. The piece rests with the comedian, Mr. Bond. They laughed at it in Brighton, and will probably laugh at it elsewhere.

Tyrace O'Connell.

11 Mins.; One.

Fifth Avenue (Aug. 13).

Tyrace O'Connell in evening dress sang "Killarney," "Where the River Shannon Flows." He sang the "River Shannon" twice, or perhaps there are two verses to that song. John Russell always sang the "River Shannon" when he was in the act of the Russell Brothers, when Jimmy Russell would stand mute, with John's hands resting upon his shoulders. Then Jimmy would plan out the next day's doings. It was always a three-minute intermission for Jimmy. Tyrace has no partner to rest his hands upon, so he hides them behind his back. Mr. O'Connell's repertoire is limited to the two or three C. O. H. popular melodies, but that's all he employed at the Fifth Avenue Sunday evening. Tyrace might get over on the "Small Time," but, even then, he couldn't play the Grand Street and have a hit. For the Templemead, or the Star. At Keeley's Third Avenue though, he would clean up, and for the Fourteenth Street, it's safe betting Tyrace could hold over for a couple of weeks. In regular work, Mr. O'Connell will need an all new act to try with again.

Rime.

"Hello Paris." Musical Comedy.

65 Mins.; Full Stage (One Set).

Fives in Burgers.

An expurgated dance from a Chicago show was the one real live moment in sixty-five minutes of drear and drivel in the new "Midnight Revue" at the Fives in Burgess. Harry Pilcer and Minerva Coverdale did the dance. Mr. Pilcer was a member of Jos. Howard's "Love and Politics" at the Cort, Chicago, performing this same dance, very successfully, for a long time. He stopped, but Mr. Pilcer did not forget, nor did Ned Wayburn, who staged "Hello Paris." Mr. Wayburn has such a vivid recollection that he also sang "Fris" from the same Chicago production, for the New York music hall "revue." If the Folies continues calling its productions "revues," New Yorkers will at last commence to understand that by a "revue" in a music hall the author or book writer of the piece is merely reviewing those things he has heard and seen before upon the stage. Edgar Berger.

Equilibrist.

9 Mins.; Three (Exterior).

Hammerstein's.

There is one of those double-jointed chaps who can bend his body out of shape without batting an eyelid. He does some close harmony with his chin and feet on a pedestal. His body is typical for his act and is more of the contortion type than anything else. For the finish, he comes to the footlights, with his head on the floor and unsupported by his body, and does a few revolutions with his lower extremities, with removing his noodle from one fixed position. It's his best trick.

Mark.

Murray and Wilson.

Singing and Dancing.

12 Mins.; One.

These boys, working in blackface, are shy good comedy material. The songs are only fairly put over, but dancing at the finish saves them. These are the type of boys who are "pop" house audiences. The burned-out boy should attend a few minstrel shows for pointers, if he is going to stick to the blackface thing. Mark.

further record, he has placed himself on quite a high dancing pedestal through this show. The costuming is pretty and always brilliant, which sums up "Hello Paris."

Al. B. White and Five “Melody Maid’s” after a couple of weeks out of town are being paraded for metropol- 

5itan judgment this week at the Fifth Avenue. White was formerly of Tailor, Krans and White, a rheu-

matiser- 

teller- 

keller- 

ous one is the best of that style of entertainers per- 

fectly capable of handling the “rag” and dialect numbers which have be- 

come almost a mania in the past 

12 months. In the present act, Mr. White is backed up by four girls who play pianos. A fifth girl assists in the group, also doing the acting part of one of the maids. The big double piano duet by Jesse Lasky as a novelty for the Cabaret show at the Folies Bergere, (remaining one week longer than advertised) in the offering. Through circumstance the act this week has been placed to close the act, a position wholly unsuitable. The turn could be improved in several ways, but there is no fault with the girls dressing. The girls in white skirts and shirt waist might be alright if going to play a Child’s Restaurant scene, but as they are to dish up music at the piano, they should be dressed for the occasion. Class is needed. It is the Lasky piano idea at best, and if Jesse did nothing else, he always dressed the girls properly, the saviour of many a Lasky production. The girl with Mr. White also needs clothes. She wears one gown throughout. It is neither pretty nor becoming, or, if the gown is pretty, then the girl in it lacks appearance. The young ladies cut a pretty sorry figure following Audrey Maple on the same program. White himself could go in more for a dressing. The act makes fairly good stage for White, and the pianist, and no doubt a very good player could probably entertain as much. The girls carried on however all of the stage work. It is an act without class and one that will not gain distinction, although it will entertain. If not asked to carry too heavy a load on the big bill. 

Dash. 


If you can imagine an assembly of ice-cream men and female organ-grinders taken from the streets of any city and dressed up in garish finery, you will have the idea of the Taran- 

telle Troupe. For sheer crudity, unusu- 

al, inexperience, and sheer right-out nastiness, the Tarantelle Troupe has secured an option on all future plans. It came into the Hippo-

drome heralded as direct from Naples and Sorrento. The troupe is com- 

posed equally of men and women. They are armed with guitars, mando-

lins and tambourines. At least one of the women ought to be taken back and cared for, while the old men of the troupe are obviously persuaded into permanent retirement. As an act it captures the entire bakery. 

Bayard. 

Geo. Fairman. 

Planat. 

Three (Parlor). Fifth Avenue (Aug. 18).

Geo. Fairman is a young man, who plays straight music upon the piano. Most of the music is claimed as the personal compositions of Mr. Fair-

man. One of the instrumental pieces was called "Presto!" The other was "Hedwig." Mr. Fairman, object to the remembrance, his "Tor- 

nado" is of the "Stormy" family. The "Storm" years ago as parlor piano ex- 

ercise and fireworks was a standard proctechnic display on the ivories. When Fairman did well was the "Double Triple Finger Variations." The variations made up another sort of "rag" accompaniment. The card announced the pianist as "America’s Greatest Self-Taught Pianist." Until Geo. appeared, the audience wasn’t certain whether that meant a new self 

player or something else. "Self-

taught" has been called "Playing by ear." 

The way Geo. plays the piano well enough to "the small time." If he had torn down "Alex- 


ander’s Rag Time Band" or something else as lively, there may have been a different story. It’s not good enough for Geo. to be able to play his self-composed "classical" tunes on the big time. Give ‘em the raggy stuff, even if not written by self. 

Jime. 


Two Rubes, in rube get-ups, have an offering that is full of good comedy ideas. While burlesque magic is not at all new, the way they put it over is quite different from any of the rest. One does the young farmer type while the other is "the big time." The son is the "straight." The little old fellow handles the comedy. Outside of the talk, which is funny, the two men are the unassagitated type and make their own threads. The finishing bit has a pathetic start, with a comedy finish. It is a gem in the comedy line and the pair close big. The act appeared second on the bill, but this didn’t hurt them materially. 

Jess. 


One fellow and two girls who sing popular songs and dance. A dark haired girl seems to know what to do on the stage. The boy has a pleasant voice, but stops there. While the girls make a few costume changes, it would have been better if they had spent all the money on one good costume. 

Jess. 

Harbour Bros. 

Hing Gymnasts. 6 Mins.; Three (Exterior). 

Two strong armed men with a poorly arranged Roman ring routine. They score with a few tricks, but the clos- 

ing feat is weak for an act of its kind. The men show capabilities and could no doubt handle a much better arrange- 

ment. 

Mark. 

Albert Kenyon and Bessie Moore and Co. (1). "Who Cares" (Comedy). 14 Mins.; Full Stage (Special Set, Ex- 

terior). 

Fifth Ave.

Albert Kenyon and Bessie Moore appear as though they might have had the idea of "Who Cares" while playing juvenile roles in some stock company. They also have witnessed "The Fortune Hunter," or the latest sketch played by Agnes Scott and Henry Keane. The story tells of a summer flirtation that ends disastrously. The couple decide to marry. The set is rural, a field with the gate and fence. A third party is in the background. In the presence of this "kid" who is tipped by both sides for not telling the other that the acci- 

dental meeting had all been previous-

ly thought out by both participants. The "kid" of course tells all he knows to each from which some laughs are forthcoming. There is some bright dialog, intermingled with a quantity of commonplace material. The action is rather slow, although the running through the two shows so well that it does not become tiresome, before the life saving finish is introduced. This is where "The Fortune Hunter" came in handy. The couple seized the opportunity to become engaged in each other that they did not heed the coming storm, remaining seated through a downpour of rain, until the "rude kid" returns with an umbrella, informing them it is raining. The heroine and hero have an invention that has enough novelty to it to carry the act over the big time in a not over important position. Bessie Moore is a cute looking ingenue whose winsome charm goes a long way toward keep-

ing the piece together before the novelty finish. Albert Kenyon is rather better when serious than in the laughing moments. Then his actions become too affected and stilted. The "kid" is capable. 

Dash. 

Sisters Gardienia (2) 


Two pretty young women, one of whom appeared in a troupe of English girls at the Jardin de Paris. They opened Aug. 1 in a small act of their own, singing and dancing fairly, and made a fairly good impression for their first debut, which they were able to make thanks to the kindness of Mr. Oller, the manager, who baptised the act. There are scores of similar numbers in existence. Although the "Sisters Gardienia" Sisters should not be as successful as the remainder of their mind, on small time. 

Em. 

Bennett Trio. 

Acrabota. 18 Mins.; Four (Interior). 

The Bennett Brothers have added a third member and changed the old routine of tricks. The change has been beneficial. The smallest Bennett keeps up his good work and shows improvement. The act goes with vim and the closing trick, though of a Belclaire nature, is well executed, the smallest of the trio fol-

lowing the head task. In the "pey- 

houses, the Bennetts stand ace-high and their stock is booming. 

Mark. 

Paul Durand Trio. 

Operatic. 18 Mins.; One. Fifth Avenue (Aug. 18). 

"The Paul Durand Trio, has the same value to Paul Durand that ‘Old Crow Rye’ as the name of a sketch, would have to the whisky people. It produces something. Therefore Mr. Durand is recompensed at least. For be it known in this year of Our Lord, and also next year (if the Trio lasts that long) that the Paul Durand Trio have booked the biggest bill the town has and this trio thus receives some valuable advertising. gratis. Paul Durand, agent, has noticed that Max Hart has some Step- 

pers, and other agents “present.” The "Paul Durand Trio" takes a chance on the house management editing the bill- 

ing. But if the "Paul Durand" weren’t there, then the act would just be "Trio." Of course "Trio" couldn’t be billed, for it tells nothing. "Paul Durand Trio" tells nothing more, but the "Paul Durand" must be read. Wise guys, these agents—at any rate in the billing matter. Mr. Durand must have framed up this act for the small bill because there is nothing good that he never had hoped to put it over in the regular houses. The best of the turn is three changes of costume by the men. First they throw off a cloak and funny hat, intended to make them resemble tourists. Then they are dressed in evening clothes, with red stockings inside the pumps. But the red stockings are a portion of the un- 

usual act, the "Toreador" song, in costume. The young girls also change for this, although before she had sung a solo. The opening num-

ber was a little lively, with a neat bit of pantomiming in the refrain. Then the "Rosary," then the solo; then the "Toreador." The turn resembles a cinched act, songs selected that have never failed before. Mr. Durand seems to have the singers, but he must get something that both musical and "small time" would stand for these. What the "small time" wouldn’t stand for the small timers managers are still trying to discover. 

Sime. 

Brahms Phantograph. 18 Mins.; Three. 

This act differs from the regulation shadowgraph act in showing a scenic back-ground, with figures seen be- 

tween the transparent screen and the back-ground. The comedy is much on the order of the shadowgraphist. The back-ground scenery in all the pictures help the act, especially a scene of a big battle. Although the "small time" would stand for these. The act could prove interesting anywhere. 

Jess. 

Cora Unsell and Co. (3). 

Comedy-Dramatic Sketch. 12 Mins.; Four. 25th Street. 

The story of a female wealthy kleptomaniac to do, when cornered, tries to fasten her guilt on another. The other in this case is the maid. The police discover the guilty one. Finally the maid and the former suffer of the mistresse decide to w. The service is highly improbable in spots, but is en- 

tertaining for small time, and well acted. 

Fred.
VARIETY

THE TIGER LILIES

The first of the season's regular burlesque troupes, got its start around the metropolis Saturday night at the Olympia. It is called "The Knickerbockers." The house Monday night, however, was good, though not capacity.

"The Knickerbockers" are giving practically the same show as last season, without as capable or expensive a cast. The burlesque has been shifted about to make the opening. The after piece now used may be new or has at least been changed about some. The"Tragic Pole" is repeated there for the first part, although it can't appear to the same advantage at the Olympia, as it did at the Columbia. The interior used for the burlesque at the"April Fool" impressed a success, for the new one is more attractive. What is said of the scenery also goes for the costumes. They are not new, well fitting nor in good taste. Last season's wear has been tried again, and the result is gaudy and untidy. The same pink tights that were worn all through last year's show are still the background of the present changes, of which there are very few. The girls number sixteen, four well and six capable of the various get ups. They work fairly, considering this is their first attempt. They can't improve a great deal as there is very little opportunity for improvement. There were more of last season's weakness and as they have not been changed, the weakness is now even more pronounced.

The lack of interpolated songs is greatly appreciated by the audience that has been attempted. This is the failure. The manner of going after the numbers is wrong. The program tells that Cohen is a fur salesman and that Gaybov is a millionaire, so why sing about it. While the troupe is in town it would do a whole lot of good for some one to make a round of the music publishers, get a few songs and at the same time let Cohen and Gaybov know that they are going in the right direction.

The numbers that got over last year were the ones to score Monday night, although the scoring was less pronounced. "My Ayslanian Maid" and "The North Pole Rope" were the highlights of the past season's weakness and as they have not been changed, the weakness is now even more pronounced. "The Love Kisas," a duet extremely well worked by Jaa. J. Lake and Zella DeMar was the hit of the evening. The two girls are handled in the capable manner that it was last season, and so this year's show falls down in the only department that held the entertainment up before.

There is much of the men, and not nearly enough of the women. Not only have the women been excluded from any comedy bits, but they are not strongly evidenced in the numbers. There are no new comedy bits. The ones that were"Singles," "Another chance," and"You gooboo" just passed. The"Love Kiss" a duet extremely well worked by Jaa. J. Lake and Zella DeMar was the hit of the evening.

"The Knickerbockers" is a long way from a good burlesque show, and it will take a lot more than a good one at the end of the season unless there is a shake up from top to bottom to make it good. Dash.

THE KNICKERBOCKERS

Philadelphia, Aug. 16.

T. W. Dinkins, "Tiger Lilies," one of the regulars on the Western Burlesque Wheel, was the first of the road burlesque shows to open the season here, playing an extra show in the Trocadero Saturday night. A capacity audience filled the hall and the show got off to a good start. If it is the intention of the Empire Circuit managers to get away from hackneyed burlesque, the "Tiger Lilies" will have to be sidelined later on, for the show which opened the season is arranged along the old lines, even to a "cooch" number for the finish.

This may have become a habit with the "Lilies," so much so that the patter at all times following the better regular thing without a "wiggler" in the cast. For the past two or three seasons "Zallah" has been featured with the "Tiger Lilies." This year there is a new boy, but there is also a little blonde, built for speed, and a busy little person in the chorus, in the ollo, and finishing with the "cooch," without the "cop" she used to do.

Miss Kennedy is the principal and only comedian in the "Tiger Lilies" who gets anything out of the comedy lines and business. If it was not for Kennedy, a first rate Irish comedian of the quirk type, this show would make many laughs in the show. Kennedy is funny in action and talk and he has a voice. With him are several other men who vary their efforts between chorus and turns, with varying success. At no time do any of the men but Kennedy reach any height in legitimate comedy, though Charles Barrett secures all there is to be had in what he has been given to handle, making a clever Frenchman in the first part and a good "Rube" in the burlesque. Al Bruce attempts a German bit opposite Kennedy, but is not able to make the point. He is carrying too much of a handicap for his ability.

The first part "O' Day Abroad" is just a plain day morning burlesque bit, a lot of dialog split up by numbers, but at all times following the bad lines. At times it is slow it drags badly, so badly that the numbers, really good, are a welcome relief. It is the first part that needs mending. The second part is a case of the fault, but it is doubtful if the men employed can inject what is needed. "Made" comedians are never funny.

Frank Terrill is funny without trying. Terrill is a clean cut chap with a voice like a tenor singer and he plays a tough prize-fighter. Jim Doherty is also a tenor. Doherty can sing which he proves later, but he is not funny. Henry Simko looks and tricks exactly like Abe Saperstein.

Lena La Covuer is the principal woman, having little to do but sing, which she does with good results for Miss La Covuer's voice seems better than ever. In the ollo, where she had a better chance to show it Miss La Covuer made a hit. Clara Gibson is the soubrette, a lively worker and will probably send her numbers over in good shape when she works out of the effects of the summer lay-off. The wardrobe is small, but Miss Flossie McCloud. She stands in the line until appearing to open the ollo. Then Flossie tears off a couple of "rag" bits with a little Texas Tommy. While the T. W. Dinkins looks the part and she was well liked, though her voice is not strong.

For the after piece "Patsy Entolier" with much of the old schoolroom stuff were plentiful, well handled and well sung, doing a lot to pass the first part, though the finish was very bad.

The ollo bits a nice average. Following Flossie McCloud the musical numbers were plentiful, well handled, on the instrumental work alone, their comedy and acting being on a par with their work in the first part. Miss La Covuer and Jim Doherty, billed as a team, did "singles" and each much good. Miss La Covuer wore some pretty gowns. She should get a sub-stitute for "Carrasalma." The Flying Weavers scored strongly with their showy "teeth" whirl.

The numbers that are supposed to please when it is in good running order, but with the present material will not figure in the advancement of burlesque as promised by the Western Wheel managers.

The Trocadero shows many improvements since last season and looks like a new house for which Colonel Sam M. Dawson deserves much credit. Harry Newbauer is still leading the music department. The McCloud, an improvement. The color scheme has been entirely changed and in decorating the lobby the painter has secured almost life-like sketches of "Beev Trust," Billy Waterson and Jimmy Kenney, the treasurer. It's a sure laugh going in, anyway.

George M. Young.
The THE TROCADEROS

The devotees of burlesque turned out at the Columbia Monday night, when the "11-12 season took its start with the "Black Trocaderos." Had the weather been five degrees cooler, the Columbia would have had a turnaround, and this, notwithstanding that "The Merry Whirl" comedy was running at the same house, Saturday night.

The "Trocaderos" though, drew the regulars. They hadn't laughed at burlesque comedy since the spring, and were ready for anything when they saw the line. The Hebrew comedian made them giggle, but the laughs really started at the first line up. The chorus legs of the chorus girls made the first comedy hit. If you don't believe girls were scarce this summer, take a look at the sixteen rankers in "The Troc." They have 'em all sizes, shapes and ages. Two or three are pretty, or at least they look so among the bunch.

One of the first on was Mr. Finney, stating their vacation, that the lower limbs formed part of an "X." But in the march that Frankie Bailey so nicely led, in the second act, the girls showed off their legs. Although the stage manager had contrived to have two pairs of fat legs march side by side, which contrast the two pairs of thin ones behind ever so much thinner.

Miss Bailey is quite a star in the Waldron show. She "shows" up all the women, for summers may come and Webersfields may go, but the Frankie Bailey legs hang on forever. She has a couple of the trimmest little franks Broadway has in stock. Mr. Waldron should bill them as the feature attraction. And Miss Bailey is slipping over some acting this season. She has a voice which is doing extremely well, with a modulated voice that acts as though it was frightened. But there's class to Frankie Bailey in stage clothes.

In the new piece "The Sweeney's Vow" that Frank Finney has written for his Boston boss, Miss Bailey's son (in the play) is the chief attraction. Mr. Finney is the principal comedian, and let it be said to Mr. Finney's credit, that that very capable comedian loses no chance to assist him. Sam J. Adams is the fellow, playing a big overgrown kid, but playing it within reason. He isn't the laughing, yelling sort of a fellow because some manager couldn't find anyone else to accept the salary. Mr. Adams is handling the kid most legitimately, and is the bane of the role, despite the song, dance, and comedy acts, and convincing the house, without trying them. That's some achievement. In a show where there is no olio, to mark a break.

Mr. Finney has written a story that holds together until near the finish of the second act. Then everything is forsaken for a corking well worked baseball number, that is the final finale. The finale of the first act is a Scotch number, with Mr. Finney impersonating Harry Lauder singing "I Love a Lassie." It is Mr. Finney's work as Lauder that attracts in the Scotch number. There have been im-

personators of the Scotchman, but none like Finney. Next to Lauder, he is Lauder. With a little study, Mr. Finney would have been an understudy, for he resembles him most strikingly.

In the piece, Mr. Finney plays an Irishman, who promised several young girls to marry him, and then disposed of them. He is a "catcher up at a ball. The ladies keep so close to him to make good, believing he owns the property upon which an oil well had been discovered, then the money migrates to Cushing. But when they are left, while he is left, who is the actual owner of the land.

The hotel exterior set at the opening of the second act is quite pleasant to look at, in the dim light. It's too bad the entire act could not be played through with the body of the house darkened.

The show opened in Albany last week. Several changes could be detected from the first rehearsals, and the rest others have to come. Mr. Finney's greatest problem now is arrangement of numbers. "Alexander's Rag Time Band" was moved up from the second to the first number. Who remains is what is to follow. That all the numbers after seemed tame. "The Whirl" gave "Alexander" twice daily at the same house, but along comes Finney and his company literally tear up the song with it. The number was roughed up some in the dancing, but it was permissible, for it brought laughs, more permissible in fact than to have those chorus girls continually harping on it. Miss Burke is to side swing that they always did in any number where dance steps could be used.

Minnie Burke and Geo. Bremner lead in pleasing it. Mr. Burke is at the head of two or three others. Miss Burke is the soubret, a hard and lively worker who needs to train down yet before she will be fit. And Miss Burke might take that overmuch "Black Trocaderos" of her singing. It's used now only by "shouters." And also Miss Burke takes the time of "When You're in Town" much too fast, though putting the number over. She also handled "Oceans Bрава." In the second act, and should have done better with than that she did.

The best voice in the company belongs to J. P. Griffith. His vocal end pleasing it. He has missed a quartet. In the "Beg Your Pardon, Broadway" number (sung by Ethel Levey in the Folies Bergere review) Mr. Griffith brings himself to bear, and that's going some for a man in burlesque. He has the chorus behind him, with grips, each having a letter spelling "The Trocaderos." Mr. Finney might work out evolutions in encores of this number, for the girls to do.

Although there is a necessary wait for a change of costume to be filled in the second act, the "Luxica" extract isn't the thing. That the opening ensemble of the second act, led by Pearl Wade, singing a strain from "The Pirates of Penzanze" did so well might suggest another comic operatic song right there instead.

Chicago, Aug. 16.

Manager Wood of the Columbia made a lucky selection when he picked "Black Trocaderos" to open the preliminary season of the Eastern Wheel "Loop" house. If indications turn out right, Bill Campbell will finish the season considerably ahead of other managers in the city under the honor of having one of the best shows on the Wheel.

While both the first part and the burlesque have been written regard- less that the chorus numbers are always there and innumerable funny bits, the majority left to Johnny Weber. The audience were perfectly satisfied to sit and laugh, without being bothered by a "story."

The costumes are classy, all now, and the girl's work, not a beauty chorus, are quite passable, especially since they were evidently chosen for singing abilities.

Of the the rest are for the most part catchy and well staged. Four specialties come into the mix, all well fitted to burlesque, and all noticeably shy of " rough stuff."

Among the principals, Vinnie Henshaw carries off the honors among the females, with Anna Morris running a close second. Miss Henshaw essays a tough character, and gets away with it excellently. During the olio, Henshaw and Morris offered a specialty called "A Professional Try-Out" that would do well anywhere. Miss Henshaw here presented a "kid" character that will run second to none, while Anna Morris has her "coon shouting" and character work helped out admirably.

Florida Clark, formerly of Armstrong and Clark, has joined the vaudeville act "The Girl Behind the Counter." It opens on the 6-C time Sept. 3.

Mr. Finney has a corking good and catchy song in "I'm Going Back to Mary Ann." It was the hit number of the second part. Mr. Finney is the enjoyable player he always is, with a full understanding of what he is doing all the time. Several numbers were omitted as programmed. When the show smooths out, Mr. Finney will have a chance to look about. There is a "drunk" in the first act, who gets many laughs. Frank Ross as the Hebrew is very passable. It is the comedy, however, that needs to be fattened up. Two or three changes in the performance for gentle slapstick might be taken advantage of. There are good lines in the book. Much interposed current talk gets over easily, mostly taken care of by Mr. Finney.

Jeanette Young is a principal, along with Miss Wade for high numbers. Miss Young has one number by herself. It's plenty. Messers. Ross and Finney indulge in parodies at one time, but they are not strong. It's matter of lyrics.

The show is plainly costumed, but looks well. Mr. Finney will hold up its good name for Mr. Waldron. °

Rose Sydell was absent until a few minutes before the final curtain. She then appeared to lead two numbers in the same comedy number with Johnny Weber. Mr. Weber is the same "Dutchman," as funny as he is natural, and while at times a little gingery, never offensive. Florence Nichols and Miss Costello were contracted attention in both parts, with her splendid voice.

Opening the olio, Mark Davis, James Bogart and Miss Nictoll presented a "Dutchman," in which Davis yodeled his way to success. "You Stole My Gal!" was easily the best number in the several offered and helped round out the theme. Davis did good work in the first part also, but in the burlesque was lost for lack of opportunity. Dewey Campbell as a "nance" tramp brought a laugh on each appearance and in the vaudeville department, with Monte Paul and George Park, scored a safe hit.

Closing the olio Messers. Weber and Campbell with their old piece, "Papa at Home," were a big hit. Weber's Detroit act is a dandy act in itself. The material has been written to order.

The second part is a continuation of the first, slightly exaggerated, but not noticeably so. Instead of an ensemble number to the first part, the curtain descends abruptly after a number, made necessary because of the olio.

The company has been well rehearsed and in a few weeks, what remains of the "Black Trocaderos" will be entirely eliminated. W. S. Campbell is the manager.

Wynn.

The principals engaged for Joe Weber's contemplated production of "Senorita" were notified last week that rehearsals had been "infinitely postponed."

TWENTY-THIRD STREET.

Down at Proctor's Twenty-third Street house they are going the greater part of the small time houses just about one better, serving several hits for 15 cents. Tuesday night, after the big storm, the house was well crowded, and the audience seemingly enjoyed the show. The bill, in many spots, was of "big time" caliber. As might be expected, the acts of class walked away with the performance.

Lawrence Co. and Co. were in what might be designated as the opening position. The acrobatic routine on a Roman setting was well received. Following them Jessie Noble, a single woman, did fairly well.

After a picture Cora Unsell and Co. (New Acts) offered a sketch, "In the shadows," this was the title of the following picture that roused interest. Ted and Clara Steel (New Acts) followed.

The hit of the performance was Julian's Mantle. This was an applause hit right from the start. A comedy picture followed and then came The Bandann Four, whose harmony was applauded. Howard True-

dale and Co. closed.

Fred.
AMERICAN ROOF.

There seemed to be more agents than audience on the American Roof Tuesday evening (rain). And when the representative of a Philadelphia 'ulfillment' agency knocked on the door and announced he 'd brought the bunch couldn't kid him on the Philadelphia shows, because they were all seeing a program before them that had nothing on anything along "small town." After every time a cheap act appeared, the Philadelphia man applauded loudly, thinking he could send the price up for next week. Mr. Philadelphia was kept pretty busy, too.

The show wasn't any too good, lacking to have played downtown. On the Roof, where they collect 50-75, because there are nine acts, the program appeared thin and puny.

The intermission lasted twenty-five minutes. After the first twenty, the orchestra played an overture. Then the house slipped over for a turn of the "first after," that was such a plain case of cheating that all the wise ones had to take the bait. Heading the parade, in the Harris regime, this slipping over of a forty or sixty dollar while the house is returning after intermission was accepted as a regular thing, but in a "small town" it was quite a surprise to find that, where the intermission runs to save two turns, and the audience has fallen asleep, it is no use trying to put a fish across.

The program had too much dancing, which gave it almost no variety. One of the acts, and the feature, was a dancing number, "breaking in." With rather a pretentious setting, the Roof could not afford the required stage space.

Andersen and Golnes, colored, copped the bit. They have a good act. Considerable comedy is attached, with a comedian who works all his points, fed by a first class "straight." The announces, a talk, terrible number was carried a trifle too far. Edwin George was in the first half. He is a talking juggler, depending more upon the patter. Some of it is good, and nearly all of it is cheap. A couple of bad boys in the talk, that were working before he started. George handles his act well and should brace up the remarks.

Maude Tiffany is singing on the Roof for the first time. Four songs, and three costumes, Miss Tiffany does well enough for the "small time." Her straight number, third, should be first. The white dress is the dressmaker's best. Maude has an Italian drum which she sings "one of" the lyrics, while "Oceana Roll" for the finish put the young woman over strongly.

The eccentric dancing of the man in Arlington and Helston's turn saved it. The music was "Three Bulls" but still on the stage often enough to make an investment in a pair of silk stockings worth while. Mareeno, Nevvaro and Mareeno closed the show, with "strong" work and acrobatics. The other turns were there in the first section.

From the reports on the American Roof shows during the summer, this bill must have been an accident. It's odd that Loew couldn't pull another like it, if he tried, and if he does, then it's a certainty that Loew is trying for cheap shows.

FIFTH AVENUE.

The bill at the Fifth Avenue got twisted about in good old fashioned style this week. The entire program was shifted, before it ran to suit.

The show on paper looks as though it might contain too much singing for the general good, but it works into a fast running program, with no conflicts in the songs, and just enough comedy to keep it headtop.

Tuesday night the house was little short of capacity, for which condition the weather man deserves some of the thanks.

Bert Fitzgibbon came up from Hammerstein's for the next to closing thing. The house simply couldn't have enough of comedy routines. He has an overflow of success at the Avenue.

Ross and Fenton, playing their familial sketch, "Just Like A Woman," did very well. A local every now and then, that anent the Astor-Fortinsky controversy bit 'em a twister.

The Flying Martins, "No. 7" (an odd spot for the act) tore through their six-minute routine to continuous laughter and applause. They are admirable for speed, and they crowd more real work into five minutes than most aerial trapeze acts got into fifteen. It is a great little act that deserves all that it gets.

The Comic Roll, back at their first New York showing at the Fifth Avenue a Sunday or two back have quickened up the first portion of their specialty and ran splendidly. The two "old timers" in the gang caught the house and placed them amongst the real hits. The brown suits are still the best looking and should be worn at the end. Dropping the gray suits altogether might do just as well and speeded the show, fooling altogether. The man is a good female impersonator, with a deceptive voice. He handles himself well and is a good dresser. No one in New York, he has done more for the trapeze, than this man, who uses good judgment in selecting the proper moment to unwig. A new song or two would brighten up the specialty somewhat.

Collins and Hart, not programmed, slipped over a laughing bit early on the bill that was a royal welcome after their extended stay abroad.


HANGERMAN'S.

The bill, this week, wobblies and wiggles and there is a funereal aspect all. Theop in the Roof Monday night was a big audience, but it didn't seem to care two whoops about the show, judging from the lack of applause and attention. One man read a magazine during nearly the whole show, while there were enough gaffs on the side to disconcert the jarring dark-skinned natives from the Orient, who chatter like magpies during Ruth's "The Squaw." The show was over, and Mayhew is certainly thinner than a year ago. Billie was there with his solo, and he could be heard in the passing trains.

Howard and Howard followed the headliner, kicking up their usual row. The boys have just started their training for the season after a long rest. The rest seemed to have agreed with them. Tempest and Sunshine opened the show with Bert and Billie Mayhew in her boy's clothes, made a clean single the first time up. The two are using two new kind songs that will be winners for them. "Bless You. Mr. Ever Loving Heart," is especially good.

Joe Keno and Rosie Green opened "No. 3." With their act now in good fast working order, they were a good sized hit. The couple are going swiftly through their numbers now, and all are well rewarded.

Leo Carrillo, in the spot two before intermission, spoke Chinese and horse talk and finished big with his Italian George Washington number. The Family, on before the interval, looked very big to the Brighton throng, and the musicians finished amid much noise.

The Latory Brothers closed the show. Though it was something like 11:30 when they appeared, most of the audience were there to see them.

The Rianos, Roach and McCurdy, and the Mascotts, opened the show with New Acts. Attendance at the Brighton theatre Monday night was capacity. You could never guess any "opposition" was around from the size of the houses. Dave Robinson's shows have been drawing all summer.

HENDERSON'S.

A bill with no new offerings on it at Henderson's, this week, smashed strongly of a Broad way show, and the capacity by 8:30, Monday evening. The acts had no trouble in putting their material over in good shape.

It was hot, in fact, there wasn't a bit of a buzz in the hall. The audience was good natured, though sweltering. The opening spot was assigned to Alvin and Kenney, in a juggling comedy bit, which, with the house coming in, produced two wholesome bows at the end.

Mack and Williams filled in at "No. 2." The man is a mighty clever dancer. If she did not over make up she would look quite pretty. The band should drop the closing in one and finish with the star bit in full stage.

Mr. and Mrs. Harry Thorne and Co. were switched from the fourth spot to "No. 3," at the night show. The act did not get all of the points over. It was rather hard talking against the noise. The finish was a big laugh nevertheless. The Bootblack Four, with singing and comedy, got over for four bowing shows.

"Marvellous Dick," the canine exponent of the Spencerian art, was a revelation to the Islanders, and the comedy finish of the turn was a big laugh.

Belle Baker sang a verse and chorus of four "coon" numbers, and an Italian hit. In the next spot Snyder and Buckley with their diversified musical offering held the audience until the finish.

Gus Edwards is offering a revised edition of his "Kountry Kids" in the third from closing position.

Hawthorne and Bert scored. Three Escardos did five minutes closing.
THE REAL THING

The dramatic season opened with the premier of "The Real Thing" at the Martin Beck. To be sure the inaugural was ushered in by the thinnest kind of an excuse for a plot, but it is so brilliantly written and so exceptionally well acted, and the weather has been so hot, that it should not be too prone to pessimism with regard to the outlook of the announced presentations for the current season.

"The Real Thing" is palpably designed as a minor problem play. The lesson it teaches—and proves in its working out is: Resolved, that it is the proper caper for a young wife to give it is human nature in its best and worst aspects. Just waiting for a strapping, a nervous breakdown, is the young wife, and her husband, and to stick to the kiddies and take a long chance that father will seek companionship of the "skirt" is closest proximity.

The author is Catherine Chisholm Cushing. This is said to be the first of her plays to receive a metropolitan hearing. Her work sounds very much like that of a third-rate, but it is dramatic action. It would make a dainty little novel for a perusal in a hammock at a summer resort while hubby was alone in town and give real enjoyment to your pepper and salt. It is for thought and trepidation.

An athletic, tennis-playing young woman marries a young fellow of similar tastes. In due course two children are born. The wife resigns herself to the bringing up of the offspring and the conduct of the household, to the almost total exclusion of the male parent. This abstraction is not at all to the liking of the husband, who continues his membership in the local tennis and whist clubs. He takes for his companion on all outings, a young girl neighbor. In this he is aided and abetted by the child (a young lady) until the girl is playfully dubbed "Mrs. Grayson's Understudy."

This is the situation at the opening of the play when the wife's, a dejected young wife calls to pay her first visit since the Graysons were married. Just why she remained away so long is not developed, except possibly for the fact that the Grayson homestead is located at Freeport, a spot on Long Island.

Widow reads wifey a lecture on the mistake of sacrificing everything to be constantly with the children and doing everything to satisfy their selfish little hearts. She claims that sister has sized things up wrongly and gets away with the argument until the visitor to Freeport walks in upon hubby embracing the aforementioned understudy.

Hubby starts on his annual vacation, and sister, without telling what she saw, determines to bring wifey to her senses. She compels the mother to leave the children to the care of the helper, and to go for a full week and come to New York for "a good time."

When the husband returns his wife has been once more transformed into a breezy, care-free woman. Hubby interjects, saying he is flirting with a male friend, who in reality is an old flame of the widow's, and eventually wins her.

There is nothing especially startling in the way of "action" in this little plot. Everything is a rather unattractive role of the wife.

Albert Brown, the lover, was too ponderous in physique for the portrayal of "romantic virility," but was otherwise C. L. Post, and Miss Keeny, in the "understudy" got all that could be squeezed out of a small part. The children (Mac McAmber and Alliene Morrison) were quite true to life and chemistry. The "Hick kids" seen hereabout in many a day.

Frank Mills, as the husband, punctuated his speeches by forcibly jerking his head backward and forward wherever the occasion was for emphasis. He was the most unconvincing member of the cast.

The three acts are played in one set, which is altogether adequate and in good taste. But "The Real Thing" is hardly equal to its title. Its New York life will probably be a short one.

The "MERRY MARY" SHOW

Chicago, Aug. 16.

"Merry Mary," which the Charles M. Baker Amusement Co. will send for a thirty-five weeks' trip through the Stair & Havlin houses, started re- hearsals here Thursday. The company opens at the Haymarket Aug. 27.

The company includes Bertha Gibson, Ruby Nathorn, Marie Welte, Marty, Willard Jarvis, Thomas A. Haerle, Morton M. Stern, Roberta Ezek- right, Ethel Wallace, Evelyn Sterling, Elnor Lavelle, Margie Lloyd, Evelyn Jaeger, Ella Lohmar and the Taxi Chorus. Charles M. Baker will be general manager; Morton M. Stern, press representative; Harry Wallace, musical director; and Jack Keynon, stage director.

Rose and Adams. Hebrew Comedians.

14 Miss.; One.

A comedy singing and talking turn that will not advance any further than the small time. The "straight" man makes the mistake of trying to deliver an East Broadway ditty in upper Seventh Avenue costume, and even then does it quite poorly. The comedian works in the chauffeur costume that Bobby North affected several years ago. The last of those other offers is a parody on "Alexander's Band," used to close. Fred.

Frank Dale. Singing and Dancing. 9 Miss.; One.

Mr. Dale just escapes being eligible for the big time. His first number is built and dressed along the lines of Gene Greens. The second, a "dope," is very poor, and the third, another "coon" number, is passable. He finishes with a violent eccentric acrobatic dance, a veritable riot. Mr. Dale's voice is a bit weak, but his dialect of songs (the elimination particularly of the "dope" number) and his whirlwind finish, it certainly of recognition as a desirable small time act. Jolo.

Ted and Clara Steel. Singing and Talking. 14 Miss.; One.

This duo offer a singing and talking turn. It is cute, light, and just suitable for "small time." The man does the major portion of the work, with the woman acting as a "feeder." There is a stretch of twelve minutes of straight talking by the man, with the woman attempting to get in a word or two. It is rather terse. The pair received some applause, with a duet at the close.

Emilia Nirschy. 13 Miss.; Full Stage (Special Set). Coliseum, London.

The latest dancer (Emilia Nirschy) to become a Hungarian, and the only one hailing from that country thus far. She was Oswald Stoll's selection, he having seen her in Buda Pest last year. Nirschy made a good impression from the outset, but there were several things in her act which needed attention. In strong contrast to Genee and the Russian dancers, her action is of the slower order. She is well formed, of medium height and rather good-looking, with a somewhat Oriental cast of features. Of the Italian school, Nirschy is undoubtedly a fine specimen of her class; she has plenty of life on the toes. At this she is probably the most graceful exponent, though other wise showing nothing new. The act was let down considerably at opening by Miss Nora Herr, Eduard Brada, described as "the famous Hungarian dancer." If he is famous in Hungary, someone can make a lot of money there by starting a school for male dancers. Still perhaps as Emilia nominated this man, she may be prepared to take the responsibility. Later in the week the dancer put in two new numbers, infinitely superior to her earlier efforts. Nirschy is a really good dancer. She should be in for a considerable stay at the Coliseum.

Kari Hewitt and Co. (3). Parco.

Miss.; Three (Parlor) Fifth Avenue (Aug. 18).

In the days of Tony Pastor, before they built the Astor, sketches were easily accepted downtown. Now that the business is organized in an efficient way, it is difficult for any to become a fetter, and are at present looked upon with a frown. In those days they used a horse, and that was a matter of course, because the writers all wrote the same way. If Mr. Parco and Co. have a yacht, it's just as big a botch, with nothing more in it to say. Hewitt has a wife he married for lite, and a cousin his spouse knew before the war. When he bought his wife a boat, that eventually gets her goat, and the cousin is ordered up the spout. The actors are not so bad though everyone was glad, when the sketch finally reached its end. the fair acting wasted, and the author should be basted, for believing this one over he could send. On the small time it may go, for they laugh at any thing. This week with the "no" sort of turn, partially resembling Mack and Walker, with the addition of some costume changes. The main drawback is the self-satisfaction with which they work, ceasing to appeal to the audience utter confidence in their get-up. The patter is neither new nor bright. They use such "gags" as "I'll buy you the seeds so you can grow them yourself," one of the items in George Hobart's "Cherlie" sketch. Jolo.

Pauline Verdayne. Singing. 10 Miss.; One.

The team comprises a young man and woman who essay a "dip" sort of turn, partially resembling Mack and Walker, with the addition of some costume changes. The main drawback is the self-satisfaction with which they work, ceasing to appeal to the audience utter confidence in their get-up. The patter is neither new nor bright. They use such "gags" as "I'll buy you the seeds so you can grow them yourself," one of the items in George Hobart's "Cherlie" sketch. Jolo.

Norton and Ayres. Conversational Singing and Dancing. 15 Miss.; One.

The team comprises a young man and woman who essay a "dip" sort of turn, partially resembling Mack and Walker, with the addition of some costume changes. The main drawback is the self-satisfaction with which they work, ceasing to appeal to the audience utter confidence in their get-up. The patter is neither new nor bright. They use such "gags" as "I'll buy you the seeds so you can grow them yourself," one of the items in George Hobart's "Cherlie" sketch. Jolo.
Raymond Hitchcock is announced as the author of a novel entitled "Love, Life and the Law."

Haves & Donnelly are supplying Peggy Monroe with some new material for her vaudeville tour.

Irving Berlin will make his first regular vaudeville appearance Sept. 11, at Hammerstein's.

November 30 has been designated by the President as the official date for Thanksgiving Day.

Adele Oswald, with an all new act, including wardrobe, will play the Majestic, Chicago, Aug. 28.

Reed Albee is moving into New York this week, from New Iochelle, to be nearer his place of business.

The Princess, Hamilton, has been completed. It will play pictures and vaudeville. The house seats 800.

A. J. Bayer of St. Marys, Pa., has erected a theatre, which will open with pictures and vaudeville Sept. 4.

Jones and Deely will make their reappearance in the East, after almost a year at the Fifth avenue, Aug. 28.

Hugo Morris & Murray Fell have placed the Maritime Bros. for the Orpheum Circuit, to open Aug. 27 at Omaha.

Edgar Atchison Eli will be starred in vaudeville in the revival of Sydney Drew's old vehicle "Billy's Tombstones."

Jean Haves has gone and done it at last. It's a ballad, title "Roses Say You'll Be True." Don't kid Jean about it.

Joe Kaliaski, formerly manager for one of the Fox houses, is going in advance of the western "Next Egg" company this season.

Scamp and Scamp, a German act, has been placed on the Orpheum Circuit for a tour this season, by the Marlinell Agency.

Fifteen "try out" acts presented themselves for a showing at the Fifth Avenue last Sunday. Six were discarded after the matinee.

The Academy of Music starts its vaudeville concerts this Sunday, with bills for the one day weekly booked through the United Offices.

The Malaguerias, a Continental act, has been booked by the Shuberts to appear in New York, after which the turn will play the Orpheum circuit.

Chris Jago has joined Elverton, the baton swinger. His former partner, Olive Stewart, has been engaged by Gordon & North, for a production.

Alice Terry, a society girl, of Portsmouth, O., was married Aug. 5, at her home, to Roy W. Gordon, a member of "The Littiest Rebel" company.

"Young Alabama" and two girls will appear in a new act at the Folies Bergeres next week.

Eben Plympton has been engaged by Liebler & Co. for "The Garden of Allah."

Sunday concerts at the Folies Bergeres will be opened by the reopening of the house.

Marie Cahill and company will start rehearsals in her new play Aug. 28, her season opening under Daniel V. Arthur's direction some time next month.

Stephen Manley, an acrobat, fell from a trapeze at the Broadway theatre Monday night and was removed to Roosevelt hospital with a fractured leg.


King George of England visited the Scala theatre, London, accompanied by the Prince of Wales, Wednesday evening, to witness the Kinecolor pictures of his own coronation.

"Tad's" (Thos. A. Dorgan) vaudeville engagement has been declared off by the cartoonist, for some personal reason. He had been booked to appear at Hammerstein's.

Johnny Hoagney, formerly the minicograph manipulator of the Orpheum Circuit, has switched his base of operations from the vaudeville field to the office of Werba & Leuschner.

Lind?, the impersonator, will return from the other side to open for a round of the Percy G. Williams houses, commencing Nov. 20, booked by Hugo Morris & Murray Fell.

James Howard, formerly of Howard and St. Clair, has entered into a partnership with Ernest Duplilie. Fannie St. Clair, now known as Fannie Howard, is with "The Jersey Lilies." 

Ethel Kelley has left the Hathaway-Kelley-Mack act. Marie Madison, solo dancer, has joined the trio. They open Aug. 28, under Thomas J. Pitzpatrick's (Sutherland agency) management.

Eileen Claxford, an English girl, has engaged to create the ingenue role in Halsey King's company in her new musical comedy "The Wall Street Girl."

E. M. Robinson, of the United Booking Offices, is placing the bookings for the Keith houses at Syracuse, Columbus, Cleveland and Toledo; also for the Grand Opera House Pittsburgh.

"Volplaning" by Edouard Durand, the comedy, has been added to Hubert Latham, the French aviator. After a premiere in Paris it will be given a New York vaudeville showing later in the season.

La Milo, the English "poseuse," offered last week to the American vaudeville managers at a figure that sounded like $1,500. One-third of the amount was the best the managers would go.

"The Clansman" will be produced this season by the George H. Brennan Co., opening about Sept. 15, for a preliminary season in New England territory. The show is booked for a southern tour.

Ned Finley, who appeared in vaudeville with Charlotte Parry some years ago under a "Saloon and Theatre," which is "Seven Days," is to have an important role in John Cort's production of Rupert Hughes' new play, "Sadie."

Wagenaus & Kemper have re-engaged Edna Brooks for the role of Emma Brooks for their company of "Paid in Full." Miss Brothers was formerly in the company, but her contract with the firm expired with the closing of last season.

Margaret McKinney, of Minneapolis, was married Aug. 10 to Nathan C. Watt of San Francisco. The ceremony was performed at the Orpheum theatre, Calgary, Canada. Lewis and Lake sent out the announcement of the marriage.

Billy Farnum, late of Billy Farnum and the Clark Sisters, and Grace Field, will open at Reading, Pa., next week, in a sketch produced by Tom Penfold, written by Bert Kalmar. The act is under the direction of Helen Lehman, of the Dan Casey Co.

Percy Denton, accredited with "hiking" all the way from San Francisco to Chicago, and due in New York next month, says that he is "training" reports to the contrary notwithstanding. The ballad singer declares he is not strong on the walking thing.

A fire at Chester Park, Cincinnati, Monday night caused damage of $100,000. The vaudeville performances will be continued in the opera house which is at the extreme end of the park. All of the acts on the bill lost their wardrobe.

The Hippodrome, St. Louis, with 3,000 seating capacity, will open Oct. 12. The policy is to be "pop" vaudeville. The management wants one big feature weekly and suggested Lillian Russell, stating she could do three or four shows a day, each show to last five or six minutes. The management is prepared to pay the regulation vaudeville salary for feature acts. Admission to the Hippodrome will be 10-20.

The Collingwood, Poughkeepsie, and the Academy of Music, Newburgh, have opened their legitimate seasons, playing pictures and vaudeville on the odd nights, when there is no attraction booked at the theatres.

John F. Kelleher and Co. (including in August, Alberts, Clyde Shropshire, Louis Dean, Geo. ketogenic and George Reynolds will open at the Irving Place theatre, Aug. 21, in a series of "rep" plays.

Mrs. Richard Golden, George Neville and her company of six players will open the season at the Empire, Pittsfield, Aug. 23. The act, played originally by the late Richard Golden, is under the management of Jack Levy.

Princess Rajah, who was to sail for Europe to play in Dresden the month of September, has cancelled that engagement because, along with others on the continent, the excuse given being inability through illness. The Princess' agent says she had an accident at the Brighton Sunday night, fracturing a muscle somewhere.

W. H. Turner was put under contract by Liebler & Co. this week to support H. B. Warner in "Alas Jimmy Valentine," as the role of Bill Avery. Turner has been a road star on his own account, appearing in character roles like "David Harum," etc.

The Hippodrome, Reading, and the Linden theatre, Brooklyn, are opening Aug. 28. The Garrick, Norristown, Pa., and the Family, Williamsport, Pa., open Labor Day. The Williamsport house is two-a-day. The other play pictures and vaudeville.

Joe Raymond returned to New York Tuesday, coming direct from San Francisco, in charge of the remains of Miss Minar, G. Molasso, the husband of the deceased dancer, has ordered the body shipped to Turin, Italy, where it will be interred.

"The Sun Dodgers" is to be the title of a new Lew Fields production this season. It will have to do with those who believe the moon is the sun, through not remembering the last time they saw the latter. Hazel Kirke is a western prima donna, secured by Mr. Fields for "The Bigamists."

Sydney H. Horner was engaged as musical director of the Manhattan Opera House for next season after three months ago by Charles A. Bird, general manager for the Shuberts. This week he received a letter from Mr. Bird stating that Morris Gest had made other arrangements.

Irene Langford, prima donna, will wing the role of Josephine in "Pinafore" which will be given during the Ashbury Park carnival, beginning Aug. 19. The revival will be given on a barge anchored in Wesley Lake near the Park. Other principals will be Wm. H. Brown and C. B. Vaughan. William Henderson is running the show.
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F.S.—If Bert Van Alstyne were a horse, could Lee SHIT-bert?—Oh, pickles, I'll tell Ted on you!

Office, they're in again

WITH A BUNDLE OF NEW HITS!
LINCOLN SQUARE.

A well filled house welcomed a good "small time" show at the Lincoln Square, Tuesday evening. Five acts interspersed with pictures occupied the repertory for the night.

Will Campbell opened the show with club swinging and juggling, essaying, with more or less success, some of the juggling tricks shown by the foremost performers in America on the "big time." By far the classiest thing he does is work with a recapt and tennis balls at his opening. He has some style, but little originality. A man in fine shape after starting slowly. A new act contributed the sketch quickly.

MAJESTIC (Lyman B. Glover, mgr.: agent, Orpheum Circuit).—The big feature of the Majestic for some time past has been the soft task for months working at the Majestic. The Minaret found them walking out before they could get started. Those who remained were saucely appalled for Fogarty and in spite of the adverse circumstances. Fogarty did the best he could but it gave several good people a chance to shine. A good act was a comic with a comic voice—a slow old song that had been caught dead around Chicago. The song was a pair did not go over as well as they should have. The most successful of the Kinema vision, motion picture has the effect of keeping them in balance. This is the last chance the Minaret has to get the quick set off. CORT ("Sport" Herman, mgr.: Roberta).—Opened an excellent show in "The Sorrow that Never Dies." (Chicago Kingsbury, mgr.: C. H. E.).—The very successful run of "Little Miss Hattie" will be brought to a close.

On the following day, and William F. Freeman, mgr.: Shubert Theatre, Chicago. (Chicago Theatre, mgr.: K. J. E.).—There is no perceptible change in the program, but the audience and those who like to be kept in line. No succession of aeration this time.

OLYMPIC (Ham Lederer, mgr.: K. E. & E.).—The one act play is the second by the900. This is the Petrolita.

SHAKESPEARE (George Davis, mgr.: K. E.).—There is no perceptible change in the program, but the audience and those who like to be kept in line. No succession of aeration this time.

GARRICK (W. W. Freeman, mgr.: Shubert Theatre, Chicago. (Chicago Theatre, mgr.: K. J. E.).—There is no perceptible change in the program, but the audience and those who like to be kept in line. No succession of aeration this time.

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HARRY HOUBER (George Davis, mgr.: K. E.).—There is no perceptible change in the program, but the audience and those who like to be kept in line. No succession of aeration this time.

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PHILADELPHIA

By GEORGE M. YOUNG.

KEITH (H. T. Jordan, mgr., agent, U. B. O. C.).—The weather man seems to pick Monday for the hot wave visitating this summer season. Probably those who look in the first thing Monday morning would have a fairly cool by appearing that way. The show fail impresses the mind with the cumulative fact of the place. Margaret Illington appeared in "Jeux," the cast appearing in their roles in which Miss Illington will star next season.

Nat Goodwin returned to the stage last week at the Auditorium in a production of his own famous piece, "An American Citizen."

A new play drew considerable attention at the Auditorium. "Jeux" has been a successful project of popular music has been arranged that seems to please the libretto.

Wednesday night in Farill's Italian Band show, and the program of popular music has been arranged that seems to please the libretto.

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BOSTON

By J. GOOLLEY.

KEITH (Harry E. Guyla, mgr., agent, U. B. O. C.).—Every act on the bill must know "A" man, and every local. Bill. MacDard of course. The show fail impresses the mind with the cumulative fact of the place. Margaret Illington appeared in "Jeux," the cast appearing in their roles in which Miss Illington will star next season.

Nat Goodwin returned to the stage last week at the Auditorium in a production of his own famous piece, "An American Citizen."

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We have always given you a hit in the way of an Italian number. This is the best yet. A SCREAM IN EVERY LINE

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By KALMER AND SNYDER

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"KISS ME, MY HONEY, KISS ME"

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CONTROL HAS NOT PASSED, 
SAYS BECK, ABOUT CHICAGO

Controlling Interest in the Kohl & Castle Properties 
Could Not Be Secured, Without His Consent 
Claims Mr. Beck. Agreement to That Effect. How the Stock is Divided.

"The control of the Kohl & Castle theatres remains as it was," said Martin Beck this week, to a Variety representative, when asked regarding the story that Mrs. Cha. E. Kohl had secured by purchase from Geo. Middleton and Geo. Castle a controlling interest in the theatres her late husband promoted.

"Notwithstanding the reports," continued Mr. Beck, "it is impossible for the control to have passed without my knowledge."

Mr. Beck would say no more upon the subject. He is the president of the Kohl & Castle Company.

Chicago, Aug. 23.

The newspaper account of the purchase by Mrs. Cha. E. Kohl of stock in the Kohl & Castle corporations was somewhat twisted about last week, when printed. Mrs. Kohl bought only Geo. Castle's interest in the Bijou and Academy theatres. Col. William Roche was appointed by Mrs. Kohl as general manager of these houses, along with the Haymarket, but Col. Roche's new position in no way affects that of Lyman B. Glover as general manager of the more important and full interests of the Kohl & Castle corporation. Mrs. Kohl's present holdings secured from Mr. Castle, do not include any of the latter's stock in the K & C "Loop" theatres (Majestic, Olympic and Chicago Opera House). The Geo. Middleton share in the properties was taken over by Mrs. Kohl. This amounted to about five per cent of the whole.

It is understood that in about 1904 or 1905 when Martin Beck and Morris Meyerfeld, Jr., both of the Orpheum Circuit, became financially interested in the late Cha. E. Kohl's theatrical ventures, an agreement or contract was entered into between all stockholders whereby they bound themselves, before disposing of any of the stock held in any K & C concern, to first offer it to the corporation.

A meeting of the Kohl & Castle Amusement Co. stockholders will be held in the near future, when Mr. Beck will be here. It was reported that such a meeting was scheduled for today. Concurrent with the meeting of the larger company, the Bijou-Academy Co. will meet to elect Charles E. Kohl, Jr., president. At the same time Col. Roche will be officially made secretary, treasurer and general manager of that corporation.

The holdings of Kohl & Castle stock is somewhat authentically reported to be divided up as follows:


*The Geo. Middleton holdings include the Majestic investment.

Some of the vaudeville people are surmising that Mrs. Kohl has acquired an option on Fred Henderson's ten per cent. This with her own and the Middleton stock, would give control.

The point is only important in so far as the Majestic is concerned, around which revolves a nice question of future bookings of that house, as outlined in Variety's story last week.

A denial was made by E. F. Albee, general manager for B. F. Keith, of Variety's story intimating that Mr. Albee, Keith and John J. Murdock might have been behind the pur.

(Continued on page 9.)
SHOW AT SHERIFF'S SALE.
Chicago, Aug. 23.

Although one disastrous road ven-
ture has receded last week in the
"stranded" column, the members of
the ill fated enterprise "Festival Days
of the World," with few exceptions,
have since been placed with other
shows, and that of the "Good
Roads" show, as it was known, had
little chance of success from the start.
The production is still tied up in
Aurora, where a sheriff's sale is
scheduled, and several attachments
served immediately following the des-
tenion of the company's manager.

It is understood that H. L. Brown
intends to revive "Festival Days," but
with a new title. It is doubtful how-
ever if the production will be staged
under a tent and "under the direction
of the National Good Road's Asso-
ciation" as originally planned.

REWARD TO MARRY.
Boston, Aug. 23.

An offer of $25 and a seat in a box, is
offered the couple that will agree
to be married on the stage of the
Boston theatre. The offer is made by
the management of the "Girl in the
Taxi" company, who will also pay
all necessary expenses.

The offer is restricted to girls in the
sales, typewriter, telephone, manu-
cure, dressmaking and office business.

CURRAN APPOINTED MANAGER.
San Francisco, Aug. 23.

John Curtin has appointed Homer
Currant, to the post of local manager
of the new Cort theatre, now near
completion. Currant is a nephew of
old Peter McCourt, of Denver, and
last year was manager at Atlanta.

DILL LOSES ANOTHER PARTNER.
San Francisco, Aug. 23.

Nat Magner and Max Dill, associated
in the Dill theatrical ventures, have
dissolved partnership. Magner states
he has sold out to Dill, but will con-
tinue to act in an advisory capacity.

MANY INCORPORATING.
The Woods-Ellting-Bloom Theatre
Co. has incorporated at Albany,
with a capital stock of $100,000. The
avowed object is to build the Elting
theatre on the ground 236-242 West
42nd street. The directors are:
Martin Herrman (Woods' brother),
Julian Elting, Mortimer Fishe1, Ralph
Kohn, Sol Bloom and M. S. Guttman.

The "Miss Dudelsack" company was
also incorporated with a capital stock
of $25,000, and their object is incor-
porating the piece of that name. Its
directors are A. H. Woods, Meyer Liv-
ingston and Louis F. Werba.

Down in Savannah the Liberty The-
atre Co. filed articles of incorporation
Aug. 15, permitting them to issue $100,-
000 worth of stock. The incorpora-
tors are Jake Wells, Frank W. and Hu-
bert A. Band.

ALFREDO.
The talented young Italian violinist
who will appear at HAMMERTHIN'S VICTORIA
THEATRE NEW YORK CITY, NEXT WEEK (Aug. 23).

BRIAN'S STELLAR DEBUT.
Atlantic City, Aug. 23.

Monday night at the Apollo, Donald
Brian appeared for the first time as a
star. His vehicle was "The Siren," a
new Viennese opera by Leo Stein and
A. M. Wilner, who wrote "The Dol-
lar Princess." The English version is
by Harry E. Smith. The show is pre-

tended by Charles Frohman. It was
produced under the stage direction
of Thomas R. Reynolds.

While advertised as a musical com-
edy "The Siren" is more nearly an
operaette. The chorus, richly dressed
and very good looking, is of moderate
size. There are nearly as many male
choristers as females.

Mr. Brian assumed the role of a
Marquis, suspected of having written
verses derogatory to the throne be-
cause he imagined the Emperor had
unfairly treated a friend of his. He
fails to succumb to the wiles of the
Minister of Police (Frank Moulan),
who endeavors to secure a specimen
of his handwriting. But he does fall
prey to the innocent plot of a country
girl. Lotolote (Julia Sanderson).
Lotolote had run away from home be-
cause her parents wished her to marry
a veterinarian (Will West).

There is a vast amount of singing
and a lot of excellent music. A few
of the numbers are wonderfully tune-
ful, suggestive of Vienna and the
land of Bohemia—especially "The
Music of Violins" and "Wall-Flower.
They were sung by Mr. Brian and
Miss Sanderson.

The show is all Brian, but Miss
Sanderson ran a close second, and
has rarely been seen to such good ad-

DICKSON'S COMPLETE CAST.
The complete cast for Charles Dick-
son's new comedy, "The Golden Rule,
" is as follows: Louis Morrell,
Madge Tyrome, Eugene Powers,
Charles Dickson, Jennie Dickerson,
Charlotte Townsend, Sylvia Norris,
Mirza Celiatif, Patrice Fisher, Philip
Bloom, Clara Anderson and Martin J.
Cody. The season opens at New Lon-
don, September 23.

ACCIDENT WHILE DRIVING.
Red Bank, N. J., Aug. 23.

Mrs. Sill, wife of the actor and the
late actor of that name, was out driv-
ing Monday with William A. Hopping,
a local real estate broker, looking over
some property he contemplated pur-
chasing. Through an accident to the
vehicle, Mrs. Rosden was thrown
against the front seat and received a
large gash across the forehead, which
required the services of a surgeon.
THE WEBERFIELDS POLICY AT THE AMERICAN, CHICAGO


Chicago, Aug. 23.

The American Music Hall has decided on a policy for the coming season. It will establish a permanent musical stock organization, producing burlettas and travesties on the style much in vogue in New York some years ago by the Weber & Fields people. A few acts will also be played. The special features will be travesties on current dramatic successes in the local legitimate houses. New York producers will look after them.

The new policy will be inaugurated about the end of September. Prices will be $1.00 and $1.50.

This is in line with the idea promulgated by William Morris during his stormy days. If it proves successful, the Cicero Theatre in New York and the new house Loew will have in Boston (arranged for by William Morris, Inc. and yet to be built) may establish a similar policy of entertainment.

The Chicago experiment is expected to possibly start a new vaudeville era. The installation of the new policy does away with the high grade vaudeville booking problem. Jones, Linn & Schlegel, a conditional agreement with Messrs. Loew and Morris for the American.

WILLIAM MORRIS SAYS:

"This is a question mark.""

LOST $1,500 BROOCH.

Through her attorneys, Guggenheimer, Uнтерmyer & Marshall, Marie Dressier is suing the Pullman Palace Car company and the Northern Pacific railroad for $1,500, the value of a diamond brooch the comedienne claims was stolen from her en route between Spokane and Winnipeg.

Miss Dressier has not yet signifyed her intention of reporting for rehearsals with "Tillie's Nightmare." Lew Fields, having no official knowledge, Miss Dressier won't appear in time to open her season, which has no positive engagement for her successor.

"THE DUCHESS" REHEARSING.

Rehearsals for "The Duchess," by Joseph Herbert and Henry B. Smith, and music by Victor Herbert, in which Fritzi Schell will star this season, are well under way. The première is set some time next month.

FAY IN REVIVAL ROLES.

Unless present plans fall through, Fay Templeton, who has been absent from the stage for four years, will make her "come back" debut in the role of Little Buttercup in "Pinafore," which the Shuberts are announced to resume at the Casino, Sept. 4.

It is understood that Miss Templeton will assign the part of Ruth in "The Pirates of Penzance," which the Shuberts have in line for revival following the Pinafore engagement.

NEW HELLO PARIS.

A new "Hello Paris" is being played at the Folies Bergeres. William Le Baron wrote a fresh book for the piece, which retains the numbers of the first production, last week.

Harry Picer and Minerva Coveydale are still there, but Nita Allen has supplanted Julia Ralph, while James J. Morton is acting in place of Will Archie.

PLAYING WITH BELLEW.

Isabel Irving will be leading lady with Kylee Bellev in the revival of "The Music Box.

BROTHER IN CHARGE.

Chicago, Aug. 23.

Harry Robinson has been placed in charge of the park and fair department of the W. V. M. A., recently abandoned by his brother Ethel. Harry will also look after the clubs and socials booked by the association. Miss Robinson has announced no plans for the future.

HONEYMOON COST A JOB.

Gilbert Douglas and bride are back from their honeymoon aboard. On Gilbert's return he found a bit of bad news awaiting him. He had been engaged by A. R. Woods for a part in the Julian Eltinge "Fascinating Widow" show, but was disappointed to hear that during his absence the management decided to make a change.

Lovel Walsh has been assigned to the role. Just what will be done with Douglas is a matter of conjecture. Douglas' wife was formerly Miss Steele of the Elsie Janis forces.

BABY MINE DOING BIG.

Los Angeles, Aug. 23.

"Baby Mine," the first of the road shows to arrive here from the east, is doing a big business.

WALLER GETS HIGHEST SALARY.

(Special Cable to VARIETY.)

Lew Waller, the English actor, has been engaged by Liebler & Co. at the highest salary ever received by an English actor.

Mr. Waller will take part in "The Garden of Allah," when that piece is produced by Liebler & Co. at the Century theatre, New York.

Sends A. WORM OUT WEST.

A. Toxen Worm, general press representative for the Shubert enterprises, has been sent to Chicago on an indefinite period. It is given out that he is to act as general manager for the Shubert theatres in that city.

H. Whitman Bennett, Worm's former assistant, will be in charge of the press department in New York.

CHICAGO, Aug. 23.

A. Toxen Worm has been appointed general western representative of the Shuberts here, and arrived in Chicago early this week to commence work. Worm has already started his publicity machine in action and promises some surprises for the coming season. The new manager will probably handle all the western press work from his office in the Schiller Building since it has been announced that he is to be the general western representative of the new daily Shubert organ, promised shortly.

Herbert Duce, the Shubert representative up to the close of last season, is at present editor of the "Poster," the official organ of the National Union of Bil-listers.

Lawrence J. Anhalt will not bold down the managerial chair at the Lyric this season, having been shifted to Philadelphia where he will look after the Shubert interests. It has also been announced that W. W. Freeman, last season at the Garrick (Shubert), will not be seen around that house this year.

On his arrival here Mr. Worm issued a statement to the local press announcing the fact that he had been appointed general western representative for the Shuberts, in Chicago and the entire west, with full power to pass on all questions affecting the Shubert interests in the west—the object being to free the already overburdened minds of the Messrs. Shubert of a multiplicity of business affairs; that previous representatives did not keep the Messrs. Shubert informed, directly or indirectly, nor completely. To do this the Messrs. Shubert have selected no less a personage than A. Toxen Worm.

MISS STARR'S LEADING MAN.

Harry C. Browne will be leading man with Frances Starr this season, when she opens in her new play.

"RED ROSE" LEAVING.

Valeska Suratt and "The Red Rose" will close the summer engagement at the Globe theatre Saturday. After a fortnight's layoff, the show will reopen at the Grand Opera House, New York, Sept. 11. In the latter city it will begin a road tour that will last forty-five weeks. The company will play as far west as Chicago. Glenmore Davis will travel in advance of the troupe.

The Shuberts, now out of the cast with an injured right ankle, will rejoin at the Grand. The only change in the company will be that of Beatrice Dume for Carrie Reynolds, the latter remaining in New York.

Joe Welch starts a United tour Oct. 9, at Hammersmith. In a new act, under the direction of Joe Plunk (Casey Agency).

MISS JACK POSTPONED.

Philadelphia, Aug. 23.

The musical comedy "Miss Jack," in which Boothwell Brown, the female impersonator, is featured, was scheduled to open in the Lyric Monday night.

The show was not ready and the opening was postponed until this Saturday.

"Miss Jack" opened last Friday in Long Branch, N. J., and played the following night at Red Bank. It is almost sure to play Chicago before coming to New York.

The show, in Philadelphia this week, has a new press agent in the person of George White, who recently closed with the Shuberts.

Following the initial presentation of the show, it was agreed that the cast for "Miss Jack" should stand strengthening. Accordingly John Sla-vin and others were despatched to Philadelphia early this week, for re-rehearsals. Reports of further difficulties in the organization are denied at this end.

SADIE MARTINOT ABOUT.

Sadie Martinot, just recovered from a prolonged siege of nervous prostration, is once more about, and contemplates a return to the vaudeville stage.

"LOU" AT MILWAUKEE.

Chicago, Aug. 23.

The Harry Askin production, "Louisana Lou" opens at Milwaukee, Aug. 27.

SUPPORTING HILLIARD.

Alphonse Ethier, last season leading man with Mary Manning, has been engaged for the coast tour of "A Fool There Was," in support of Robert Hilliard.

POWERS' NEW SHOW.

The Shuberts have started rehearsals for the new show James T. Powers will star in this season. Harry E. Smith wrote the book. No name has been given to the play, as yet.

PREFERRED VAUDEVILLE SEASON.

Vaudeville for this season is preferred by Adelaide Norwood and Donna, to any of the several offers for productions Miss Norwood declined. Albee, Weber & Evans have routed the singer, who will start on a tour of the United Booking Offices houses Aug. 23, at Atlantic.

BUSINESS PICKING UP.

Chicago, Aug. 23.

A merry legal row is taking place at the People's theatre on the West Side. Mrs. Della Hayden claims to be interested in the lease of the house and has been living on the premises since Saturday. She refuses to leave although served with an injunction ordering her not to remain on the premises.

S. W. Quinlan, the original lessee, alleges the Mrs. Hayden company has failed to live up to its end of the bargain, and since Saturday has taken charge of the box office and receipts. Mrs. Hayden has several friends supplying her with tickets. The daily papers have taken up the story. Business is picking up.
SEASON OF ONE-NIGHTERS
ALL IN STATE OF TEXAS

Shows Being Routed to Remain Within the Texan Boundaries During Eight Months. Three New Railroads Opening Up Make Booking Possible.

For the first time in the history of theatricals, a show may play an entire season in the same state. This is the big news reported by the New York office of the Albert Weiss Co., which handles many of the big vaudeville shows. The local office is in charge of Joe Blake. According to Mr. Weiss, the shows have been booked to remain in one state so that the companies will be able to save money on travel expenses and will have a chance to appeal to the local audience. The plan is to use the new railroads that have been established in the state of Texas.

AUGUST 23

BILL POSTERS STRIKE.

Boston, Aug. 23.

Donnelly's bills have been underground for three weeks, and the strike has been on for the past week. It has held up the billing and paper of Loew's Orpheum and Columbia, also the material for the Tornemont theatre.

An awful howl was made by the managers of the Loew houses, but to no effect. The Columbia, the new Loew house, opening Monday, was severely handicapped by the strike. It was intended to flood the town with the announcement for the show. But it was necessary to make a house to house canvass with small cards, with a notice of the opening. This, and the newspaper advertisements were all that the management of the theatre had to rely on.

The sixteen members of the Boston Bill Posters and Billers Union, who are out on strike from the Donnelly Company, voted to continue the strike at the last meeting. They will hold out until the demand for an increase in salary is met. A strike fund of $7 a week for the married men and $5 for the singles is being collected. It is reported that a compromise was offered the strikers consisting of one-half the amount demanded, but this was refused. Now the compromise offer is withdrawn. It looks like a fight to the finish. An advertisement is out for strikebreakers.

JIM LEDERER IN TOWN.

James L. Lederer arrived in New York Wednesday morning via the limited express, carrying in his belt a bundle of money. "Jim" has sold out his interest in the several popular priced vaudeville houses with which he was connected and has some new ideas for the exploitation of pictures and vaudeville in New York. If the field does not appear especially lucrative in the metropolis "Jim" will journey on to London and survey matters there.

James L. is the pioneer of two shows a night (vaudeville) in Chicago, having inaugurated it about five years ago. Since then over two hundred houses have been built in the Windy City and the business is now so thoroughly divided that there is no longer opportunity for profit.

Chicago, Mr. Lederer says, is still suffering as a result of the strikes of the past winter and all told he thinks he got out from under at about the right time.

Lewis Waller, the famous London actor, has been engaged by Lieber & Co., to create the part of Boris Androvsky in "The Garden of Allah," to be produced at the Century theatre.

Woods Sells "The Pet."

Eddie Foy will star in "The Pet of the Petticoats"—but not under the management of A. H. Woods. Charles B. Dillingham has taken over Foy, the play, cast, printing and production, and brings the entire layout to the Globe theatre, Labor Day.

The one deflection from the cast as originally planned is Harry Fox, who now assumes the same attitude toward Foy, as Foy arrogated toward him. His five years' contract with Woods is continued as before and he will be given the leading male-comedy role in "Modest Susanne," which opens Oct. 29 in Philadelphia. For the title role in this piece, Woods is negotiating with a well known singer. If the deal is consummated it will be somewhat in the nature of a surprise.

Fox left for West End, N. J., on Wednesday, to spend the remainder of the current week as the guest of Otis Harlan. He and the Millership Sisters are booked to headline the show at Morrison's, Rockaway, next week. The act will play a few weeks of vaudeville until called for rehearsal for the new show in which they appear.

Chicago, Aug. 23.

"The Pet of the Petticoats" was to have opened at the Olympic, Chicago, Sept. 1, following the closing of "Get Rich Quick Wallingford, Sept. 2, after the 357th consecutive performance of the Cohen & Harris piece in this house. It is said that the management of the Olympic objected to the show coming in without its advertised star, Foy, and that led to the sale by Woods to Dillingham.

"Uncle Sam," with Thos. A. Wise and Jack Barrymore, will be the Chicago "Wallingford's" successor.

"LUNA" IN BRUSSELS.

Brussels, Aug. 16.

A six years' lease of a plot of ground near the Place Saintelette, has been secured by G. Marquette, former director of the Kursaal, Ostend. He intends erecting a "Luna Park," which will contain a large concert hall.

Leo Masse will sail Aug. 29, on the America for New York.

ZIEGFELD IS WORRIED.

Reports have reached F. Ziegfeld, Jr., that some of the scenes from his "Follies of 19" are contemplated in forthcoming vaudeville productions.

Mr. Ziegfeld has given Pat Casey warning not to book any acts containing anything from "The Follies," and informed Mr. Casey that any manager would be held responsible for harboring an infringement.

The scene Mr. Ziegfeld believes will be presented in a vaudeville program is said to be "Everywife," now an incident of "The Follies" number. Hobart wrote the book of "The Follies," including the morality playlet. This is incorporated into the performance.

Joel Hart, who has a contract with Mr. Hobart, to produce all of the latter's sketches in vaudeville, is reported to have "Everywife," perhaps under another title, in readiness to play at the Orpheum, Brooklyn, next week.

"Everywife" is copyrighted, as a portion of "The Follies" book. Ziegfeld is said to contemplate injunction proceedings to prevent the vaudeville presentation develop "Everywife," as given on the Roof.

"Everywife" was first produced at a Lamb's Gymbal, and afterwards made a part of "Waldes" show. Mr. Hart believes that under his contract with Mr. Hobart, he has the rights to the sketch and is securing those secured by Ziegfeld. There is said to be a prospect of a settlement between the two managers.

BALLET MASTER DEPARTS.

Mons. Curti, the European ballet master, imported here by special contract to stage the dances at the Follies Before, and his American employers, Lasky & Harris, have come to the parting of the ways. Curti, with his wife and baggage, and ten weeks' salary, sailed suddenly for Europe last week.

The ballet instructor arrived here under two years' contract, beginning his work prior to the opening of the Follies. His wife worked in the show. One day Curti is reported to have asked one of the English girls in the chorus to don her practice armor and go through a routine to show the other dancers. The girl declined telling Curti to use his wife instead. This is said to have given a start, and with other things on the side, is believed to have caused Lasky & Harris to part with Curti's services.

No sooner had Curti left the portals of the Follies than another American manager made overtures to him and the former said, just before sailing, that he was coming back to resume his dancing instructions under a different banner.

Lasky and Harris, hearing that there was danger of losing Emilie Lea, the English-looking, high kicking, dancing miss, contracted for her until next June. Miss Lea will go on the road with the show in November.

Gene Pollard is recovering from an operation for appendicitis at the Jefferson Hospital, Philadelphia, and joins "The Whirl of Mirih" as soon as she is well enough to go to work.
VARIETY

Published Weekly by VARIETY PUBLISHING CO.

Times Square

New York City

SIME SILVERMAN

President

CHARLES B. HADDEN

Secretary-Treasurer

Subscription rates:

Annual

$4.00

Foreign

$5.00

Six weeks

$1.00

Entered as second-class matter at New York.

Vol. XXXIII. August 20 No. 12

CHARLES GRAPWIN and Co. will open on the Orpheum Circuit Nov. 5.

JOSEPHINE DAVIS is in New York. She cancelled Western dates owing to illness.

Geo. Wilson, formerly a Boston stock player, has another sketch he is going to try out for vaudeville.

"The Sharpshooters," Lillian Graham and Ethel Conrad, are not working this week.

Maurice Goodman, attorney for the United Booking Offices, is away on a vacation that will end Sept. 2.

"Attorney for the People!" is a new Harrison Armstrong sketch, now "showing" around New York.

Frank Sheridan, in a new sketch with four people, has been annexed by the James Devlin agency.

The Knickerbocker theatre signboard now reads: "Charles Frohman, Klaw & Erlanger, proprietors."

Annabell Whitford will resume her tour with Lederer & Prasse's "Madame Sherry."

Dave Burke will be the stage manager of Percy Williams new Bushwick theatre next season.

JOHN E. CAIN and a company of ten, will "break in" next week with "Fun in a Flyer." Henry Brunelle has booked the act for Forchether.

EMILY M. EILES, a principal with the "Parisian Widow" last season, has engaged to go with A. H. Woods' "Gypsy Love."

"Betty The Kid," which is backed by a well known New York manager, opens Sept. 4, at Reading, Pa., and a company is now being engaged.

The Liebler regime of the Century theatre is to be inaugurated in September with a revival of "The Blue Bird."

The Six Bracks, foreign acrobats, open on the Orpheum Circuit next month. Some of the act were formerly the 8 Allison's.

William H. Halbett (formerly with Neil O'Brien) and Mabel GeBeau, are having a sketch written for them by Haves & Donnelly.

Robert A. Bennett has been secured for Herbert Kelcey's former role in "The Thief." Spits & Nathanson are sending it out on the road.

Williams and Van Alstyne, the songwriters, have commissioned M. S. Benthem to secure a few weeks in vaudeville for them.

Harry Perms, the fighter, has joined Harry Sullivan's vaudeville sketch company, presenting "The Favorite." He has left New York for the west.

The article in VARIETY last week mentioning that the Orpheum, Fargo, would play Orpheum acts the last three days of the week, should have read Ogden.

The Shuberts have signed the two Munich Dancers, now in Germany, for an engagement in this country, to start in November. The dancers are men.

The date of John Drew's opening at the Empire will be Sept. 4, his show being "The Single Man," by Hubert Henry Davies, author of "Cousin Kate," and "The Mullusc."

Gertrude Dean Forbes has written a sketch, which will be produced by the Loew Circuit Production Department. Roland West is the Loew producer.

MARIE PAVEY, playing in stock this summer, has been engaged for the leading feminine role in "The Story of the Rose," in which George Beban will star.

FRANK R. TATE, the St. Louis theatrical manager, has been in New York this week, looking over the Cohan Theatre Building, which is the property of Mr. Tate.

CHARLES E. BRAY, general manager of the Western Managers' Vaudeville Association, Chicago, came to New York Tuesday, returning to Chicago Wednesday.

Little Bert Burton's work as Bobby in "Alias Jimmy Valentine" for Poll's stock, Wilkesbarre, resulted in the lad being held over to play Little Lord Fauntleroy.

C. R. Wilson, the assistant manager of the Lyceum theatre, Pittsburg, has been appointed by Stair & Havin to manage the house, succeeding the late Richard M. Guelick.

JAMES F. KELLY, of Kelly and Kent, and Joe Barrett, formerly of Gallager and Barrett, will soon have a vaudeville act ready for them to be seen in around New York.

"Driftwood" received its premiere last night (Aug. 24) at the Lyceum, Paterson, N. J. The Leffler-Branton firm took a party of New Yorkers over to see the new production.

Sam Tauber, who has done a little of everything, is now going to try vaudeville, as the producer of an "Aerial Honeymoon," containing four people. It worked the first half of this week at Mt. Vernon.

The Family, Williamsburg, Pa., has been secured by the Prudential Vaudeville Exchange. It will run as a two-day house opening Sept. 4. Seven acts and pictures the program, admission 10-20-30.

Jim Callahan, of Callahan and St. George, is spending a few weeks in Hot Springs taking the baths. Jennie St. George is in New York getting a new act in her harp (musical)

C. H. Miles, of the Miles theatre, Detroit, last week laced the Temple, Grand Rapids, to his possessions. The temple will play three vaudeville shows daily under the Miles management.

The Colonial, Lawrence, Mass., and the Orpheum, Richmond, Va., supposed to open Sept. 4, have postponed the event indefinitely. Acts booked have been notified through their representatives.

ARCHIE COLBY, erstwhile actor, refused a tangible and ordinarily attractive offer to return to the stage, preferring the more uncertain opportunity offered to make a name for himself as a sketch writer. Colby doesn't eat much anyway.

Homer R. Mason and Marguerite Keeler finished their season in Denver, Aug. 27, after fifty-three weeks on the road. They take train for Detroit and motor from there to New York, making a fortnight's stop at Glen A. Farm, New Hartford, N. Y. and New London.

THOUGH fire destroyed the theatre at Forest Lake Park on the outskirts of Palmer, Mass., Aug. 11, the house has been sufficiently rebuilt to permit a resumption of attractions there, the Empire City Minstrels giving the show last week.

The Primrose Four, with their "Thousand Pounds of Harmony," are not booked to play the Dunlop Cafe in Atlantic City, but opened for a tour of the Orpheum Circuit, at Spokane, Aug. 13. The act is booked over the big circuits until next June.

HARRY Atwood, the aviating fellow, now at the head of his class, is reported as once having been a member of a bicycle club that was called the St. Ongen Brothers. Fred St. Ongen, owner of the turn, is still in vaudeville.

White's Savoy theatre, Taft, Cal., a new house, will open with Max Dill and Co. In "The Rich Mr. Hoggenheimer," Oct. 2. The seating capacity of the new theatre is 500. It is booked through Curt's northwestern theatrical association. Taft is in the oil fields region.

Little Garry Owen is recovering from a painful and what threatened to be a serious accident. Four weeks ago he went to Albany to open at Electric Park. One morning, while seated on a dock, a boat attempting a landing crushed both his legs. He is up and around now, hobbling about the house.

Myrtle Tannhill, daughter of Frank Tannhill, Jr., has been engaged by Liebler & Co. for one of the companies for the coming season. Miss Tannhill has been playing in the "Get-Rich-Wallingford" Chicago company for the past year.

All the properties and scenery for "La Danse de la Clachine," which Gaby Deslys will appear in at the Winter Garden, are solely owned by the French girl. Mlle. Deslys is a blonde. Vera Maxwell, of "The Folies of 1911" bears a striking resemblance to her.

Rose Stahl, in "Maggie Pepper," will have a capacity opening house Aug. 31 at the Harris. The entire show was sold out on mail orders, before the box office opened. The mail applications also cleared the racks for the first three Saturday nights.

An English cob, with a bob tail, passed the Putnam Building, Wednesday. The horse was hitched to an express wagon. When in front of the building, the cob commenced to snort about. Several actors standing near the curb watched its high flown antics. One remarked: "Gee, I'll bet that horse played the big time once!"

HAROLD POWELL, in a printed circular sent out by him, says: "I am the sole owner, manager, originator and producer of the best popular-priced show in the world, the Halton Powell Company. You'll slip me a handful of a new show!" Aug. 21 Mr. Powell's show played the Opera House at Kenton, Ohio.

BURNS O'SULLIVAN, who has been with Frederick Thompson and the old Thompson & Dundy firm for five years, was engaged Monday to go ahead of the Koh show. "The Girl in The Train," John Curran. Business manager of the company took to the road this week to arrange for the opening of the show next week.
WALTER HELD OUT ON ARTHUR.

Asbury Park, N. J., Aug. 23.

Saturday night came and went, but Arthur in the Garden pool had a share of the coin taken in at the Criterion for the week then ending. It was because Walter Rosenberg, who sub-leased the house to Mr. Klein for the summer, issued orders that no money be let loose.

There were furious times, it is told of, around the theatre, but Mr. Klein is still minus the $500 or $600 that should have returned from the election last week.

Arthur is playing another bill at the Criterion this week, patiently waiting for Saturday to arrive. The youthful vaudeville Herr Director hopes by that time Walter will have listened to reason, disregarding a statement and cash to balance.

Mr. Rosenberg has made public his intention to give Mr. Klein a statement, when the season is over, but declines to be minute in his description of what the accounting will contain.

This has been a worse season for Mr. Klein and his vaudeville season. It started out auspiciously, whatever that is, but soon commenced to look like rain, and has kept up a cloudy appearance ever since.

Mr. Rosenberg isn't standing so very well in the bargain just yet, at least. He expressed his opinion of the town's executives so freely a few of them have gone on the warpath.

FEW ACTS IN HCP.

While there will be no circus olio to the new show at the New York Hippodrome, opening Sept. 2, there will be a few variety acts worked into the act of the show. These have been booked directly by John B. Pfitzpatrick, manager of the Hippodrome.

The new show for the Hippodrome has been named "Around the World." A party of travelers who the square will appear in seventeen scenes. The tank will be put in use for water effects. 200 animals are present to be part of the performance.

FORMING TWO-ACT.

Chicago, Aug. 23.

Major James J. Doyle, commonly known as the Exile, has doubled up with Jack Matthews, and the pair will offer a trayessa on "Virginians." The new team expects to open in Chicago in a few weeks. Matthews worked last with Joe Barrett presenting a party of travelers. Doyle has up to date been appearing in vaudeville alone, offering a monolog.

BET LEVY IN THE MAGAZINES.

Chicago, Aug. 23.

The great cartoonist, has the full-page cartoon in Life of Aug. 17. The New York Herald next Sunday, Aug. 27, will have a full color page written and illustrated by Mr. Levy, and has come out with a humorous page.

The subject of his first Herald page is "The Submerged Scholars of the East Side" and it is illustrated with several striking drawings of venerable scholars studying the Talmud.

The title of Mr. Levy's cartoon in Life is "Noths," a timely and much discussed aviation theme.

FIFTH AVE. STOPS "TRY OUTS."

Last Sunday closed the "try out" season at the Fifth Avenue theatre. Some of the Sunday Vaudeville programs there have been overlaid with new acts. Most were not even "acts." The house management, to save the Sunday night business for the house, decided to stop the amateur sketch writers, although the amateur sketch writers were not wholly at fault. The percentage of hits was too low.

"Try outs" at the Fifth Avenue have been a Sunday night occurrence for a long time. During last season they became a feature Sunday afternoon, when the gallery boys made "amateur night" out of the performance. To prevent a repetition of the disturbances, as the early crop of new ones indicated would happen, Bob Irwin, the manager, called it all off after watching the "new acts" there last Sunday.

Hereafter new turns will probably be spread over the city in the smaller vaudeville houses, or those theatres playing bills for that one night of the week that is so pleasing to the public.

It has been unusual for Fifth Avenue "try outs," though rank failures, to insist before the booking men that they had been "a hit" because sufficient of their friends were present to make a noise.

SUNDAYS AT MURRAY HILL.

The Murray Hill theatre, a weekly stand for the Eastern Burlesque Wheel shows, will play Sunday vaudeville concerts, commencing Sept. 3, under the management of Felber & Shea.

The Murray Hill gives that firm three New York houses on the Sabbath. The other two are Grand Opera House and Columbia.

MART FULLER AN AGENT.

Chicago, Aug. 23.

Mart Fuller, brother of George Fuller (Golden), who has applied for an agency license, expects to begin operations next week, buying the office and business of Tom Brantford, who retires to stick to vaudeville work.

CLARICE VANCE.

Clarice Vance, whose fame as a truly great American star, extends to the Coast and whose picture adorns the cover of this week's Variety, bears many distinctive charms, none so emphasized as that of modesty, in her professional career. Despite the remarkable prominence of Miss Vance as a vaudeville celebrity she chooses simply to be known as "The Southern Singer," and, despite her artistic triumphs, is a "good fellow, low and well met" in all her social environments.

Miss Vance has been before the public in varying engagements for many years. She has appeared in every leading theatre of the country, and has been in vaudeville in America, popularizing songs by the dozens of scores.

Her latest effort in this field is the quint syncopated number known as "The Ocean Roll," which, utilizing the inimitable method in which Miss Vance interprets it, has now become the midnight and autumn allurement in popular Senegambian ditties.

SITE FOR FIGHT PLACE.

A proposition has been made to the William R. Hearst representative for a lease of the site of the Durand Riding Academy, at Columbus Circle.

Walter Rosenberg made the offer. He wants to erect a one-story building to cover the 36,000 square feet. It will give boxing exhibitions and other sporting contests. It is a triangular plot.

Mr. Hearst has not concluded whether he will use the land for the up-hill home of his newspapers. If Rosenberg secures a tenancy of the ground, there will be a cancellation clause, which may provide for the owner of the property to stand a portion of the cost of the building erected.

Under the new Boxing Law of New York, passed by the last Legislature, places may be licensed to conduct limited rounds fights. James E. Sullivan, president of the Amateur Athletic Union, is the newly appointed Boxing Commissioner. It is expected that with legal permission given promoters, only bouts between well known fighters will take place under winter. These will require a large hall to accommodate the crowds, for New Yorkers have the fighting fever once more.

TWICE DAILY AT WASH.

Washington, Aug. 23.

The new house being erected by Manager McKeown, will have a seating capacity of 1,400. When opened it will be booked by the Low-Morris agency, playing shows costing $1,500 weekly. It is promised for opening early in the fall.

This will be the only two-a-day house to receive its bookings through the Low-Morris office, with the exception of the Savoy, Fall River.

HAS THE ORIGINATORS.

Al Jolson brought with him from San Francisco two colored dancers (male and female) who are, he claims, the originators (?) of the "Grizzly" and "Frisco Glide" dances. They open with him at the Winter Garden, and Al promises they will be a revelation to the metropolis.

VERA FINLAY.

Kneaded by Low Fields for one of the musical roles in his new production, "The Never Home."
14 VAUDEVILLE THEATRES PLACED IN LIQUIDATION

Frank Macnaghton's English Circuit May Be Sold by the Liquidator. Strike Abroad Precipitates a Clash Between Managers and V. A. F.

(Special Cable to Variety.)
London, Aug. 23.

The Macnaghton Vaudeville Circuit, consisting of fourteen Variety halls, has gone into liquidation. The Liquidator may place the theatres for sale.

Negotiations pending between Frank Macnaghton and the Variety Theatres Control Corporation which Macnaghton was to have been taken in, collapsed, leaving the proprietor no alternative, with the labor difficulties also confronting him.

That day the vaudeville managers met and proposed that the artists accept reduced salaries, pending the settlement of the strikes. Unless this was agreed to, the managers said the halls would close. Along with wages, would be enforced, and acts laid off, the halls closing until the strike should be settled. The Variety Artists Federation refused the proposition, and threatened that managers and producers of shows should have their halls closed.

The real cause of the managers' manifesto, however, was the losses brought about by the great heat over here.

The settlement of the railroad strike, Saturday, averted what may have been a serious clash.

Many artists laid large sums for transportation into the provinces while the strike was on. Sunday autos were receiving $100 for a 150-mile run to some provincial town. The Mora Enterprises provided autos for its acts.

The Macnaghton Circuit is about to England what the Poli Circuit is in America, in its relative position among the variety managements. Several of the acts playing the time are: Will H. Fox, George All: My Fancy, George Gillette, Gregory Treatman, Chas. Mason, LeRoy Mason, Maurice San- tol, Three Richarmlns, Wiston Heriot & Co., Bert Cooe and Co.


Macnaghton houses not playing acts, but pictures or combinations are at Stoke, Chesterfield, Hothamton, Not- tingham, Attercliffe, London, Palace, Bow, Sadler's Wells and Forrester.

The Surrey is the best known "try out" hall in London.

(Special Cable to Variety.)
London, Aug. 23.

Harry Lauder established a new record for poor receipts at Liverpool when he played to ten pounds nightly, due to the strike riots prevailing here.

Lauder is learning to play the fiddle, and announces his intention of producing dramatic sketches.

CORBETT AND LAUDER.
James J. Corbett will open his vaudeville engagements on the United Booking Office time commencing Sept. 18, at the Montreal, booked by William Lykens.

William Morris has been negotiating with "Pompadour Jim" for the Harry Lauder show.

YOUNG KOHL AS PRODUCER.
Chicago, Aug. 23.

Chas. Kohl, Jr., secretary and treasurer of the Kohl & Castle Amusement Co., is preparing to enter the producing field, and railroad, the vaudeville field. In a few weeks he will become a member of the Beehler Brothers office.

The death of C. E. Kohl, Sr., Charlie Kohl has become quite active in vaudeville, holding down his father's desk in a way that has caused considerable favorable comment. Now that young Kohl has become acquainted with the actual demand for the need of novelties especially on a large scale, he has decided to get busy and enter the other end. The Beehler is a long time secretary for C. E. Kohl. This friendly feeling is probably responsible for Kohl Jr.'s latest move. The Beehlers will continue in their present office, but it is possible the name of their firm will be changed.

CLOSED "MAD WATZIES." The Marquards, in their vaudeville act, "Waiting Mad," opened at the Folies Bergere, New York, when that theatre reopened for its fall and winter season.

After the act played two weeks, it was cancelled by the management. In all probability there will be a lawsuit as a result of the closing. The couple had a few more weeks to play. They are Europeans.

MOUNTFORD RETURNING.
According to report, Harry Mountford, leader of the White Rat's, is returning to this side on the New York ship due here tomorrow (Saturday).

For some reason the White Rat's have made a secret of Mr. Mountford's return. It was planned to have him quietly enter, without the flare connected with his leaving some week ago, when a notice posted on the bulletin board in the White Rat's head quarters for a week before Mountford sailed, called for all members in the city on that day to be at the dock for a big send off. Twenty-three were there.

Julia Marlowe and E. H. Sothern were married, abroad, last week.

SHOW WORLD GOES UNDER.
Chicago, Aug. 23.

The Show World, Chicago's only theatrical paper, after a desperate struggle covering a period of four years, shuttered a little and stopped for the final count last week, not having appeared on the stands up to date. At the time of its suspension, R. M. White was acting editor, with Warren K. Patrick, its founder, playing the role of general manager.

A little over four years ago Patrick started the Show World. While the sheet never had a definite policy to work under, it went along nicely until the rough season commenced, and Patrick had to think most for it to be continued. At the time it was said that J. J. Murdock was the financial backer, but Murdock denied all such reports. Nevertheless Murdock's former picture company carried an exceptional amount of advertising with the paper, and this alone was a considerable help.

When Murdock deserted the motion picture business, Patrick had to think for another one life. H. H. Tammen, the newspaper publisher and circus owner of Denver, became interested. This necessitated another change of policy, and this came at a large price. The Show World started as a ten cent sheet. A short time ago it dropped to a nickel.

Without proper management the show world, as a press agent, willing to send in worthless copy boosting clients, who, in turn, paid the press agents. One printed weekly opinions on current events, laugh able to everyone, but the writer. This alleged press agent, while at various times that the sheet was in a deplorable state, continued putting his stuff over on it. Now that his job prop has gone under, his cheerfulness has turned to gloom.

It was rumored recently that the Show World had some understanding with either Harry Mountford or the White Rat's act as the Western agent of the order. While the matter was well talked about, nothing definite could be learned.

The Show World is said to have cost its backers in the neighborhood of $7,500.

"WHITE SLAVE" SKETCH.
Estavio Lloyd Logan, a well-known magician, and his wife of Hugh Logan of the New York World, is dramatizing a series of her "white slave" stories, in collaboration with Rupert Hughes.

The first act will be a vaudeville sketch which, if successful, will be elaborated into a three-act play.

HUMORIST HAS SKETCH.
Chicago, Aug. 23.

Gene Morgan, the Chicago Tribune's humorist and writer of character stories, has completed his first comedy farce, "The Black Handers," and will produce it shortly in this city. The latter White Rat's has been commissioned to launch the piece. Those who have read the script pronounced it a good job.

Beatle and Babs, the English girls, booked over here for seven weeks by Clifford Fisher, will open at the Colonial, New York, Feb. 26.

CONTROL HAS NOT PASSED.
(Continued from Page 3.)

The chase of the court of the Kohl & Castle corporation by Mrs. Albee stated to a Variety representative that there was no word of truth in it, and that, in fact, Mr. Murdock was ill, and knew nothing of the transaction. He also said that such stories tended to raise an impression that an attempt was being made to create a breach between Mr. Beck and himself, which he (Mr. Albee) did not desire.

The story of a possible Keith entry into Chicago through the Majestic in that city brought about much comment among managers and agents, who are closely following the trend of vaudeville events.

DARK DAYS IN JANUARY.
(Continued to Variety.)
Paris, Aug. 23.

There will be dark days in Paris during January, 1912. At the Olympia will appear a plantation number that will australians and American folk. At the Alcazar, a revue will be put on to be called "Nigger Piece de New York."

It is reported continental agents are being kept busy scouring the European cities for colored performers.

SPLIT BEFORE OPENING.
Lewis and Ryan have split once more—this time before the opening. Tom Lewis has signed again with Cohen & Harris, and Sam J. Ryan will do a sketch with his wife (Maud Huth), entitled "Interviewing the Senator." This will mark the return to the stage of Miss Huth, who has been absent for a number of years.

The act asked $800 for vaudeville.

Managers were backward at that figure.

ASIATIC PRODUCTION.
"A Romance of Asia," a light operetta, employing ten performers and a musical director, music by W. S. Val- fane, is being produced for vaude- ville by F. R. Bellamy and C. W. Bos- tock.

Special scenery is to be carried and the condensed opera is to be staged by Jack Mason.

JULES RUBY'S FUNNY FACE.
Jules Ruby thinks he can land Neil finkeley for vaudeville. He is out to corner the comic relief market, so far as vaudeville is concerned, and already has Winsor McCoy and Bud Fisher under his managerial wing— or feet.

Jules says he (Ruby) has such a funny face the cartoonists like him.

TWO-DAY IN PATerson.
Pawson, N. J., Aug. 23.

When the Empire, Paterson, Empire reopening for this season, it will play two vaudeville shows daily, booked by Feiber & Shea of New York. The only opposition is the Majestic, booked through the Family Department of the United Booking Office.

The Empire is the single house handled by Feiber & Shea, holding to the twice-daily policy.

Ruth St. Denis and her dancers will play the Majestic at Chicago and Mil- waukee during September.
VARIETY

LIVELY S-C OFFICE.

Paul Brod. Los Angeles Aug. 23.
Activity is becoming manifestly apparent in vaudeville circles here. Nowhere is this more noticeable than in the local Sullivan-Conslidine offices, where the sale of booking facilities has been increasing rapidly. Several offices have been opened recently, and several others are in the planning stages. These developments are being watched with interest by the management of the theater building, and will assume the management of the playhouse at the end of the current month. The theater will open with "The Rose of the Rancho."

APPLY FOR RECEIVER.

Denver Aug. 23.
A petition has been filed in Littleton, Arapahoe county, asking for the appointment of a receiver for The Tuleh. The petitioners claim that W. R. Gilpatrick, president and manager of the park, F. A. Maynard, secretary, J. D. Putnam, director, and Jacob C. Jones, owner of the property, are unable to squint out the smaller stockholders. This is due to a notice served by Gilpatrick to the stockholders that he intends to protect himself, as Jones intends to foreclose a mortgage. (Column 31)

The company leased thirty-five acres of ground from Jones upon which to construct the park. The lease was for five years. The company had an option to purchase the ground for $25,000 at the conclusion of the rental period.

FAVORS JEBREW ACTS.

Editor Vaudevue:
In this week's Vaudevue, I notice the west is frowning upon acts portraying the Hebrew character, and that the Orthodoxy and the Jews areobjected to. I have heard this kind of talk before, but though it had died out.
The writer is interested in a vaudeville theatre. I find the Hebrew comedians are appreciated more than any other type, especially by the Jewish element, and I do not believe the public wishes to bar the funniest character on the stage.

If an audience does not care for an act, it becomes apparent. I have never seen an audience in New York (where there are ten Hebrews to every one found in a western city), fail to show its appreciation of a Hebrew comedian. Some old fossil who never goes to the theatre writes a letter objecting to the Hebrew, and some one is foolish enough to pay attention.

There are the last Anniversary Number of Vaudevue, about Hebrews ("The Jew on the Stage") is the best thing you ever published, and it is a great pleasure to see it republished with this letter.

I wish to take occasion to commend Vaudevue on its stand in this matter, and also on its attitude toward "copy acts."

Yours truly,
Joseph R. Ginder.

THREE IN ON COMMISSION.

Paris, Aug. 15.
Three agents are working the ten per cent. commission paid by Adelaida on her Folies Marigay engagement. Marianni is taking 4% for delivering Adelaida's signature. Ercole gets 2% for having closed the negotiations, and Charles Bornhaupt is declared in for the other 2% through having recommended the turn.

SOFT FOR ELLIOTT.

Montreal, Aug. 23.
Elliott Foreman kept up his duties as governor to the Eight Palace Girls, and accompanied them here. The act opened Monday at the Orpheum. It will play a few weeks in the east. The girls are to travel with the Orpheum Road Show.

KATZES LEAVES LYNN.

Lynn, Mass., Aug. 23.
Harry Katzes has leased the Auditorium to Lindsay Morrison and Mitchell Mark, who will establish a stock company. By the deal Katzes will net about $3,000 annually. He will leave Lynn.

B. F. Keith will run vaudeville at the Lynn theatre, a much larger house, doing something underneath the name of the Lynn Amusement Co.

Katzes put out on the road a revival of "The Gingerbread Man," and some of the old shows controlled by W. H. Watt, organizing to meet the requirements of the three days and one-week end.

Richard Thornton, playing leads with the U. S. Abell Brinker Co., in Newark, leaves this week to resume his engagement with Mrs. Leila Carter.

IRENE HAS NO BROTHER.

In publishing her relatives are limned with the blazing name, "now at Irene Franklin's summer home "Greenheath, Chester Hill Park, M. Vernon, N. Y. Miss Franklin lets loose the inner troubles of a hard working family in 1909, with a novel, bowing story, caused by the many attempted "touchers" and "dates" that all theatrical successful beauties are subjected to, more or less.

Still Miss Franklin lives at "Greenheath," Chester Hill Park, M. Vernon, and that must be some recompense. The "Green" is to perpetuate the name from ever fading of Burt Green, the great single handed comedian, who was the first choice of Miss Franklin, who is first choice in the betting through thinking of the title.

What Miss Franklin said was: "I must first say that within the last four years I have had many relatives thrust upon me. Up to the time of my obtaining a steady route these dear ones had been conspicuous by their absence. In fact, while playing the Maurice Boom Circuit, of the very necessary sum of $25.00 per week, I was the alone in the world—my only friends being a pair of lusty lungs that could be heard in most outdoor places of amusement. But in the last four years my family has grown amazingly. I have put up with Aunt Jill of Omaha, who begs me to come home and have my lard suit pasted down. I have not complained when Uncle Chester called me an unnatural child and stated that he alone knew that I had left town with that Uncle Tom's Cabin Co. so many years ago. I have put up with my four sisters of St. Louis, whose father is a well known fellow about town and keeps a livable stable.

But believe me the limit of human endurance has been reached with Brother Abe."

"Abes loves me. From all I can hear Abe is for little sister, morning, noon and night. He seems to be one of those jolly chaps who makes friends everywhere and always puts in a good word for little Icee, God bless her! From the num and I haven't a notion he has about him from all parts of the country, Abe must be an abscinding bank cashier or a lightning rod insulator. Much as it pains me the time has come to eat him out of this world, but I believe the world will be a big place because of the time I had with him. He was not for the girls—there, you see, it has slipped out! Every family has its dark secret, and the Amours of Abe is ours."

"So, through Vaudevue I wish to inform the public that I want to see a Nobody to the O. B. Girl of St. Louis, The Landlady of Detroit, the young lady of New York, who wants to know where to send the things he left in her flat, and the chambermaid of the widow he married (Oh, Abe!) that I have no brother, never did have one and after these glimpses Abe's career, don't want one."

"The only relatives I have are living in Mt. Vernon—one of 'em, count 'em—and I feel tussled up or sprung so this word the twins may not be left on my front porch."

DISCLAM KNOWLEDGE.

Los Angeles, Aug. 22.
The Sullivan-Conslidine representatives here disclaim all knowledge of the reported strike at Fresno, where the management of the "Sullivan-Conslidine theatre" cast Col. Sording, so called, forked over $25.00 to Agnes Burr upon the threat of Thomas C. Sward that unless the money was paid, Mr. Salling's show would "walk out."

Seward was reported in the Times, which first printed the story in its usual characteristic manner of handling labor troubles, as having been arrested and temporarily paralysing the manager, who alleged extortion. The outcome of the matter is not known in this city.

The Times story said Miss Burr appeared at the "Sullivan-Conslidine theatre in Fresno some time ago. After the first show she was canceled, through her act not satisfying the management. A few weeks later the Actors' Union is reported to have taken the matter up, securing a settlement through Seward, vice-president of the state Federation of Labor.
MAJOR DOYLE TELLS HOW MOUNTFORD GETS IT OVER

"Worshipping Is the Cause"

By the Exile, MAJOR DOYLE

Chicago, Aug. 12.

Is it possible that the members of the board of directors of the White Rats Actors' Union do not know conditions as they exist to-day. Of course the few that do attend the board meetings have always been easy for this overpaid "schoolboy." I always knew they were easy, and those who were not easy, left the board rather than keep fighting with their brother members on it. There are the others who refused to attend the meetings for the same reason.

It is impossible to convince those few stubborn bone-headed worshippers that the present condition of the order is unhealthy and the order itself in mighty bad shape, and has been so for nearly two years. Little do they know that as the W. R. A. U. is an incorporated body any member dissatisfied can insist on looking over the books. If finding anything wrong he can have a receiver appointed.

One board member stated at the Chicago meeting that we had $200,000 in all. In New York at a meeting a few weeks afterward it was stated by the secretary-treasurer that we only had $140,000 in all. Where is that other $60,000? The Board of Directors and their "vacation" could not have been that expensive. Some one said he was to have only a month's vacation. He must have voted himself an extension. Go to it, Tricky, and rub it in. Make them like it while you have those worshippers and "yes men" on the run.

I suppose Tricky will alip over his automobile bills, his banquet bills and make that clique of bone-headed worshippers and the hawkers like it. Let's all have a good laugh. How they must be laughing in England at the White Rat Actors' Union. What a joke we must be to them.

Four years ago we were somebody, respected, and "vacation" could body wanted to join the organization, only wondering whether they could get in. We had our big entertainment every year, bringing us in a few thousand dollars, but it was the same old song. We only got $500,000 in all. In New York, with this overpaid group could not let that pass without putting a few lines at the top intending to put all the beautiful and sensible things Golden had said.

If you Tricky ever wise enough to have an investigating committee appointed, among other things look into what Tricky did to Golden's book, "My Life at Vaudeville." I don't think that would be a bad little story. Why was that book sold at a canter? And speaking about Golden, do you think that Tricky's eulogy of him expressed the personality of the man? As far as I can see, Tricky will never tell anyone what he thinks of Golden. Why he thinks, it is, because he saw in Golden the idol of the actor, and there could be no other echo of the White Rat while the I am was on the job. So he stuck Golden in the back while swarming the saloon outwardly. Golden needs no defender, but I am just letting this escape from me while it is handy, for I am coming in contact with the White Rats while the I Am was on the job. If I was not hurt, Golden's eulogy of him expressed the personality of the man. Tricky Mountford's main object toward Golden has been an attempt to obliterate his memory. The poor nut! He hasn't a chance to obliterate anything excepting himself, and is not very much as though Tricky has nearly accomplished that.

Now, how do you like Tricky? That's the man you are following. That's the man you are paying. That's the man who is getting all the money. That's the man who is selling his contract calling for a year's notice. That's the reason, Rats, you cannot get any charity. That's the reason the bankroll is not large. That's the reason the song is fun, and do you know what, that secret fund is? It's a very large amount of money. It's the back dues and the other fifteen and twenty-five dollars that performers owe to consummate their membership. The W. R. A. U. It only totals about sixty thousand or more. That's your secret fund, and what has caused it? Dissatisfaction and the methods employed by the tricky schoolboy.

Are you still going to stand for this? Are you asleep, Rats? Have you all lost interest? Do you know how much salary our overpaid hero gets and takes? Fifty-two hundred from this organization, and he takes, I believe, thirteen hundred from the Player, making sixty-five hundred in all. Also his traveling expenses and hotel bills, automobiles, and the yearly $2,000 to secretaries of the United States Government's Revenue service found they could not travel in automobiles at the expense of our Government, so who would our imitation Napoleon, who is in perfect health, be allowed to play the automobile circuit when there are so many deserving cases of charity.

Of course Tricky figures a sick rat or non-paying rat is a dead rat, and therefore he is thinking of putting them on. I have stated what sum Mountford receives for his anarchistic efforts.

What do you think Mr. Samuel Gompers, president of the Federation of Labor, receives? He must understand the details of 128 National and International unions, which have 27,000 locals, and contain a membership of thirty million unionists. For this he only receives $5,500 per year. Think Mountford, president of the Federation, gets $4,600 per year. John Fitzpatrick, president of Chicago's Federation of Labor, is paid $30 weekly, and has to look after 400 locals, who are a membership of 500,000. In the case of the VARIOUS organizations.

Now you can plainly understand why I consider Tricky the overpaid hero, when these great men, unaided by a personal press sheet, do not get anywhere near the amount of his salary for their good work. You see, Rats, you are the joke and the laughing stock of all sensible people. I have waited patiently for his return. His time is up. He may be here Saty, but he will not hear from this wonderful schoolboy.

It's an old story then a man organization is no organization. Even if you disagree with your best friend, don't weaken because he is a gambler and a stronger will power than yours. Always call in the third party and let him decide.

Worshipping is the cause of all the troubles of the W. R. A. U. Worshiping is what we have been doing for a long time because you worship anyone, you will not correct them when they are wrong.

As ever the exile,

Major James D. Doyle.
RICHARD HYDE A GRANDPOP.

All week around the Hyde & Behman offices in Brooklyn, it certainly did seem as though one young man, arriving Aug. 14 in the family of Mr. and Mrs. V. B. Hubbell at Bay Shore, Long Is., had braved the spirit of the sea through life with the weight of two or three of Richard Hyde's theatres.

Mr. Hyde cast a radiant gleam within 400 feet of his wrist line when the new man with whom his employer grandpop arrived. Mrs. Hubbell was Mr. Hyde's daughter.

The purchase by Mr. Hyde of the Behman Estate interest in the Hyde & Behman properties has made no perceptible change in the managerial staff of that chain. Archie Ellis continues at his post as general manager, and has associated with him in the general offices, James R. Hyde, who will handle the account books of the several houses his father presides over. Willie Hyde, as usual, will exercise his showmanship supervision over the various productions to the Hyde & Behman theatres.

At the Star, Brooklyn, Dick Ryder is at the helm. Louis Krieg has charge of the Gayety, in the same Borough, where he owns the building added to its capacity through a remodeling of the rear of the house.

There is no intent at present on Mr. Hyde's part to change the name of the famous Hyde & Behman firm.

AFTER THE MAJESTICS.

Monday evening when the "Majestics" appeared at the Columbia, New York, Sam H. Harris, of Cohan & Harris, watched the burlesque or second part of the show. In it was a new version of "Golliwogg," that "Get Quick Wallingford," somewhat scaled down since the firm gave notice last week to the management of the show, when it appeared in Boston, this new version would not be permitted to continue.

"The Majestics" "Wallingford" piece hinges upon one "Wallington" selling stock in a "Vacuum Company" with manufacturing and retailing keys and so on, coming under the heading of what is known as "Imaginary" in the "business" of the book.

Richebourg leased the "Majestics" for this season from Fred Irwin. He said to a Variety representative he could not understand why Cohan & Harris would object to the piece, since it was intended as a travesty and would advertise "Wallingford."

It was said during the week the firm might secure an injunction against Goldberg.

One of the Cohan & Harris billers, spreading paper for the show's engagement in Boston, accidentally dropped in to see the burlesque show there last week. Upon noting the information the Variety reporters, when Bert Feibleman made a special inspection, writing Goldberg a warning.

From the outlook Wednesday it seemed quite likely that Mr. Goldberg and "The Majestics" would lose the "Wallingford" attachment altogether, replacing it with another burlesque.

Chicago, Aug. 22.

Jones, Linick & Scheffer may place their theatres with the Western Vaudeville Managers’ Association, for booking purposes. In the event the firm does that, Frank Q. Doyle, who has been acting as the J. L. & B. board, will probably go with them, or be taken care of in a manner satisfactory to him.

Charles E. Bray, general manager of the W. V. M. A., and Mr. Linick of the firm, admit there has been some conversation leading to this result. Each says that the juncture of the two would be an agreeable move, and each also believes the move has now a higher probability than a possibility.

While there would be several Jones, Linick & Scheffer houses to be given particular attention to, as present “oppositions” to theatre booked by the W. V. A., this would not prove a serious obstacle.

The J. L. & S. agency was supposed to be linked to the Loew Circuit, until the latter combined with Sullivan & Considine. The scarcity of material for next season may have considerable to do with the three-firm joining the Association, if that should come about.

GIVE UP A STARTER.

The Opera House at Porchester, N. Y., will pass from the books of the Family Department of the United after Sept. 2. This is due to the fact that the office cannot book two houses in the same town, and that precedence will have to be given to F. F. Proctor, who is booking the New Theatre in the town. The Opera House was one of the first to enter the Family Department, when that office was opened. It is said that Mr. Proctor entered a complaint against the opera house, as opposition.

HOYT’S MAKING MONEY.

So Norwalk, Ct., Aug. 23.

At last Hoy’s Opera House is making some money, with vaudeville. A collection of local men entered a company, which took over the house last spring. The same company leased the Music Hall, closing it up, to keep opposition quiet. Bookings are obtained from New York.

FINISHING TWO THEATRES.

The new McKinley Square theatre, which will likely pursue a “pop” vaudeville policy, is scheduled for opening Sept. 9, although there is a possibility of the house not being turned over to the owners by that time.

Work is progressing favorably on the new DeKalb theatre, DeKalb avenue, Brooklyn, and although the house is only about half completed, is expected to be ready by the middle of October, probably earlier.

TAYLOR & KAUFMAN DISSOLVE.

Philadelphia, Aug. 23.

The dissolution of partnership in the firm of Taylor & Kaufman which has been rumored for a long time occurred yesterday. Both members of the firm will continue booking vaudeville separately.

Mr. Taylor has leased a suite of offices in the Parkway Building, and has installed Frank Wolf as general manager. His will be known as the M. W. Taylor Agency, with a New York office in the Heidelberg Building. Mr. Taylor has specialized in the theatrical business for many years and has had vast experience in handling circus and vaudeville. At present he is manager of the Liberty, and the Academy, and the Key- stone theatres, new vaudeville houses to be opened this year. All three were built by J. Fred Zimmerman, of Nixon & Zimmerman.

Mr. Taylor expects to add to the list a house with a seating capacity of 4,000.

Is. Kaufman, the other member of the dissolved firm, will retain his present offices in the Parkway Building. In addition to his booking interests, he is affiliated with W. & L. Bray, who has an interest in operating Forepaugh’s and the Girard, and holds the lease of the American (formerly German) which has been released to the Blaney-Spooner Stock Company.

The booking firm of Taylor & Kaufman was the largest in this city. The dissolution, while not coming as a surprise, will mean much in the handling of many acts, and the booking of a great number of “pop” houses.

G. O. H. STOPS.

“Pop” vaudeville at the Grand Opera House, New York, stopped last Saturday. Fisher & Shea consumed but two of the four weeks they had secured to try out the experiment in the theatre.

Last week the Grand is said to have played to $800, gross, with the small vaudeville. The house opens with Fisher & Shea’s Sunday vaudeville concerts Sept. 10.

PICTURES AND MUSIC.

Detroit, Aug. 23.

The new Cadillac, directly opposite the hotel of that name, being built by the Marks Amusement Co., will likely open some time next month or early in October. The policy will be high class pictures with special music.

WALDRON DOESN’T WANT. Without waiting for comment, pro or con, Chas. H. Waldron, the Boston theatre owner and manager, decided last Wednesday while his “Theodore” was being played at the Columbia, New York, that the first part setting for the show was not right.

Although everybody contradicted the manager, saying it would do, Mr. Waldron remarked it didn’t strike his fancy somehow, and forthwith put in an order for a new $500 set.

The Columbia Amusement Co. officials, during the week heard how many other managers in the Eastern Wheel are apt to follow Mr. Waldron’s precedent. One of the officials in commenting on the incident, stated “it showed a great spirit and the proper one.”

Mr. Waldron has ordered a few changes in “The Trocadero” show.

MARION VS. REEVES.

Deb. Marion is willing to wager Al Reeves that “The Marion’s Mandate” will finish “1-2-3-4” on the Eastern Burlesque Wheel list of winners. Mr. Marion wants to bet $1,000 on that proposition, and a few thousand more in any other prop, offering to give Mr. Reeves $500 if he will accept one of the bets.

For his side of the betting war, Mr. Reeves wants to wager some thousands that the Reeves’ “Beauty Show” will be the best that Al Reeves ever had, or that it is the best burlesque show in the world, or that it is the best burlesque show on the Eastern Wheel, or that it will finish the season “1-2-3-4” on the Eastern Wheel list, or that it will finish first, or any other old thing anyone with a lot of loose money may care to zambon on.

Still Mr. Marion says —
NEW ACTS NEXT WEEK

ITALIAN PRESENTATION. First Appearance or Reappearance In or Around New York


"Hello Paris!" Musical Comedy. 60 Minutes; Full Stage (Special Setting).

Folies Bergeres.

With a new book by William Le Baron, new comedy by Nita Allen and James J. Morton, "Hello Paris" became a new show at the Folies Monday evening. The Harrie-Lasky production needed something, and received it. From a slow moving tiresome and listless piece of stage entertainment, "Hello Paris" is now a lively bit of play, with an interesting new character in the ginger in the background to the very reliable fun served up by Mr. Morton and Miss Allen. In the rewritten "Paris," the story has been all changed about, and Julia Ralph are absent from the cast. Zeke Colvan has been added, playing a slangy fellow for a few moments. "The Siberian Whirl," the bit of the first week is still holding its place on the successful list, danced by Harry Picer and Minerva Corderale. In the faster entertainment the revision has brought about, this bit of "Apache" work doesn't seem as big, but it is a vivid bit of remaining material described by Mr. Morton as something that should be called a "Hell Galop" instead. Miss Allen did extremely well. Her number, "That Aeroplane Rag" made a direct score and was continually repeated by audience following it. During the performance, Miss Allen employed for laughs, "You can't suit me, I have been insulted by experts," and "All dressing room place to go." These lines are in "The Girl of My Dreams," at the Criterion. Miss Allen claims that when playing the eccentric female role in that show she introduces these remarks, but when leaving could not remove them, the management holding on the quips for Alice Hills, her successor. Mr. Morton just walked through the show, playing naturally, and once again secured his place in the first rating in a production since up at the Circle some years ago. Jim is a tower of strength to "Hello Paris."

The numbers have been held down nicely, with but a few numbers being discarded ones to recall the famous Wayburn steps. "Hello Paris," as it is now regulated, could become a dandy tune, somewhat lengthy, for vaudeville although the number shows cause one to forget the passing of time. It is a strong illustration of the foolishness of first presenting anything in New York. Had "Hello Paris" gone out for a week before shown at the Folies, the show now given would likely have been the first one seen there, with a different tale for the box office to tell the Cabaret.

VARIETY

NEW SHOWS NEXT WEEK

ITALIAN PRESENTATION. First Appearance or Reappearance In or Around New York Theatres

Maggie Peretti (Rose Stahl) (Aug. 31), Harris. The Siren (Donald Brian), Knickerbocker.


28 Minutes; Four (Office Special). Fifth Avenue (Aug. 30).

Every week or so now some "Charles Leonard Fletcher Players" are bobbing up. Four were at the Fifth Avenue Sunday evening, "trying out" in a home made sketch. It was a scene of the greatest pretension where he wore gloves when opening a safety by the proper combination to prevent "headquarters" getting his thumb mark. As a little piece of valuable information to the regulars, that was going some. There's a fly crook named Dugan, who changes disguises in view of the audience. Dugan rented an office next door to the chief of detectives, who had, as an aside, German cop in uniform. Mrs. Van Renselaer or some other high toned bug had lost a lot of jewelry, stolen from her, but recovered by the chief and placed in his office safe. The author of the home made sketch wrote that that Dugan should have an office next door, that the chief and his assistant should vacate, then have Dugan come in robbin' the safe, give the jewels to a confederate, have the confederate secure $15,000 on them from Fencer Mother Hennevey, have the detective and the cop return (one at a time). Impersonate both to the perplexity of the other, the stenographer, who had written upon him, get the $15,000 in cash, and eventually also secure the diamonds again, then tie up the chief, the assistant and the confederate in a knot, and the audience had no idea what the audience believe it. The sketch took a turn for farcical comedy toward the end that did rather well, but even then the stillness of the story ruined it.

Bime.

Switzer and Delaney, Rhashkeldu Ko. 11 Minutes; One. Of one of the boys does nearly all the singing, offering "Sweet Italian Love," "That Kamstake Dance," and "Dat Siren Man." The pianist does that "hoo, hoo, hoo," bit, fairly well received. The singer has a strong voice, and works hard to please. The boys could improve by getting a new song arrangement and some new suits of similar material. The same oldness of the songs holds the act back.

Mark.

Polk and Polk, Equilibrist. 8 Minutes; Interior. American.

Two men get over a good exhibition of balancing act, balancing with a spring-board tricks that look new and from which they get decent results. The act will make a good opener for the big time. Jess.

Lilian Graham Songs and Dances. 7 Minutes; One (5); Two (2). Fifth Avenue (Aug. 20).

In "The Red Rose," Lilian Graham did a little toe dance. For some reason, perhaps because the dance opportunity was taken away from her in the Valsea Suratt show, Miss Graham has left the vaudeville stage. Miss Graham committed the mistake of appearing in vaudeville, singing two songs and dancing twice. One was a repetition of the little toe dance Miss Graham did in "The Red Rose." It isn't really the girl's fault. Whoever advised her to change vaudeville is the one to be censured. Miss Graham has all to learn, beyond the few steps on the toes she knows. It hardly likely Lilian could succeed on the "small time," although a round of those houses might teach her a great deal that she should know. If this Lilian ever does return to vaudeville, it might be advisable for her to choose another name. That "Lilian Graham" is well known now in police and show circles, and this Miss Gra- ham, who never shot a man in the leg, could stand no comparison with her mark for the managers who might listen to the benefit of a well advertised title. But Miss Graham looks like a nice little girl, and if the report is true that Miss Graham is to appear in "The King's subjects" without there being no better place for her to play a permanent engagement.

Bime.

Duffy and Edwards. Comedy Bar. As an opening turn on the small time, Duffy and Edwards, in a comedy bar act, make a desirable number, with fast, though not unusual work.

Bime.

Edna Aug. when in vaudeville before, sprawled all over the stage as the directing genius of a mop. In the process Miss Aug delivered some of the points in a skit on a German accent, and was much liked. At the Fifth Avenue, Sunday evening, Miss Aug literally sprawled a sketch all over the stage. It ran for twenty-five minutes, and was a real hit. There is a story, without the least action. In the center of it, Miss Aug inserted a monolog again. The characters were a German girl (Miss Aug), her sister-in-law, and her brother, though she married. Herman, a German youth, wanted to marry the girl, but with farsightedness that seldom hits the love-lorn, barred the kid from the future family group. Herman would marry the daughter of a delicatessen keeper. At the finish the wedding bells rang, and the curtain came down, with the girl and her brother on the stage alone. The only returned for a curtain call. The audience isn't certain yet whether the stage manager rang off the act, or whether Herman did really marry the daughter of delicatessen, although anyone in the house would have made an even wager that the delicatessen girl's father might have been the author of the piece. It's impossible for the big time.

Bime.

White and West. Dancing. 8 Mins.; One. Henderson's.

"Nothing ventured, nothing gained" is an old saying that has proved itself over and over again. George White, formerly of Ryan and White, is in a new dancing venture with a young woman who has assumed the modest name of "Miss Alice" and who was too young to be long up at Henderson's Monday night is bound to gain White and West a foot hold in New York vaudeville halls that will not be shaken for some time to come. Miss Alice is but another "Bearcat" craze lasts. White and West have about the "beariest" thing imaginable. After the stepping warm up, with White doing a solo dance. Miss West appears in a short beaded costume as a seashore design—one of those clinging, creepy, shimmering things—and she and George execute the "rag" that the staid, old Coney Islanders are talking about today. It's daring, but New York should take to it.
THE WHIRL OF MIRTH

On the billboards "The Whirl of Mirth" is described as a different show with "Funny Face" Eddie B. Collins featured. Both statements are truthful ones. The show is different, and Mr. Collins has a funny face.

The first act, "Funny Face" is the second act, it is opened with songs and dances by the company, as now as the costumes and the book, the latter written by Edgar Selden. Charles W. Daniels, resident manager of the Western Burlesque Wheel house at the Casino, Brooklyn, produced the entertainment.

"The Whirl of Mirth," as a show and production, is something that Harry Martell need never be ashamed of. The show is a complete hit, the kind that one could not go over the ground again.

A better dressed troupe than the "Girls From Happyland" will be hard to find. If some of the managerial boses of the early season are to be made good, they will have to go some for better judgment in the selection of costumes, combinations of colors and taste has not been shown in dressing a chorus to date. Nothing has been left undone.

There are no less than ten complete changes worn by the chorus of twenty. Of the lot there is but one that appears anything but brand new. Those are the outlaws in the opening of the burlesque, when the chorus for just a minute or two do not look well. The women principals fail in line with the good dressing of the chorus, each of the quartet wearing a series of costumes that are as original as they are good, numbers, of course, profit by the good dressing, for, if nothing else, they look well at the getaway. This is a great help.

Further than this, however, Dan Pody, who staged the numbers, has done excellent work in the arranging. The one trouble is the numbers have not been selected with the best of judgment. Once or twice when the action of the numbers is decided upon they are dressed badly, but otherwise they are well executed. The chorus is over six feet tall, and the costumers are working wonders, making the numbers, shines at all times. She is a dandy soubret, lively and good looking with a wardrobe that seems endless. Margie is also able to wear tight-fitting underwear. Her Japanese costume is a beauty. Nellie Watson and Ida Bayton helped the looks of the feminine end of the show considerably. Both work well and keep things going at a lively clip. They crowd Margie in and they both girls wearing several stunning costumes.

June Adair is the leading woman, heading several numbers with a pleasing voice. June is a good looking girl, not of the heavy weight type, usually saddled with the leading lady role. She is well built, can and does wear, not costumes, but gowns. June has a couple of the numbers on the ballad order. She could stand some rehearsing in these. The number of prima donnas that are unnecessary. Mabel Blake is among the principals in a small way and also through wearing her clothes well and looking pretty.

Mabel Blake and June Adair have a "sister" specialty in the ollo, that makes a very good starter for the vaudeville section. The girls keep up their reputation for dressers in the burlesque line, but the girls changing changes. The dancing was liked.

Ernest and Adele Yervas have a contortion specialty that is out of the ordinary and a big help to the ollo. The act received well earned applause. The 4 Harmonistas do their best work helping out in the numbers in the show. The ollo specialty does not develop anything unusual in the quart line. The act did not do as well as quartets usually do in a burlesque show.

"The Girls From Happyland" is a very good burlesque entertainment. The management have wisely given the girls a showing throughout and they have secured girls that can be shown with profit.

Some of their business should be sub-due. Chase Lipson, a Hebrew, in the opener, and a Frenchman in the close, helps along the rough comedy work, getting into the heart of the show, but not out of the act, all able to go over as a helper only. Lipson needed a little rehearsing in his French role, but should fit in alright when he gets going. Thos. A. Brooks does a "coon" blase, and is a delight to look at, and has a good way with a little dances in one number.

Margie Austin takes the star place amongst the women principals, in the soubret order. Margie has not much real soubret work to do, but she looks very good with a perfect figure, and her dancing, with a little danceling in one number.

THE WHIRL OF MIRTH

Girls From Happyland

"The Girls From Happyland," in its first season's form, was evidently considered fit for another tour over the circuit by Hurting & Benam. There have been very few changes made. The music will be played by a first-class orchestra, and it will be able to go over the ground again.

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NEW CENTURY GIRLS

“The New Century Girls” has a two-act burlesque by Tom McRae, called “The Two Pickers.” The author is featured with Lydia Joppy. The lady of the peculiar name commences for featuring in this present day, however, begins Mr. McRae is the star at all times, and deservedly so. The book is satisfactory in every respect. While this is no musical piece, it is usual in burlesque show, works out logically, and there is at least a reason for the various bits.

Comedy is the show’s stronghold. Several numbers are performed with extraordinary humor. There are a few numbers, however, that are very noticeable and skilled. The number is slow moving and grows tiresome. The dances have very little merit, and the whole thing should be disregarded. This leads to the quiet manner of the other. Midden looks the part and is a strong figure in the best end of the show, the comedy.

Tom Nolan does a “Rube” of the better sort and gets something out of it. He fits in nicely and works well with McRae and Madden. Nolan might drop the beer incident. It is the only weak point but gets anywhere near the off-color.

Ed. Stewart plays a straight and has little to do but look well which he does. Wm. F. Allen also has a minor role. At times his voice can hardly be heard, even in the front row.

Miss Joppy is the main spring of the three female principals, with little Miss Marce being second. Miss Joppy is a jolly little ingenue, with a capital singing voice far ahead of the burlesque standard. A smile a yard wide is one of her best assets. Miss Joppy wears a couple of lovely gowns, although her dressing is not elaborate. A very capable Miss and a good attraction for the show is Lydia Mabel Leslie, a tall statuesque blonde, with a nice figure and an excellent voice. She looks splendidly in her several gowns, and is some figure at the head of “The Amazon.”

Miss Marce has an eccentric air about her, and has found a situation dressing so much it detracts from the comedy which the role might afford. She does well in the role, not a heavy one. Miss Marce holds three acts and is not strong. Davis and Marce have a dancing offering that is not there. The Runaway Four, a quartet, who help the singing in the show, are but a novelty and are by nature. Miss Myrtle Streight pass very nicely with a clean straight singing specialty.

The “New Century Girls” will be classed generally as a good evening’s entertainment. With two or three numbers inserted in each act, it will be graded as a first class show.

VARIETY

NEW CENTURY GIRLS

THE MAJESTICS

It is not necessary that “The Majestics” should await the report of the Eastern Burlesque Wheel Censoring Committee. At the Columbia, Monday, it looked as though the entire remainder of the season’s “New Century Girls” will have to go. The burlesque, also, a rewritten “Get Rich Quick Wallingford” needs rearrangement. After that, the numbers, without exception, must be removed, but the only things J. Goldenberg will not be called upon to look at are the costumes (not over plentiful, but sufficient), settings, and some of the songs.

Mr. Goldenberg this season is operating the former Fred Irwin show. Dave Gordon is manager. Mr. Goldenberg has gathered a large group of principals, men and women, without averaging up the work between them on an equable basis. The show is called “Rouge De La Mode.” The opening act was in use by Mr. Irwin. There’s not enough to it. Frederick Ireland, Joe Emerson and Geo. Stevenson have been handed the idea from the last act of “Young Spanish,” and conventional tramps, playing “crooks.” Mr. Ireland is the chief crook. There is nothing in the comedy nor the dialog that did not tire long ago, nor do any of the comedians give it a fresh twist.

And before forgotten, it should be mentioned that “The Majestics,” in attempting to be “sleazy just becomes nasty. All the double entendre stuff should be dropped instantly. The show is good, and will open Monday evening that it all palled.

No doubt Mr. Goldenberg will be surprised to know that he hasn’t a well-staged number in his show. One, “The Trombone in a Ragtime Band,” leads off this act, and is in the highest degree successful. As is known, the song may have fooled him, but the encore demands for this “rag” dance came partly from an over enthusiastic patron in a box, and the absence of any real liveliness in the other numbers it is doubtful if it would class as merely ordinary in the nowadays “Grizzly,” although a couple of chorus girls did work up the “Band” quite well, if not elegantly. The whole act is mainly from within the gallery.

In the first part “Burglars” with Messrs. Stevenson, Emerson and the “ponies” carrying hand searchlights, was given on a semi-lighted stage, killing. This act may have fooled me in My Younger Days,” sung by May Walsh, and “Charlie’s Piece,” by Miss Catlin (as an ollo contribution) are not the best lyrics in the world for a “clean” show. Several of the other numbers could be made good with a printer in the chorus girls, and some further coaching. The numbers, as well as the comedy, are all too deadly conventional.

In the changes to come, Mr. Goldenberg is working onto his settings. Probably he will also retain the principals. Besides those mentioned is P. W. Miles, who plays excellently in both characters assigned him. Then there comes Nugent, who does but little outside of dancing with Mr. Stevenson in an ollo turn. As this is the only dancing, really, of the show, the act got over rather well. Another ollo act with dancing was Marshall and King “sisters,” but they were placed wrongly, and barely scraped through. Their act is now costumed.

Among the leading women are the Misses McNallys, Cecilia Weston, the latter doing but little besides her “act.” Edna Roberts is given program prominence, though relegated to the “ponies,” and is thus looked upon as a decoy to display her abilities as a stage “kid.”

Miss Walsh has the most numbers, and for dressing, she stands alone in the show. Miss Walsh has a xaladescopic vision of “clothes,” wearing no less than six, but is closely suggestive of the performance, and easily taking the lead among the females in every way. Miss Walsh handles her songs well enough, but has no support. Miss Catlin is one of the strikingly Spanish and proprieties in the first part, singing “Madrid,” an utterly useless number. Miss Capron is almost a lay figure, excepting when at the head of a march line.

The opening of the show runs through four musical numbers before the performance starts. This was an Irish plan. There is little costume changing for the choristers in the early part. In the burlesque, there are a few changes. The chorus girls are dressed well, but they are far from being lavishly clothed.

If Cohen & Harris do not object to “The Majestic” version of “Wallingford,” “The Majestics” can then happen to it is found burlesque and the ollo to be separate divisions. Now the acts are in the piece, continually breaking up the action, and spoiling the sequence. In this, besides Mr. Ireland, Miss Catlin, and Miss Walsh, through the show, is Miss Walsh, who, as an aide to the con man handles the dialog allotted to her most skillfully. Messrs. Emerson and Stevenson are still holding the story of the first part, in a way through this, is continued into the burlesque.

The setting of the second part (hotel exterior) together with some of the numbers of the superstitious, “The Trocadero” final act. The “Majestics” is following that show over the “Wheel.”

Miss Weston sang “The Frisco Trot” and was at her best, when handling proprietors in the first part, singing “Bye, Bye, California,” so much so much Miss Weston should chance nothing else. Particularly should that imitation of Sam Bernard go out. The Four McNallys gave their combination act, including a little of everything most often seen in a vaudeville show, with preference extended to wire walking. It made a good ollo number, but should have this finish strengthened up. There is nothing that plays a straight part in the burlesque. A couple do quite well with their little roles.

Mr. Goldenberg has engaged plenty of actors. Now he should see that they give a show their numbers and reputations entitled him to; the manager must help himself and them by furnishing material to work with.
HAMMERSTEIN'S.

What appears to be a great show for the house downstairs does not work into an over good roof entertainment—Atop "The Corner" is not exactly a morgue but it contains the remnants of many a broken heart.

The first eight acts on the bill which would probably contain at least five real hits in the theatre presented a number of omissions. Not one received more than a few scattered hands. It was well up to the sixth number before the audience took on a settled air.

After Miss Baker hit the seventh position and caught the house when it was just about settled. It would have made little or no difference to Belle had she been a few numbers later or earlier. The one little hit with the willing hands was all she needed. My, how that boy can appeal. He would make the claque at the Alhambra, London, sound as though they were in the Royal Albert Hall.

If they divide this week's salary according to worth Little Two Hands should receive $145 and Miss Baker the remaining $5. Miss Baker has been at Hammerstein's before but was not fortunate with a poor selection of numbers. Her first got nothing, not even from the Buss Bee. The second, a "rag" affair, showed where Miss Baker has profited by watching Blossom Dearie and learned to start at best and alongside of the many coking "rags" lately written, sounded foolish. Lillian Shaw was next featured by Miss Baker, and it began to look as though Belle Blanche was not realising the only (and for the moment of the bill.

The closing number, not really called for, introduced the style that Artie Hall first showed to the varieties. Miss Baker might take a further look by calling at the Rathskeller where Baby Doll Morrison puts up a rag tag. And then Belle's acquired education would be complete.

Sella Mayehow, way down near the closing, held the audience seated as few have done ahead of her this season. Miss Mayehow was a big hit, but she is doing something unknowably this week. She is showing the true worth of some of the "music publisher-made singers" who have lately broken into "big time" vaudeville. A Stella Mayehow on a few bills would soon chase the crowd back to the illustrations of the book. Collins and Hart, old time roof favorites, have lost none of their cunning. The boys did splendidly. Ada Overton Walker, closing the intermission, was wonderful. Ask any girl, Ada, ably assisted by Bob Kenne and a regular act.

Belle Blanche was up against the roof proposition. Her bulging singing hands were sawed the day. The one verse used before her and assumption might be dropped. It is in poor taste, especially for an imitator. That Old Mule still has a good many laughs in him, and Hickey's Circus was a genuine laughing hit. "That Mule" is probably the ideal roof act. Welsh, Mealy and Montrose, Bert, Fittriggins, Van Der Koors, Louis Stone and Kit Carson.

FIFTH AVENUE.

Unless the "paper" for the week was in the house, the Fifth avenue theatre played to considerable money Monday evening. If it wasn't "paper" it was. There was no real house, for there is nothing on the bill calculated to drag people out of their way. Then again the assemblage was especially demonstrative, applauding to the full every act disclosed—with but one exception.

Mile. Olive (New Acts) succeeded a one minute outbreak, at 8.21. She filled the position adequately. Carroll and Cooke were billed as "No. 3" but arose shushed up to second spot. They were received very well. Will Cooke had several locals which only "got" to the vaudeville people present. They are better known as "saldes."

As a group, the troupe showed a lot of original tricks on bicycles and other paraphernalia. Probably the best is a three-high, head-to-head balance with the understanding ride a wheel. Cameron and Gaylord followed with a few number, but their act was Linden Beckwith and her rich soprano voice. It is worth of note that good singing always goes well in vaudeville, provided one doesn't get too much. Miss Beckwith did a dramatic recitation with orchestral accompaniment, entitled "Devil May Care," which might readily be dispensed with. "Reading" does not appear to be her forte.

Charles R. Hays and his company in "The Fire Escape," after an excellent start and a warm round of welcoming applause for the star on his first entrance, simmered down until at the finish, it fell with a thud. It was the only act on the entire bill that did not get half a dozen or more bows or curtains.

But all that the auditors omitted to bestow upon Richman skit was showered upon Burton Drew and Greenwood, announced by card, and replacing Mack and Walker, the programed turn. From the moment Charlotte Greenwood reached the centre of the stage, every indication of centric ped shifts, she was "it." The act finished with two solid minutes of applause.

Covington and Wilber, with their proven playlet, were the closing number. They make a grave error of judgment in disclosing the simplicity of their changes, at the close of the act. It tends to detract from the sensational and the idea that nothing is wrong when you know it is easily accomplished.

"The Pathe Weekly," showing recent events in the eyes of the public, displayed nothing of consequence on the screen.

Ethel Jacobs has opened an agency of her own for the booking of "small time" houses. Miss Jacobs was for many years a singer. She should not be confused with the other Ethel Jacobs, of the Pat Casey Agency.

The five parts which comprised the program that suffered were the first portion of the program that suffered.

"Paris by Night" and the Bedull and Arthur burlesque that followed caught the other end of the program.
HENDERSON'S.

As dancing festivals are becoming all the rage, Manager Faber is giving a veritable feast of the terpsichorean art at Henderson's this week. Out of ten acts, six are there with leg mania of some kind.

In setting up these dances at Henderson's, one gets everything from the grotesque to the sublime. The audience Monday night did not grow tired of them.

With a superfluity of dances, the bill ran short of comedy. That made it easy for what was displayed to rush over the footlights with telling effect.

Average the dancing it fell to White and West (New Acts) to stir 'em up. Harrington, triple bar cutup, and his knowing little black dog gave the show a nice start, followed by the first of the comedians some of these Wood (New Acts). McHride, Purcell and Shelly combined comicalities, singing and dancing and got away with the combination nicely.

The Taito Duo, who wind dancers, some with La Salle's Regan and Ed- wards chalke up their usual hit and topped off their work by taking several bows. White and West followed and then came Bonita and Lew Hearn. The first two weeks, and the audience wanted more when the comedy "bit" at the close was over.

The Coccia-Amato Co. (New Acts) in "The Apple of Paris," closed strong with a" top drawer," and the audience wanted more when the comedy "bit" at the close was over.

The Stedman's had their own way in closing the first part of the show. That Stedman girl keeps coming along and is bound to be one of the top comedians some of these days. Dean and Price have worked up a corking good act. They should be heard from on the bigger time very soon.

The comedian of Kenny and Hollis went right out and landed them a very short time after appearing. There is a line or two that could be cut out of the act, especially the "sagging" about "Distinctly." The turn doesn't need- ing. The two also should get the finish more quickly. The comedian ranks with the best.

La Maze, Quail and Tom closed the show. No one moved until they had finished. It is a corking knock-about number.

Marie Dorr with her character sing- ing appeared quite early and got away nicely. Polk and Polk, De Haven and Sidney and Polk and Miles (New Acts).

An illustrated song opened the show. Irving Cooper sang quite loudly from a box during the chorus.

BRIGHTON THEATRE.

FOLIES' BERGERE.

The Cabaret show at the Folies Bergere this week is the best one the house has had since it opened. This is mostly due to the revised "Hello" act. It is much more smoothly, and makes a very pleasing finish to the evening. The earlier acts are short and sweet.

Alabama and company (Alabama, Gret and Bena Hoffman) opened the period. In a short time they were a decided success in that spot, giving the Cabaret a pleasant start. Al B. White and the "Melody Maid's" were second. It is a rather goony act. While it is embarrassing the girls play the piano. Jesse Lasky's "double piano" is in the turn. This may give the importer of the two-faced instrument a proprietary interest in the act. Outside of a "Yiddish" song sung by Mr. White, which did not at all fit in the Folies, and a couple of instrumental selections for the four female pianists, the act is well framed up, closing with White and his girl singing, "Ain't got a dog," and always sure of a recall (whether sung or played). The instrumental work might be dropped. It isn't worth while. While the girls are plainly and efficiently dressed, they will look much better when really gowned.

A foreign Spanish dancer, "Le-desha" was billed, but did not appear. Fougere was the "single woman," although accompanied by her "sister." Fougere has cut her turn down until it just suits the Cabaret. In an act having the same foundation as the one given by her at Hammerstein's, she was quite at home with the audience, accepting a glass of wine from a front row diner. In "The Frisco Rag," sung by the French woman, she employed a "dummy" of a man for a "rag" partner, preserving the dance very well. It was a big hit. Fougere in this latter day, proves a couple of things; that she is still the first French sobretute, and that all French sobretutes are alike in method. Due to the length of the performance, Jean Marcel's "Living Statuary Groups" had a night off Monday.

The house was fairly filled, not as full though as it would have been had it been "the Hello Paris" of the second week, although it was the "Hello Paris of the first.

23RD STREET.

PUT OUT BY STAGE FRIGHT.

Joe McCarthy, song writer, and Al Planitadel, composer, were booked to appear at Hammerstein's this week and were referred to them it might be a good scheme to "break in" the act at the City theatre for three days last week. On the first show McCarthy was taken quite ill with stage fright, and the performance was much worse. Planitadel decided to cancel the Hammerstein engagement and broke it gently to Aaron Kessler, adding: "If it is going to hurt the house, I'll go on and do a single." Hammerstein's is surviving without the act.

Tom Smith's wife presented him with "the finest baby girl in the world," Aug. 17.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Haines Falls, N. Y., Aug. 22.

Low Fields claims there isn't a funny comedian in all of Europe and England combined (interview in American, Aug. 14). While I have a great respect for Mr. Fields' ability as an artist and as a good judge of comedians, I think his assertion is much too broad. Wlikie Bard and Geo. Formby are really great, and as I have often said, either of them would score an absolute hit in any American city.

Everybody is looking forward to Labor Day at our hotel. Labor Day they are going to use us.

Did you ever notice that the moving picture actors are creating a new style of acting? They all over-play for expression.

The Chas. Frohman of Haines Falls wore a clean shirt last Sunday.

The natives have as much use for an actor as the Pope has for a pincushion deck.

Nearly had a fire in our house Monday. It wasn't a regular fire because our noble fire department took its uncle to Palenville to show him fast life in a large city.

I think the clerk at our hotel reads my mail before he hands it to me. I suppose he wants to see if the contents are fit for me to read. (I get all my newspapers open. Sometimes I have to send a chambermaid up to his room to get my weeklies.)

I wish Ted Marks would bring his English clothes up here. All we need to be really classy is "foreign atmosphere."

Haines Falls was illuminated last night. Big doings for two hours, then the controllable turned the old lamp out, and we were in total darkness again.

The Symphony Band from Tannersville came over and serenaded us. The only instrument in tune was the bass drum.

It is cold enough up here to wear an overcoat.

Golf Note:

I can never do anything with my "Masha" after I wash it.

Judiciary Note:

Judge Ogley presides at the Tennis Court every morning.

Musical Note:

Art Sax is having his fish horn mended.

It's not every day two men who wear each pose. "The New Stenographer" has some good lines, though the act needs some toning. The man playing "Schultz" does capital work, putting his lines over effectively.

STOCK

“JINX” DOWN AND OUT.

St. Louis, Aug. 23.

The Wilbur Hughy stock company, at the Garrick last Spring, has succeeded the William Joossey Stock Company at West End Heights, and will play a three weeks’ engagement.

Doubtful.

The stage has been raised ten feet at the Heights, ever since the “jinx” was put down and out early this summer by “Three Weeks.”

CHANGE OF COMPANY.

New York, Aug. 23.

The Gagnon-Pollock Stock Company will open at the Lyric, instead of the Myrtle Harder Company, as at first announced.

L. E. Sawyer will manage the theatre.

QUIT AFTER READINGS.

Laura Jean Libby and her own players are announced to open Labor Day and tour the New England states.

'Ludax' 1900.

After the reading ended, six actors, out of the eleven signed, called all bets off, giving no particular reason for quitting.

One of the plays is going to sitzle with dramatic action. Right away the plan is for a change of the stage at the rise of the curtain on the first act.

The heroine’s doting papa enters. Impulsive, unscrupulous heavy man would marry his darling daughter. He fails to obtain her consent and the plot to create a baby in the end.

Afterwhile a child with a contagious disease is refused admission to a hotel. Servant is immune. So is the daddy who carries the kid boldly into the inn just as the mother, who has never seen the inside of the hotel appears and exclains “Thank God, they will take the baby in!”

Undaunted by the withdrawal of half of her company, Laura is trying to engage others and expects to open on time.

Cameron Clemens and Victoria Montgomery were signed through the Bates & Fowler agency for the band with the Forthcenter, N. Y., stock company.

"At the Mercy of Tiberius," with the principal roles played by Eleanor Montell, Louis Thomas, Albert Corso, Minna L. Vlamingh, W. W. Meiklejohn, Virginia Bray and Dorothy Lobell, open next week at Erie, Pa., with other eastern territories to follow. Francis & Regan will manage the management, which is backed by Vaughan Glaser and Blair & Havin.

Philadelphia’s Lyceum stock, Brooklyn, which opened with "A Merry War," will play up to Oct. 2, when vaudeville will be reinstated. Pictures and popular priced vaudeville will be continued at the Academy of Music. This house is also owned by Polli.

The only Polli houses to open Sept. 4 with regular vaudeville are those at Bridgeport and New Haven.

LYCEUM AND CONCERT

MARC LAGEN’S BOOKINGS.

MARC LAGEN, the New York manager, has placed Anna Hull, the Swedish singer, with the Aborn Opera Co. for a tour of nine months. He has Fay Cord booked for twenty concerts in the west for the winter season, her accompanist on the piano being Clarence Adler, a plato pupil of Godowsky.

Inga Hoagbro and Charlotte Lund go to the coast for a two months’ tour, visiting Canada also for a short season.

Under Lagen’s direction, makes a tour of the New England states early in the spring.

Lagen is negotiating with Julia Allan, the prima donna, to remain in America this season. Frieda Langendorf, contralto; Corinne Rider-Kel- soy, soprano; Gino Ciaparelli-Viera, prima donna; Marion May, contralto; Charles Hackett, Arthur Hackett, tenors; William Simmons, Claude Cunningham, baritones; Isabella Bes- ton, Jeanette Dorno, Charlotte Her- man and Betsy Wyers, pianists, are also on Lagen’s list this coming season.

SOPRANO-COMPOSER.

Emmy Destin, the famous soprano, is said to have written an opera, “Lib- bera," her first work, in which she expects to play the leading role when presented.

ROUTE ARRANGED FOR CHOIR.

Salt Lake City, Aug. 23.

George D. Pyper, manager of the Salt Lake Theatre, has returned after a trip east arranging a route to New York for the Tabernacle Choir this fall.

The choir will make its first stop on the eastern trip at Cheyenne, Oct. 24, and will have engagements in various cities: Omaha, Chi- cago, Detroit, Toledo, Cleveland, Rochester, Syracuse, Scranton and New York.

They will remain in New York ten days, singing at the big band show to be held in Madison Square Garden. On the return trip to Salt Lake, leaving New York, Nov. 19, they will visit Philadelphia, Baltimore, Washington, Richmond, Pittsburgh, Cincinnati, In- dianapolis, St. Louis, Kansas City, Topeka and Denver.

CONDUCTOR WORTH $40,000.

It is almost a certainty that Arturo Toscanini, for three years the first conductor of the Metropolitan Opera House, will not return to the “Met” after next season. It is understood he has an offer to spend the season of 1915 at Buenos Ayres, returning in March to his old post at La Scala, in Milan.

Toscanini will receive more money for the Buenos Ayres job in three months than he would receive in six months in New York. During the coming season he will get more than $40,000.

DIRECTING GRAND OPERA.

Arthur R. Moulton, who directed the orchestra during the run of "Every- woman" at the Metropolitan, has been chosen by Henry W. Savage as one of the conductors for his production of "The Girl of the Golden West" in English.

Moulton has already gone to Milan to attend the rehearsals of the show at that place.

FIRST TIME HERE.

"The Legend of St. Elizabeth," Liast’s famous oratorio, will be performed, December 11, Carnegie Hall, New York, under the management of K. Schreiber, under Kurt Schrander. This will be the first time it has ever been presented in New York.

For St. Elizabeth, prominent soloists will take part and the chorus enlarged.

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Mme. Gadski has been secured as leading soprano for the Cincinnati Music Festival to take place in Cincinnati May 8-11 of next year.

Alfred Pickover, who sailed aboard Aug. 15 goes to Europe for a three years’ contract at the Royal Opera there.

Ella Hirschberg, the Newark contralto, is putting down the plans for the way through her engagement to sing one of the leading roles at the Metropolitan Opera House, Berlin, during the next month.

Michael Elliott, interpretative dancer, and her own string orchestra, opera her season at Williamsport, Pa., followed with a concert at Reading. She appears in Newark, N. J., Nov. 25.

Clarence Adler, the American pianist, and Antonukcky is likely appear in concert together in America during the season of 1913-14.

Tetrazzini opens her annual British concert tour in October. Early in November she comes to America, being scheduled to make her first appearance in Philadelphia in “Vorta di Poseidon.”

Josef Lhobson, the Russian pianist, is expected to arrive about Jan. 1 to start his tour, which appearance will follow with the New York Philharmonic Society.

There doesn’t seem to be the slightest chance that Richard Strauss coming to America. He has been heard how this year in the United States. Strauss has been engaged to conduct the London Season in South America during the spring of ’12.

The Minneapolis Symphony Orchestra is announced to inaugurate its ninth season Oct. 17, opening with Bach and all. Emil Oberhoffer will be the conductor.

Arthur Phillips, the American baritone, engaged for the London Opera Co., will sing in this country in concerts between stage sea-

Clarence Whitehill, the American baritone, will sing the role of the Sheriff in “The Girl of the Golden West,” to be given in English in London, beginning Oct. 1.
Valerie Berger's Players (8). "A Peculiar Elopement" (Melodrama).

Review: "Three (Exterior; Special Set).

Fifth Avenue (Aug. 20).
It will take Valerie Berger's own statement to convince anyone who knows this game that she selected "A Peculiar Elopement" as a possibility for vaudeville. Rather it is believed that the piece Miss Berger has been producing for late of have been thrust upon her, as a producer. As produced, this sketch passes muster, but otherwise, it falls down on all fours. Melodramatic, with gun play, thieves, and a love story that brought a girl on an auto-elopement in evening dress, the sketch never had a chance. Besides that, it opened the show at the Fifth Avenue.

Mile. Olive. Juggler...
11 Mins.; Full Stage.
Fifth Avenue.

Reviewing Mile. Olive as a new act may be a trifle far-fetched, but the presentation in its new form is the first showing in New York. The basis of the turn is the same, but the woman has two assistants—a clown, (Mr. Harding, late of Harding and Ab Sid) and another who intersperses his handling of the various objects to be juggled, with a series of cartwheels and somersaults. Mr. Harding's "clowning" is neither good nor bad for the reason that he doesn't essays at it. The turn itself is fast and furious, but lacks a certain style. The act is well dressed, but Mile. Olive's efforts to imitate the "chic" and "abandon" which mark the work of most of the impersoners, is quite apparent. No.

Lewis and Pierson. "Desperate Desmond and Rosamond" (Sings and Talk).
18 Mins.; One.

For the opening of the Lewis and Pierson act, the German comedian of the couple has borrowed from Sam Mann. He first appears on the orchestra pit. For a few moments the turn closely resembles Mr. Mann's work in "The New Leader." The comedian then joins the "straight" man on the stage, when a melodramatic travesty is gone through. In the house where the act was seen, a dramatic sketch ahead of it on the program gave a good reason for this, and helped it through. Otherwise the turn goes down as a good deal for the "small time." The "straight" of the couple possesses a pleasant voice. He is wearing a black bow with full evening dress. No.

John Birch. "The Man With the Map" (Monolog).
12 Mins.; One (Special Drop).
Fifth Avenue.

John Birch has a new idea. The chief trouble is that Mr. Birch forces his idea to a full act, something it can not stand. A special drop represents a part of a musical situation, with a map of the United States fully outlined. Mr. Birch goes over the country, referring to all states, and mentioning humorous peculiarities of each. It's something new, and well worth developing, but six or seven minutes are plenty. To complete the turn, Mr. Birch will have to find something for the tail end. The talk held several good points. Could stand many more. Formerly Mr. Birch was known as "The Man With the Hats." In "The Map" he has the foundation of a good new act, sprung upon New York before it was ripe.

Tyson, Brown and Co. (8).
Singing and Dancing.
14 Mins.; Full Stage (Special, Exterior).

Tyson and Brown formerly worked with a "calamity act." With a special farm setting and three men as the company, one doing a farm hand and the other two impersonating a prop. cow, they are now playing the "pop" houses. Tyson and Brown work throughout as "scarecrows." They first do the old "Snowman" song and dance, and later the woman renders "When Broadway Was a Pasture." For the closing they sing "Beulah Belle," with "Web Man," from Elite Fay's old show, with a downpour of rain for the finale. The dancing and singing got over among the "small timers," but the jokes fell poorly Sat. The rain idea, while not new, will score in the "pop" houses. The scenic effects are nicely worked up. The act could be improved by the principals omitting their patter and getting one or two new songs.

Farley and Morrison. Songs and Dances.
18 Mins.; One.

What one may say about the "small time" is true, because Farley and Morrison prove it. After eleven minutes of nothingness these two, boy and girl, sing "Mississippi Dip," an ordinary "rag," and dance an ordinary "Grits" to it. Immediately thereafter comes the "Shine Time." They applaund and applaund, sufficient to receive these young people into believing they are offering an act of real merit. Barring several neat changes of dress they make during the evening at the New York, Farley and Morrison will be well satisfied with themselves. Tis the "small time." No.

Minor alterations to the Broadway theatre, which will enlarge the seating capacity a little, will be made at once. The changes will not necessitate closing.

Harvard and Cornell.
Singing.
11 Mins.; One (8); Two (8) (Exterior; Special).

The names suggest a college contest. It beats all how the naming of an act can fool you. This turn gives a man and a woman a chance to display their voices, the ranging from the topical to the classical. The man first appears as a foppish Englishman, changes to an Irish costume and for the finish, appears in white behind a precise of each. He then goes out saying "You Come into the World with Nothing and You Won't Take Anything Out." The man's Irish song was well received. For the finish, the prison scene from "I Troyan Women" is cut. "No Trespassing." The owner, Robert Fair (Mr. Winch) chances along. When identities are revealed, a quick love story begins. The talk is bright and very well handled. Several scenes as Mr. Winch were excellently sung, and as well received. They finish in "one," before a drop showing the exterior of the Folies Bergere. Miss Regel appears as a little " Treasure House" in a costume made of silver cloth, with a little hat. No expense has been spared for the settings and costumes. Miss Regel has a pleasing personality that seems charm to her work. There is every reason to believe that they will fare very well. The act scored distinctly here.

J. B. Pulaski.

Carrie De Mar. Songs.
21 Mins.; One and Two.
Young's Pier, Atlantic City.

In the second week of her engagement at Young's Pier, Carrie De Mar did the unexpected at the finale over the vaudeville way this season. Four new numbers are sung, with "Three Days on the Ocean" retained from her former repertoire. Each number in their voices in songs ranging from Miss De Mar's hats are a feature. The opening song is a "tourenette," followed by "What a Nickel Will Do." "For Sale, a Widow" went very big, and "The Matinee" which was sung, has been so much praised for value, each one sending the average a little higher. "Three Days" closing sent Miss De Mar off the stage, a riot. Her vivacious style and dancing manner are not the least counts in the score. The present is the best act Miss De Mar has done, and that means much.

I. B. Pulaski.

MUSICIANS' GRIEVANCES SETTLED
Chicago, Aug. 23.

The grievances of the local Musicians' Union has to be to the Satisfaction of the whole people and it is a cause of great satisfaction that the matter is considered.

The Majestic, the only first class vaudeville house in the city, was the only one to come under the ruling when the appeal made by fourteen men in the orchestra and stage forced a settlement.

With the engagement of Director Fish- er, formerly of the American Music Hall, the matter was adjusted.

Cincinnati, Aug. 23.

The Columbia theatre, which threatened at one time to place a piano- drum orchestra in the house if the demands of the Musicians' Union were not moderated, has now come to an agreement.

URGES PROMISE TO WRITE
Wilkesbarre, Aug. 22.

George L. Maron, convicted of murder in the first degree, has been sentenced to be hanged Sept. 28. The board of pardons, at Harrisburg, is the body that can save him from such an awful fate.

His attorney, Charles B. Lenahan, of this city, is preparing to take his appeal before that board on Sept. 20. He earnestly requests all members of the theatrical profession to petition the board on the matter, at by mail.

Never in the history of the stage has one of its members suffered death on the gallows. Every effort should be made to avert so terrible a calamity.

DOLLY VARDEN DEAD.
Toronto, Aug. 23.

Dolly Varden, the giant negro, weighing 600 lbs. who exhibited with a circus for six years, died here Aug. 18.

Her right name was Mrs. Selitia Campbell.

SHOT UP A FAMILY.
Middlesboro, Ky., Aug. 23.

"Mexican Joe" Morgan, owner of a small tent show travelling in this part of the country, was shot dead and his wife and two daughters are not expected to live.

The catastrophe occurred during a fracas with some boisterous spectators, who are said to have been drunk and took exception to several injunctions to abstain from making so much noise.

Some fifty shots were fired during the melee. Two men are in the local lock-up charged with the killing.

TOLEDO'S OPENING SHOW.

The first program to be seen at the new Keith vaudeville theatre, Toledo (Sept. 25), has been booked by E. M. Robinson of the United Offices.

On the bill will be Charlotte Parry and Co., Pouchot's "Flying Ballet," "Old Soldier Pildlers," Haines and Vidouc, Frank Milton and De Long Sisters, Art Rowen, and two others turn yet to be selected.
The Limit Has Been Reached!
The inventor of ragtime music in his wildest dreams never expected to hear anything like it when he got his "Red Rose Rag" ready to play over his songs for you.

**"The Red Rose Rag"**

**Remick's Red Rose Rag**

By ED. MADDEN and FERGUS WENRICH

A novelty from first to last! A surprise in every line and measure!
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By DEMPSEY and SCHMID

The song with the Barratot swing in the chorus. A song with which the singer can show you.

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"Maybe That Is Why I'm Lonely"

No room to tell you how good it is just now; but it is one of the big song hits of the season.

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To hear it is to want it. That's what our pianists all say about our new song.

"You've Got to Take Me Home To-Night"

By BRYANT and Goetz

A song full of opportunities for character bits. An easy song to "hit them with." We cannot better tell you what kind of a song it is than to say "It is like, just as good, and some say better, than "I'M AFRAID TO GO HOME IN THE DARK.'"
MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit)—The Majestic is carrying on an exceptionally good show this week, the second section being especially strong because of the comedy offered. Of the nine acts programmed, three were played by White Victor Moore and Emma Littlefield. The headliner, Melinda, was well received by the audience without the least trouble. Melinda has a very natural novelty. The Majestic audience bellowed at Melinda and spilled the lamp stand in an effort to have herseen the show. The house was hard to get at, and you could hear the house hold's conversation throughout the auditorium. The last number performed was the popular "Three." The house played out for the show.

LYLE (K. B. Sullivan, mgr.; agent, Orpheum Circuit)—The Lyle is carrying on a very good show this week. The house was well packed for all performances, and the audience was enthusiastic. The first act offered was a comedy act consisting of a man and a woman. The act was well received by the audience. The second act was a comedy act consisting of a man and a woman. The act was well received by the audience. The third act was a comedy act consisting of a man and a woman. The act was well received by the audience. The house played out for the show.

AMHERST (J. W. Freeman, mgr.; agent, Orpheum Circuit)—The Amherst is carrying on a very good show this week. The house was well packed for all performances, and the audience was enthusiastic. The first act offered was a comedy act consisting of a man and a woman. The act was well received by the audience. The second act was a comedy act consisting of a man and a woman. The act was well received by the audience. The third act was a comedy act consisting of a man and a woman. The act was well received by the audience. The house played out for the show.

ROCHESTER (B. D. Barnes, mgr.; agent, Orpheum Circuit)—The Rochester is carrying on a very good show this week. The house was well packed for all performances, and the audience was enthusiastic. The first act offered was a comedy act consisting of a man and a woman. The act was well received by the audience. The second act was a comedy act consisting of a man and a woman. The act was well received by the audience. The third act was a comedy act consisting of a man and a woman. The act was well received by the audience. The house played out for the show.

DEARBORN STAGE (D. E. Johnson, mgr.; agent, Orpheum Circuit)—The Dearborn Stage is carrying on a very good show this week. The house was well packed for all performances, and the audience was enthusiastic. The first act offered was a comedy act consisting of a man and a woman. The act was well received by the audience. The second act was a comedy act consisting of a man and a woman. The act was well received by the audience. The third act was a comedy act consisting of a man and a woman. The act was well received by the audience. The house played out for the show.

SAN FRANCISCO (P. E. McGeary, mgr.; agent, Orpheum Circuit)—The San Francisco is carrying on a very good show this week. The house was well packed for all performances, and the audience was enthusiastic. The first act offered was a comedy act consisting of a man and a woman. The act was well received by the audience. The second act was a comedy act consisting of a man and a woman. The act was well received by the audience. The third act was a comedy act consisting of a man and a woman. The act was well received by the audience. The house played out for the show.

When wrapping advertisements kindly mention VARIETY.
Theatrical News


tells of

The Vagabonds


the

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"Moon time is Spontime"

"I Love You Dearie"

"In Bamboo Land"

"A Totally Different Rag"

"Drifting in Dreams With You"

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"SAVE YOUR KISSES TILL SUNDAY NIGHT"

Great Variety Song by Hecht and Shubler of the "Melody Monarch"

"SWEET OLD ROSE"
High Class Ballad by Dempsey and Schmid (Writers of "Garden of Roses")

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1016 Chestnut Street, Philadelphia

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VAUDEVILLE AGAIN NEXT SEASON
BOOKED SOLID

WISE MOVE
have been pruned to permit of faster action. Le Van should make his part equal to the one of last year, which was ample for the purpose. Miss Heath and Mr. Le Van are a big help to the "Pray" show. The two work well together and make up a number in which they appeal, score by individual effort. Miss Heath had four numbers in the first act and three in the second. She has her specialty of a scene from "The Mysterious Rag". This should have been held for the last as "Good Night, Mr. Moon," was not strong enough to follow. The "Rag" drew a dace encore and could have taken more. It's one of the best heard ever.

In Miss Heath has given support from the chorus, a lively lot of ponies. The Spanish scene from the first act and the Harry Lander number also went big. Guest Re was a standing picture in a pink harem affair with a large picture hat which set off her crinoline to the best advantage. Miss Re led "Hi Bill," an audience song which had been done in front of a drop. The music was good and the dance work a success. One number was avoided the stop put in for the "Girl" hit. This is retained from the other show and scored as usual through the excellent work of Miss Heath and Russell Simpson as "Jack Hand." Harry Loring was not convincing as the lover. The "shes," played by Simpson and "Miss Hamlock," by George Howard are retained from the other "Frasier" books. A "highlight" of the character is done by Loring. The latter three parts are talley, too much so to permit of the speed needed to keep the show going along with the pace set by the numbers. There is plenty of room for cutting without hurting the show, the "grouches" being the most in need of the knife. Charles Baxons does no good work as an English fop. Nellie Wood is a sprightly socoet with her stripping and Florence Brooks proved her vocal ability by scoring in the number where she

Theatricals: August 14, 1915

FREEMAN BERNSTEIN

Mananger, Promoter and Producer of Vaudville Acts

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MANAGERS! AGENTS! SINGERS! READ!

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CHICAGO.

BOSTON

By J. GOOLITZ.

KEELE (Harry E. Quillen, mgr.; agent, A. E. Corbin) — Opened a good bill at the Empire. Miss Quillen, the star, is very neat. Keeler Mack and Frank Orth, very good. Revere diana, a pretty young girl, and Miss Nellie McKee from 709 Street. Mr. and Mrs. Keeler have a new baby and are perfectly happy. Mr. and Mrs. Keeler have a new baby and are perfectly happy.

JIMMY THE TOUT

FIFTH AVENUE THEATRE, SUNDAY, AUGUST 27th

JENIE JACOBS

Still with the PAT CASEY AGENCY

Please do not confuse the people with anyone else.

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CHARLEY BROWN AND NEWTOWN

IN "ORIGINAL NONSENSICALITIES"

Direction, PAT CASEY

Sept. 1, Orpheum, Nashville.
Sept. 11, Forth, Atlanta.

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NEW YORK "TIMES." Greatest act ever seen at Hammerstein's, now playing 100 consecutive nights.

NEW YORK "HERALD." Thunderous outburst of applause greeted the Pekin Zouaves on their appearance at the New York Roof Garden last night.

PHILADELPHIA "RECORD." 18 minutes of excitement prevails at Keith's theatre this week. The Great Pekin Zouaves

The Made-in-St. Louis Show is on at the Coliseum for a week.

Three employees of the Hagenbeck-Wallace Circus, Ed Peterson, James Taffey and Andy Horne, were arrested after a negro was found stabbed on the circus grounds at Allen.

The issue of the Imperial theatre has been transferred from the St. Louis Theatre Company to John H. Havill and Louis Celia. The move is not regarded as significant. No attraction is in sight for the Imperial.

Fifty moving picture operators are organizing the St. Louis Motion Picture Association and will present a bill in the Municipal Assembly which would eliminate tax and duty for picture shows. The members say that this is an attack on the vaudeville houses. The officers chosen were Joseph Magg, president; D. Z. Williams, vice-president; J. W. Price, treasurer, and E. Pohmann, secretary.

SPECIAL SCENERY

18 Minutes of Excitement

Vaudoville's Greatest Novelty Act

PRESS NOTICES

Electrical Effects

This ACT IS A POSITIVE RIOT

14 PEOPLE 14

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IN JAPAN

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One block from the Stockyards and the Petr Casey Agency.

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New Fireproof Building A Stone's Throw from Broadway

"NOTICE THE RATES" A room by the day with bath, $1.00 and $1.25 single; $1.50 and $1.75 double. A room by the day, with private bathroom attached, $1.50 single; $2.50 double. Rooms with a use of bath, from $2.00 to $8.00 per week single, and from $6.00 to $12.00 double. Rooms with private bath attached, from $10.00 per week single, and from $28.00 to $31.00 double. "NO HOGER." Every room has hot and cold running water, electric lights and long-distance telephone. Restaurant a la carte. Club breakfast.

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**FALL RIVER, MASS.**

**Biju** (Chas. H. Buhman, mgr., agent; Lus. rehearsal, Monday 18.—Aug. 21, 22; Afternoon, 6:30; Evening, 9; good; Chester; good; Helene; good; Walter Bros, good; Donald Bros, good; and attach.)

**HARRISBURG, PA.**

**Orpheum** (William W. Francis, mgr., agent; Saturday, 8:15; Sunday, 1:30; good; Elkin Bros, good; Clam's, good; and attach.)

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SAVANNAH, GEORGIA

SAVANNAH (William H. Alonzo, mgr. advertisement.—Mr. Fathead Plate 13.) 

NOTE: Mr. Henry C. Bilbo has the choice of the Hison in the capacity of Manager.

R. MAXWELL ARTHUR.

ST. JOHNS, N. B.


TAMPA (Geo. Perk, mgr.—Gertrude Smith, pictures.)

GEM (Fred J. Tritta mar.—Jack Morris pictures.)

STAR (John Gilmore, act. 11:39. Hor pictures.)

L. H. CORTRIGHT.

SEATTLE, WASH.

PANTAIAM (Alex Paretor, mar., agent, direct. Monday rehearsal 11:15. La Kretz, creditable; Adair & Henry, amusing; Vernon, did nicely; "Watermain Trust," hit; Homer Lind & Co. branded, repeated encore. 

SEATTLE (Ed. Drew, mgr.—Stock; fair business. 

LOH (D. Inverarity, mgr.—Stock; good business.

Joe Batley will be treasurer for K & E New York Metropolitan Theatre, which will open September 15th.

John Holmes, manager of the Lamont Cafe, married Bonnie Collins, a singer appearing there.

SOUTH BEND, IND.


INDIANA (W. J. Hineshaw, mgr.—Support.)

OLIVER (Cary F. Lane, mgr.—25. "Deep Purple.")

22. Selte Pike Shows. H. S. COHEN.

SOUTH AFRICA.

At the Empire Theatre, the two London artists, Seymour Hicks and William Terrace have created a furore. Seymour Hicks is in the last three weeks of his engagement. Miss Terrace is delighting everybody with her songs. Miss Terrace is a principal attraction. She leaves on September 11th. Mr. Hicks returns to London. 

THURSDAY, September 1, 1920.

FOLKMAN (George Riddle, mgr.—Support.)

STANDARD—Leonard Raine is presenting Fred Shoeller's Variety Co., consisting of Wilfred Clarke, presenting his own sketch, "THE DEAR DEPARTED." Direction Max Hart

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