

TEN CENTS

VARIETY

VOL. XX., NO. 9.

NOVEMBER 5, 1910.

PRICE TEN CENTS.



THIS WEEK (Oct. 31) ORPHEUM, BROOKLYN
THE SUCCESS OF THE PROGRAM

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Direction, H. B. MARINELLI AGENCY

TAKE NOTICE

I, TOM McNAUGHTON

Having been obliged to cancel a full season's tour in America (Orpheum Circuit) through the forced dissolution of

THE McNAUGHTONS

By my brother, Fred,

I AM NOT RESPONSIBLE

In any way or for any reason for anything concerned in or connected with any act or turn which may play or appear under the title or style of "The McNaughtons."

I have no objection to the use of "The McNaughtons" being employed (in Europe only) by my brother, but restrict any member of such a turn, if organized, from using my Christian name, "Tom," in billing or program matter.

TOM McNAUGHTON

Season '10-'11, Principal Comedian, Christie MacDonald
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Direction Messrs. LUESCHER & WERBA, New York Theatre, New York City.

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ENGAGEMENT OF CAVALIERI MAKES HIGHEST SALARY MARK

**Operatic Prima Donna Engaging for a London Hall at
\$5,000 Weekly. Reported that Alfred
Butt of Palace Has Her.**

(Special Cable to VARIETY.)

Paris, Nov. 3.

Lina Cavalleri may be engaged to play in a London music hall for four weeks for 100,000 francs. The operatic prima donna will open either in December or January. The hall is reported as the Palace. Cavalleri is negotiating through the Marinelli booking office branch of London.

At the H. B. Marinelli agency in New York this week, Leo Maase, its manager, stated it was not the custom of the agency to give information upon bookings, and he had not been advised regarding Cavalleri.

Alfred Butt, manager of the Palace, London, said recently he would have a sensation in his hall during January. No doubt Cavalleri is the promised sensation.

It was reported in New York this week that if the London contract covered any time the singer is under engagement for grand opera on this side Cavalleri would probably not appear here. At present she is in Paris. In addition to her vocal accomplishments and good looks, Cavalleri has received oceans of publicity of late all over the world through her marriage to William Astor Chanler, and its attending results.

Cavalleri's salary of \$5,000 weekly in vaudeville has only been equaled by the amount it cost Oswald Stoll to play Sarah Bernhardt at the Coliseum, London. Bernhardt received \$4,000 net. The commission paid by Stoll to the Marinelli office was \$400 more, and other expenses of the engagement raised the total cost to the Coliseum of \$5,000 weekly.

Cavalleri may be booked "net" also

it having grown to be the regular thing among foreign agents, when approaching the biggest stars, to leave the word "commission" unsaid, arranging that with the management. It gives a more classy polish to the transaction, besides relieving the agent from explaining what "commission" means.

At the Palace but seven shows weekly are given, six nightly performances and one matinee (Saturday). At the Coliseum two shows daily are required from all acts. The money capacity of the Palace is something like \$14,000 weekly under the scale. With a feature turn of Cavalleri's calibre on the bill, the Palace clientele might pay any price demanded. During the Pavlova engagement there, the entire lower floor sold for \$2.87 each seat. The remainder of the program which will surround Cavalleri will likely not cost over \$750.

\$10,000 FOR JOHNSTONE.

\$10,000 weekly for Ralph Johnstone, and then perhaps the vaudeville managers couldn't have him.

Jack Levy asked the flier if he would entertain vaudeville. Johnstone's managers, the Wright brothers, will have to decide. If Johnstone appeared upon the stage, nothing less than \$10,000 a week could secure him, that being the price received by the Wrights for exhibition purposes of their star fliers. Beginners are given \$5,000 for exhibition purposes.

Mr. Johnstone, a former vaudevillian, can easily lay out an act. Levy thinks that a manager will lay out an agent who mentions the \$10,000 salary.

CORT COMES BACK.

John Cort has "hooked up" with Klaw & Erlanger again. The report is that the Cort houses will leave "The Open Door" within sixty days, and that they will then be wholly within the folds of "The Syndicate," on the New Year.

It is also reported that the return to the K. & E. side brought with it smarting terms for Mr. Cort, who was the first to lead the break early in the summer to the Shuberts camp. Cort, with other theatrical managers of the country, controlling strings of "one nighters" among other stands, formed "The Open Door," considered by each an excellent thing—before the season opened.

It is now said that Cort will also be the first of the many deserters who will lead the rush back to whence they came from. Everybody will not be accepted on the return journey, according to the story now out. Those that do get in will have a close shave to slip through whole, while the others not wanted—if taken back—may lose an eye or so when squeezing in.

The report detailing the second flop of the Cort houses is said to have occurred last Friday morning, when Cort signed the papers in New York, while A. L. Erlanger was in Chicago.

Chicago, Nov. 3.

Absent from Chicago but two or three days, A. L. Erlanger and Pat Casey returned here Tuesday morning. They are due to leave for the east again to-day.

If Casey continues to patronize the "20th Century" the N. Y. C. ought to present their best little customer with a season pass, for loyalty.

VICTORIA'S TERMS TURNED DOWN

Had Percy G. Williams met Vesta Victoria's terms for a return New York engagement, Miss Victoria would be reappearing over here shortly.

Miss Victoria asked \$2,500. Mr. Williams would not say what he thought Miss Victoria was worth.

Before returning from the Coast in the Summer, the Englishwoman had about closed negotiations for a New York spin over the Williams time; then she played Milwaukee; then she went home.

MOSS' ONE-MASTER.

(Special Cable to VARIETY.)

London, Nov. 4.

There has been an agreement entered into between the Moss Empire interests and the Agents' Association, whereby the Moss tour will deduct one-quarter of the agent's commission on all of the acts booked over that tour after the split arrives between the Moss-Stoll interests.

THE OLYMPIA ON MARKET.

(Special Cable to VARIETY.)

Paris, Nov. 2.

The Olympia must be on the market, despite the report that Alex. Steiner had made the first bid for it when learning that H. B. Marinelli would vacate next August. Mr. Steiner is of the Wintergarten, Berlin.

A rumor to-day places Jacques Charles, secretary of the Follies Bergere, as in possession of an option upon the hall from the time Marinelli shall have vacated.

Mosher, Hayes and Mosher, the American comedy cyclists, opened very successfully at the Follies Bergere yesterday.

WELLMAN ROUTED.

Philadelphia, Nov. 3.

Walter Wellman has been routed by William Morris to go over the country as a sky-high lecturer. Mr. Wellman will start his monologs on dirigible balloons at the Academy of Music, this city, Nov. 10. His next stand will be Carnegie Lyceum, New York—with other time to follow.

Some time ago before Ralph Johnstone got the world's altitude mark and Moisant beat Grahame-White for speed, and before Grahame-White secured the hour record, Mr. Wellman started for Europe in an airship. It may be remembered he didn't go all the way.

MRS. EZRA KENDALL IN.

Jennie Dunn, widow of the late Ezra Kendall, is to return to the stage. Bill Lykens has secured a week for Mrs. Kendall to try out. She will offer "My Big Sister's Beau."

It is some years since Miss Dunn appeared before the footlights. Her last stage performance was in "A Pair of Kids." Arthur Dunn (Dunn and Glazier) is a brother.

SOME SECOND-HAND LICENSES.

The indications are that the Commissioner of Licenses ere long will have a large batch of second-handed agents' licenses, but slightly worn.

Up to the day last week when Martin Beck informed the Commissioner he could have his own old license back, and then mailed it to him, all agents who have experienced any difficulty at all have expressed their intention of booking "net."

"Booking net" is engaging the act under a written contract at the price asked, less what five per cent. commission would amount to. If an act wanting \$100 were engaged, the contract would read the salary of \$95, without any mention of commission. An "outside agent" might make a charge of five per cent., but that would have nothing to do with the agency which booked net.

Some agents who book direct for houses, in remitting the commission charge, may require the houses booked for to contribute a certain amount weekly. Lawyers say that if this were proven, it might still place them in the category of "agents," though their licenses had been returned.

A report about during the week was to the effect that some officials in the White Rats were bent upon having amendments passed to the present law, remedying the many defects which have been found so far in it. The amendments, according to report, would mostly bear upon the many ways which have been found to "beat" the law since signed.

An artist said this week that he did not think anybody would care to "monkey around an agency law again" unless to repeal the present one.

"I guess it has caused enough trouble," said he. "I am willing to swear almost that I would now be working but for the confusion this new idea has brought about. I think the managers and agents hold off purposely from booking just to teach the artists that they worked against themselves. Otherwise I don't see that the law has made it any better for the acts. Several I know are paying more to have themselves booked now than they ever did before."

One lawyer told a VARIETY representative the other day he had a plan not yet hinted at which would permit every agent to conduct his business without any annoyance through the present law.

In the Orpheum Circuit offices bookings are being made, with no contract provisions for commission, all contracts going through "net."

Pat Casey, with others, was summoned before the Commissioner Wednesday. Casey's case, along with that of Bellows & Gregory's, was postponed. The complaint against Casey is said to have alleged he wore a green tie before noon.

PLAY INFRINGEMENT CLAIMED.

William A. Brady this week made claim to Pat Casey that Ethel Van Orden and Co. in presenting "The Prince of Liars," a vaudeville sketch, were infringing upon his play, "Baby Mine."

HARRISBURG'S CASINO QUITS.

Harrisburg, Nov. 3.

The Casino, which has played two styles of vaudeville under the management of Samuel Levy, quit last Saturday night, Levy retiring from the house. It had been booked by William Morris of New York.

The first policy adopted by Levy was a show which did not at any time exceed \$950 in cost. Later on he wanted to shift to Loew for cheaper bills. The Morris office objected through having a booking contract and offered to supply the smaller programs, which the Morris office has been doing the past few weeks, sending in seven acts weekly, costing Levy around \$550.

When the change of policy was first made, VARIETY printed that the Casino had been playing bills costing about \$800 and would change to \$500 shows. Levy sent out a denial of this and threatened VARIETY that unless it printed a correction, the local correspondent for the paper would not be permitted in the house. VARIETY did not print a correction, none being necessary, but other busy weeklies did.

It is related of the Casino that when a comedy acrobatic act requiring a full bare stage played the house one week, the manager wrote to the booking office, objecting to the turn because it took up too much room, and would not allow the theatre to show off its scenery.

Claiming that H. R. Simonetti and Peter Magaro by reason of wrongful acts had been responsible for the closing of the Casino in the middle of the season, the New York-Texas Amusement Co. has filed suit against them for \$25,000 damages.

According to the plaintiff's statement, the defendants, as president and the treasurer of the A. C. Young Amusement Co., represented on Aug. 29 that they had a lease on the Auditorium for three years; that the A. C. Young Amusement Co. was solvent, that all obligations had been paid and all that the N. Y.-Texas company had to do was to take possession.

The plaintiffs are charged with letting the rent become overdue, permitting conditions to arise which resulted in the Casino employees being physically ejected.

The Casino opened Sept. 12 and closed Oct. 29. Pending litigation Manager Levy said the future policy of the house would not be known until later.

It was reported that the manager of the house failed to pay salaries to the acts at the house last week, but gave each a letter to the Morris office in New York, requesting that the act be taken care of. It is also understood that whatever money was taken in at the box office was turned over to the manager Saturday night.

As an aftermath of the closing of the house one of the agents in New York who had Harrison and Gilles booked there under the name of Harrison and Gilson, for this week, received a communication early in the week from Dennis F. O'Brien, attorney for the White Rats, wanting the cause for cancellation before starting proceedings against the Morris office.

STRANDED A "SCHOOL ACT."

Chicago, Nov. 3.

Sullivan & Edelman, New York, agents, who are said to be the owners of "Examination Day," a "school act," stranded the young people in the turn last week at Fort Wayne, Ind.

The act was sent there by Edward Hayman, of the Western Vaudeville Association, to appear at the Temple. Edelman accompanied the turn, but did not appear around the theatre. After the first show the house manager canceled it, on the ground the full number of boys and girls were not present as per contract. The manager paid the leader of the act \$20 for the one performance. This \$20 was turned over to Edelman, who wanted it, he said, to go to Chicago to secure more money to move the act out of town. Later it came out that Edelman had left for New York, leaving the youngsters stranded in Fort Wayne.

Mayme Remington, who was on the Temple program, headed a subscription among the other artists, securing sufficient cash to return the children to Chicago. Some procured the necessary from relatives to bring themselves here.

GEST IS "NON EST."

Morris Gest is "non est," whatever that is. It was reported to have been uttered by a foreign agent Monday, but no one on Broadway during the week has been found who could explain what "non est" meant in connection with Mr. Gest.

The quest for information upon the phrase, which seems a relative to Gest's last name, somehow, divulged though that Mr. Gest had been requested by Percy G. Williams to keep right on walking hereafter when nearing the door of the Williams' offices or houses.

A stormy scene in the Williams' office one day last week, with Percy G. as the fellow with the big stick, is said to have led to the Gest expulsion order. The rest of the story is that when Mr. Williams engaged Belle Baker, Gest heard about it. He had seen Miss Baker when she appeared at the Majestic, Chicago. The young woman is said to have received a wire from Gest advising that the week at Williams' Bronx theatre be cancelled for the chance of obtaining a long run at Hammerstein's.

Gest has been a sort of medium of the Hammerstein vaudeville department. He was always prominent around the house until one evening last summer when Nellie Revell expressed her thoughts of Mr. Gest with one hand, as she handed in her resignation as press agent with the other. Still, Gest has remained as a supposed factotum of the Hammerstein corner, and through this is reported to have wired the act already engaged by Williams.

Some way the facts are said to have reached Mr. Williams, and in a manner which appeared evident to him that William Hammerstein had had no previous knowledge of the Gest wire. Then Mr. Gest appeared in the Williams' offices; and then the explosion.

Miss Baker played the Bronx last week.

It was reported during the early part of the week along Vaudeville Square that Gest was to become financially interested in Miss Baker's vaudeville career, and it was his intention to make her one of the successes of the season by inaugurating an advertising campaign.

LAWSON BOOKED IN THE WEST.

Even while the sailors on the Oceanic Wednesday were shouting "All Ashore" Freeman Bernstein secured the signature of John Lawson, the English actor, to a contract for ten weeks.

Mr. Lawson will present "The Monkey's Paw" for that length of time over the Pantages Circuit. He is to commence Dec. 15. The salary contracted for is \$750 weekly.

There are four weeks remaining unplayed of Lawson's contract with Morris. They may be taken up after the completion of his western trip.

MAJESTIC TURNS TO STOCK.

Johnstown, Pa., Nov. 3.

The Majestic will give up vaudeville Nov. 12, and open a stock season Nov. 14.



THE LANGDONS.

In the merry travesty, "A NIGHT ON THE BOULEVARD," which has recently been increased to a three-people, three-automobile offering in vaudeville.

A MORRIS-LOEW COMBINATION WITH MARTIN BECK 'WAY INSIDE

That is the Latest, with a Loew Independent Circuit Possible, While Beck-Rhinock-Cox are Again Figuring to Bring Everybody in

The latest move on the vaudeville checker-board is the talkfest between William Morris and Marcus Loew tending toward an amalgamation of the two circuits. The result of this would be, according to the tale, that William Morris would be at the head of a general booking office bearing his name, while the Loew faction would take the business direction of all the houses.

The circuits might remain distinct as now, the Morris string becoming the head to the Loew "small time" kite, with the latter regrading several of his theatres to work an easy passageway to the Morris "big time."

It is said that Martin Beck has knowledge of all the conversations that transpire between Loew and Morris. Mr. Beck denied that to a VARIETY representative this week, saying everything was moving easily, and that nothing was in the air.

Mr. Beck also made a positive denial that he had returned to Morris Meyerfeld, Jr. (his business associate) the renewal of "the Duma" with the United. Mr. Meyerfeld was said to have signed it before sending the paper on to his junior partner for his signature. The report that Beck had refused to renew the agreement with the United Booking Offices had been very strong among certain people who should know what is going on.

The agreement expires Dec. 1, 1911. Mr. Beck declined to place his signature to the renewal late last week according to the story. He emphatically denied it however.

Mr. Beck was not asked whether he had had conferences with J. L. Rhinock and Geo. B. Cox through the revival of the former proposition to make a general consolidation in vaudeville, which would force the United Booking Offices into it. That, however, is strongly represented to be so, and that the conferences are of quite recent date, not any later in fact than Tuesday last. It is the same plan taken up some weeks ago and dropped; that of having the Morris, Loew and Orpheum Circuit together in an understanding, when the situation would be placed before the United as one preferable to join rather than antagonize.

The report will not down that Mr. Beck takes an interest in the Morris-Loew confab because of a desire to be placed where he could command a strategic position if a vaudeville upheaval were imminent. There is no assurance that Beck would become part of a pact between Morris and Loew. It is said though that whatever results between the two first mentioned managers may come through the haze of present negotia-

tions, Beck will be inside them somewhere. A few people claim he will be away inside, too far hidden for even keen eyesight.

A block just now reported is Morris' stand upon his name. While Morris is reported as favorable to the present scheme proposed, and satisfied that his sole directorship of vaudeville theatres shall not extend beyond the Americans, New York and Chicago, he will listen to no suggestion that would mean the banishment of his name behind that of a corporation or others.

Although in former negotiations this same reason was ascribed to the failure of the parties to agree, the last conferences between Morris and Beck are said to have hinged over the final disposition to be made of certain liabilities William Morris, Western, Inc., had taken on, which were obligations that Morris thought a merger should take care of.

With the possible addition of a flock of Shubert disappointments on the one-night or "Open Door" circuit, Loew is leaning towards the "magnate" charm. Having Amelia Bingham headlining at his National Theatre this week, as many of the Shubert theatres outside the big cities as he may want (and probably not a few in the larger towns that he could have) Mr. Loew is seeing pictures of himself in days hence.

While Loew as a manager is extremely modest and altogether too honest in his opinion of things to remain in the business long without changing his tune, there is small doubt that a vaudeville circuit of magnitude shapes up before him. Of the sixty-five Shubert houses placed at his disposal, Loew will select those wanted from reports which are now coming in, stating capacity, opposition, etc.

With a fair circuit in and around Greater New York, the Lincoln Square to head, two big houses in Harlem, and the Orpheum, Boston, besides a Philadelphia theatre, Mr. Loew believes he could play a first class chain of vaudeville without anyone's assistance, excepting that of the Shuberts.

The engagement of Miss Bingham as the feature drawing card for the National seems the first step towards Loew increasing his shows and prices, something predicted would occur upon his circuit before the season had passed. Miss Bingham agreed to play at the National for \$1,000. His bill there is costing about \$1,800 for the week. Other "big time" "Morris acts" have been looked over, notably "The Barnyard Romeo." Joe Welch and other features are spoken of, one to be played at a time.

This was the policy announced by

PLAZA SWITCHES.

A week from to-night will witness the last of the stock season at the Plaza Music Hall, which has been offering this form of entertainment since the first of this season with the Vale Stock Company as the attraction.

William Morris says he will place vaudeville of the "pop" variety beginning with Nov. 14. There will be two shows given daily with a bill of six or seven acts and pictures, the prices ranging from ten to a quarter. For Saturday and Sunday the show will be strengthened with the top-price fifty cents on those days.

The Fulton, Brooklyn, may play "big" or "small time" vaudeville. This week it is playing "big time." Last week the managers of the theatre thought they would change to "small time" Nov. 14, but that evening business picked up.

In the summer the Loew Circuit played "pop" in the house on percentage. The house even to the present managers liked the idea of a weekly profit, though small.

If the Fulton takes the smaller shows on again William Morris will book them as he is now booking the larger shows. Marcus Loew said that he had offered Morris \$20,000 yearly for three years, the term of his booking contract with the Fulton, but that Morris refused it.

By Thursday the Kolb & Dill management of the Fulton had agreed that Nov. 14 should be the date for the cheaper form of vaudeville.

On the same day in New York it was said that there was some doubt whether the Savoy, Baltimore, would continue with a vaudeville show after this week. The Savoy is also booked through Morris. The general condition of the show business over the country for the past few weeks had disheartened the financial sponsor for the Baltimore theater, according to report—and he had but one factory left.

WEEK'S BIG NEWS

Jack Levy sold a ring Monday.

Loew before Percy G. Williams offered him \$15 to stop talking about it, when Mr. Loew made \$5 by offering Williams \$10 to discontinue pictures on the Alhambra Roof. The season being but two weeks from cold weather, Mr. Williams agreed.

Now Morris is booking for one house in November what he thought he would book for two of the Loew theatres in September.

In the general run of New York affairs vaudevilly, Felix Isman seems to have dropped out. The American, New York, sees him seldom and the interest displayed by Mr. Isman formerly in the Morris circuit appears to have been absorbed by others.

Martin Beck starts west Nov. 10. It is said he will meet Mr. Meyerfeld in Chicago, when there will be more talkings going on.

A. E. Johnson, the foreign agent, will sail for the other side toward the end of the month.

SUNDAYS ALL THROUGH.

The tenancy of the Loew Circuit in Shubert theatres on Sundays only was a brief one. Loew has given up the Broadway and Herald Square. From now on only the West End, Majestic and Broadway, Brooklyn, will hold Sunday concerts supplied by Loew, outside of his regular "pop" houses.

Nor will any more Shubert theatres be "tried out," says Mr. Loew, who had a banquet tendered to him at the Knickerbocker Hotel last Sunday evening by the directorate of the Loew Consolidated Enterprises. It was a "big time" affair. Most everyone thought Lee Shubert was the donor, using the rent from the Broadway—but it's not so.

Percy G. Williams prefaced his speech by saying "As I am the only Christian in the room."

While at lunch Wednesday in the Astor, where the vaudeville mob congregate for the mid-day feed, Mr. Williams in passing Mr. Loew accidentally spilled a pot of boiling hot water over the latter's wrist. It was bound up amid Mr. Williams' profuse lamentations.

While friendly in all respects, Loew and Williams are competitors through having theaters in the same neighborhoods. Mr. Loew scouted the idea that Mr. Williams wanted him out of the way for a few days, nor did he think that Mr. Williams meant to have the water fall upon his right hand to prevent him signing contracts.

Mr. Loew was quite sure the water spilling was accidental, even when reminded of the day Mr. Williams was turned down for free admittance into Loew's 7th Avenue.

That was shortly after Loew had opened his converted Harlem house. He had invited his neighborly manager "on the big time" to look the 7th Avenue over. Mr. Williams one afternoon walked up to the box office with his son, Victor, who said:

"I am Mr. Williams and would like to go in to see the house." "You will have to see the manager," said the box office man. Mr. Williams saw the manager, who asked, when informed of the identity of the visitor, where he was from. Feeling like he would if unwittingly holding six cards in a friendly game, Vic said he was from the Alhambra. "What do you do over there?" asked the 7th Avenue's manager. "Oh, I am the scrub woman," said Vic, as he drew out the necessary coin for his father's and his own tickets.

Though the Shuberts lose the coin which might be secured if enough people would enter their theaters on the Sabbath, Al Woods is taking a chance. Joe Wood has the bookings for the Sunday concerts at Woods' Garden. The shows commenced there last Sunday. Eight acts and pictures are the program. Woods also books Woods' other houses, Court and Liberty, Brooklyn. (Although namesakes, the Woodses are no relatives. Joe secured the booking privileges without sentiment).

There was nothing in the report this week that the Shuberts would have the Lincoln Square for their shows, said Mr. Loew. His lease on that house has thirteen more years to run.

UNITED MANAGERS AGREE TO MAINTAIN "BLACKLIST"

After Meetings of Managers, it is Decided that "Opposition Acts" Cannot be Played. Doubt About Future Unanimity

Following the meeting early in the week of United Booking Offices managers, it was told a VARIETY representative that the "blacklist" of the offices would be maintained. The decision was arrived at after the managers had argued pro and con over the abolition.

Many of the United managers favored that a privilege be extended of selecting acts wanted, without the actual abolishment of the "opposition sheet." This was opposed by others, who thought that either the "blacklist" should be broken down, or held strictly to.

A number of managers claimed that good acts could be secured from the list for United houses at very reasonable prices. They wanted the "blacklist" removed for that reason above all others.

The final vote leaves the "blacklist" as it is, with an injunction against any United manager taking any turn from it "under cover" or outwardly. The practice of "sneaking" "blacklist acts" into the United houses had become prevalent of late; almost openly, and the meetings were called by reason of it. Other things were also discussed, one the custom of some of the managers booking acts at a "cut" for out of town houses, without filing contracts.

An order has been issued in the United Booking Offices that any act playing in any grade of house anywhere where there is a theatre booked through the United must obtain the consent of the resident manager of the United's theatre to his local appearance, or his name will also be placed on the "blacklist." This is supposed to be an order sweeping in its scope.

Outside the United the new resolution of the United managers carried little weight. Few believe all the managers will live up to it. The temptation to secure acts at a low figure is irresistible to some. They will likely continue as they have in the past. One manager in particular has been bold in his playing of "blacklisted" turns, and his offers to them.

The agents reported this week a shortage in bookings, with a big demand for "features," which were nowhere in sight.

Some agitation swept through the Long Acre Building upon the report that Eddie Darling had become interested in a new corporation aimed for the agency business. Running this report down, it was found that Mr. Darling had been used as a "dummy" in-

corporator for a branch concern of the United's, which will have a Pittsburg connection.

Many stories are being told of United managers influencing acts into certain booking channels. The connection of Mr. Darling's name with an agency revived all of these. He is an assistant to E. F. Albee, and has always been in close touch with the United's general manager.

For all orders affecting bookings and agents now given out in the United, it is said John J. Murdock is responsible.

A booking talked over at the meeting of the managers was said to have been the engagement of Garcia, a shadowgraphist from Europe, who opens on the Morris time next week. The contract was entered through the Marinelli office at the time Charles Bornhaupt made a stand against United's dictation to the Marinelli New York branch.

Since Bornhaupt resigned, Leo Maase has been in charge of the Marinelli office. Maase said he knew nothing of the Garcia matter.

TWO POPULAR CO-RESPONDENTS.

Boston, Nov. 3.

A well known stock company actor, and an equally well known vaudeville artist, were named in the suit for divorce of Dr. William R. Ross of Roxbury, tried before Judge Pierce, Oct. 28. A divorce was granted Dr. Ross.

Helen Goulsten testified to seeing Mrs. Ross on a trip to Providence, where she met the vaudeville artist, who was playing there at the time. Mrs. Fowells, a nurse, who lived for a time in the same house with Mr. and Mrs. Ross, at 81 Monroe street, Roxbury, testified to the same occurrence.

"DISAPPOINTMENTS" WORKING.

Chicago, Nov. 3.

With a reputation already erected as an exponent of rapid rep-par-tay, Charles Beehler, the Chicago booker for the Orpheum Circuit, added to it the other day when an artist, in hopes of an emergency engagement on the tour, asked Mr. Beehler if there were any disappointments.

"Yes," answered Charley, "and they will all play out their contracts."

NASHVILLE DROPS OUT.

Nashville, Tenn., Nov. 3.

The Orpheum, a Jake Wells theatre, which has been playing vaudeville booked from the United Agency in New York, dropped out last Saturday.

A few weeks ago the Wells house at Chattanooga stopped receiving vaudeville programs. It was booked by the United also.

This leaves one southern city where the United sends bills, Atlanta.

EPIDEMIC CLOSES TOWN.

Chicago, Nov. 3.

"Tink" Humphries, the local representative of the Butterfield Circuit, has been notified of a smallpox epidemic which has spread in Saginaw, Mich., to such an extent that all theatres, schools and public meetings have been prohibited, and buildings closed.

The Jeffers played their bill for this week on Sunday only and the actors (Rex Circus, Cooke Sisters, Kelley and Wentworth, Albertus and Art Fisher) went to Bay City to avoid being quarantined.

ON THE BOOZE ROUTE.

Chicago, Nov. 3.

Earl J. Cox received a letter from a performer last week who said he was just finishing a three weeks' sojourn in a Kansas town, where fire water "is so hard to get a man never lets go of a 'plant' once discovered."

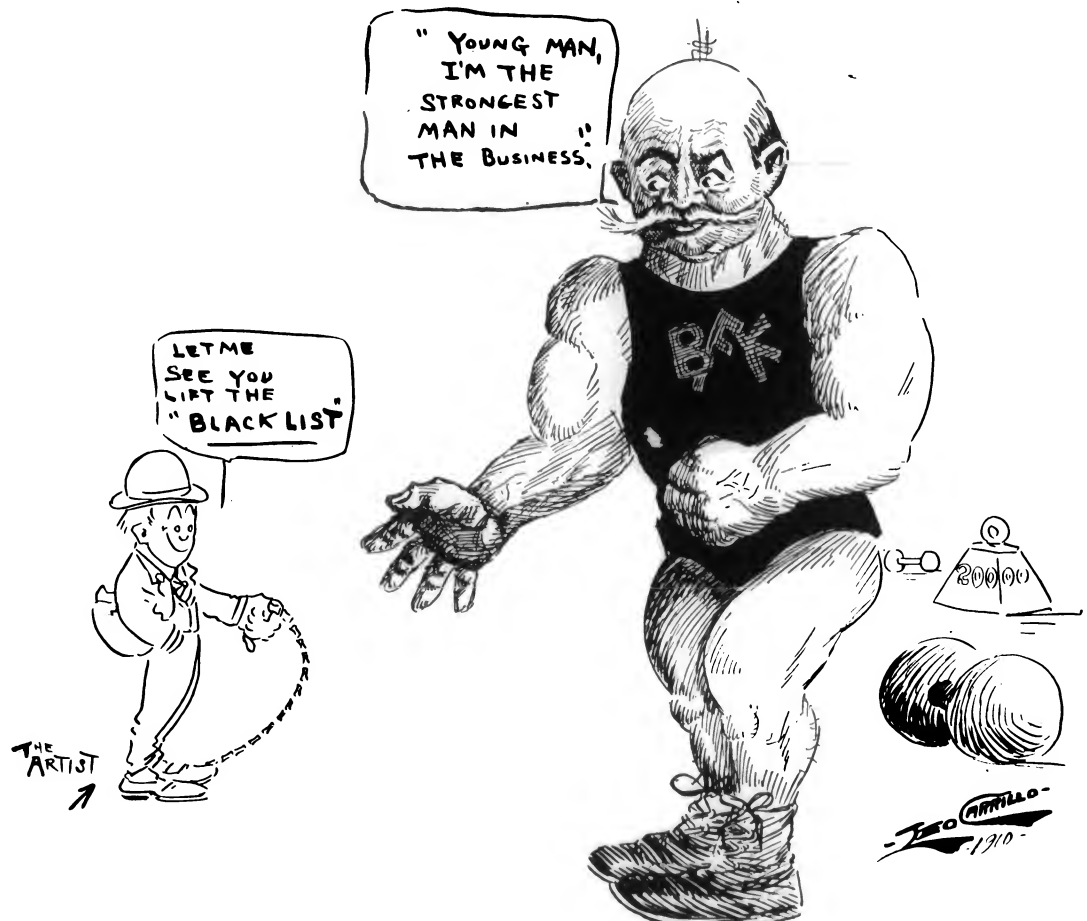
The letter read: "I have been here so long working on a barrel of booze that I have framed up a delirium tremens act which will run ten minutes in 'one.' I'll take \$35 a week if you can get the contracts to me before I start on the second barrel."

RETURN TO AUDITORIUM.

Denver, Nov. 3.

After weeks of uncertainty it has been announced that the Auditorium, owned by the city, will present the Shubert attractions for twenty weeks, starting Nov. 6 with "The Lottery Man."

Klaw & Erlanger shows will play the Broadway. Work on the new Shubert theater is progressing.



VARIETY

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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SUBSCRIPTION RATES.

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Henry Watterson and Irving Berlin returned from Europe Tuesday.

"Toots," the pet dog of Henri French's, died of poisoning last week.

Sergeant Mears and Coy De Trickery were divorced Oct. 25 in Missouri.

The Four Banjo Friends have signed contracts to go to Europe in December.

The Russian Dancers on the Williams time are not playing Sundays.

Paula Edwardes has placed herself under the booking direction of Jack Levy.

Eva Tanguay is to play the Colonial Jan. 23, as her next New York engagement.

The Manhattan Opera Trio is a new number prepared for vaudeville by Sig. A. Abramoff.

"Boys and Girls" with Adele Oswald, start the Orpheum Circuit at Evansville, Dec. 4.

Jack Levy has secured judgment against Valeska Suratt for \$62.50 commission due.

Charles Pouchot, of the Marinelli New York agency, left Monday for a vacation of two weeks.

The Kaufman Brothers have been booked over the Orpheum time, opening at Spokane Oct. 30.

Maclyn Arbuckle opens Monday at Union Hill in "The Welcher," placed by Albee, Weber & Evans.

Garry Owen, the boy wonder, is having a new single act prepared for him. He will be ready to open under the direction of Pat Casey in about two weeks.

Robledillo, the wire walker, is returning to vaudeville, now that the circus season has closed.

Mabel Bardine entered a petition in bankruptcy this week, with liabilities of \$471; no assets.

"The Star Boarder" will be presented by Blanche Holt and Co. It is a Dan Casey Co. production.

Foreclosure proceedings against the home of Clara Morris in Westchester Co. have been discontinued.

Melville Ellis plays Hammerstein's next week, his first appearance in vaudeville for a year or more.

Joe Roberts, formerly of Roberts, Hayes and Roberts, is presenting a new act at Union Hill this week.

The Grand, Bradford, Pa., opens Nov. 14 under the management of B. L. Reich, with "pop" vaudeville.

Edwin Holt is rehearsing a new sketch for vaudeville, called "The Sacrifice," written by Victor H. Smalley.

Michael Coscia, director of an orchestra in Brooklyn for five years, is now doing a violin act over the Loew circuit.

Lillian Shaw will return to vaudeville at the Alhambra Nov. 14. Her European trip has been indefinitely adjourned.

Shanley's new restaurant in the Long Acre building opened for business Thursday.

Donovan and Arnold refused to play at the Academy of Music last Sunday, objecting to the way they were billed.

James Durkin, the husband of Maude Fealey is to produce Richard Warner's "Discovered" in vaudeville soon.

Frank McGinnis, of the McGinnis Brothers and Flora Brighton with Paul's Juggling Girls were married in Oshkosh, Wis.

Irene Dillon is to open at the Palace, London June 5. She will be accompanied abroad by her husband Claude Bostock.

The Bushwick, Percy G. Williams' new Brooklyn house, may not open until the spring, due to delay in deliveries of iron work.

Maud Muller, St. Lawrence and Stanley in a "three-act" will shortly appear around New York, booked by Weber, Albee & Evans.

Hans Hanke and Belle Adair are to appear together, opening at Dockstadter's, Wilmington, next week. They are booked by Pat Casey.

The Toronto Exhibition directors have voted that vaudeville be dispensed with at the exhibition next year, as an experiment.

Augusta Maruhn and Frederick Rial's stage wedding Oct. 19 at Butte was the occasion for a neat idea in a banquet menu.

Ely Timothy Faust and Isabel Crawford were married in Kansas City last week. Both are members of the Sam J. Curtis company.

Walter Rosenberg's temple of drama and vaudeville, the Savoy, will be booked through the office of Shea & Shay from next Monday.

"The Mandarin Girls," six young women, opened at Pittsfield, Mass., last week for their first time out. Paul Durand has the act.

"Lolo, the Mystic," is held over at the Maryland, Baltimore, this week, not "Lola, the Human Parrott" as reported from that city.

Mrs. D. S. Axtel (Axtell, Lee and Heinle) added a new acrobat to the family Oct. 6. The mother will rejoin the turn about Jan. 1.

The Lutringer-Lucas Co. in "A Girl From the West" will play the Orpheum, Yonkers, next week for their local gallop. Alf T. Wilton fixed it.

Ruby Mack, "The Girl With the Voice," is to make her vaudeville debut in Long Branch next week. Harry Von Tilzer says she is a "find."

Murphy and Willard will present their "Adam Sowerguy" sketch over the Pantages time.

Albert Spalding, the American, will tour, during this month, in France, appearing in special concerts during the latter part of the month in Germany.

American acts expecting to play Germany, are warned to have complete list of "props" in contracts before signing or they will be charged extra.

Annie and Effie Conley, who have not played for the past two seasons, have rejoined and will appear in a new act under the management of Jack Levy.

"Up or down" is the query nowadays when an act mentions it is booked at Hammerstein's. Upstairs is the picture show; downstairs the regular vaudeville bill.

Jack McGee has rehearsed fourteen people in a sketch, "The Strike Breaker," which will receive its trial performance at the National the first half of next week.

Club agents, or some of them, it is reported, are offering acts they can not deliver for entertainments at one-half or less of the regular figure these acts obtain for "clubs."

Frank Tinney, who cancelled two weeks' time on account of his mother's death, opened in Montreal Monday. He returns over the Orpheum Circuit, starting in December.

Harry Rose is traveling for VARIETY in the east as circulation representative. John J. O'Connor is located temporarily, with Walter K. Hill, in the Chicago VARIETY office.

Conroy and LeMaire are playing their new "two-act" at the Greenpoint, this week, the announcement that they would return to "A Knight for a Day" having been an error.

"Running for Office," the next offering of Jack Welch and Arthur Klien for vaudeville, will show in about two weeks. Willie Donnelly is to be featured with the act.

Jack Levy must have had a good week last week. Monday he was sporting a leather card case, embossed in silver on the edges, with a diamond in each of the four corners.

Charlier, a foreign ventriloquist, billed for the American next week, had not arrived in the city up to Thursday. He was due to open Oct. 31 on a contract for seventeen weeks with the circuit.

The Church City Four have been obliged to cancel the remainder of their engagements over the Pantages Circuit, due to the illness of one of the young men in the turn.

Carleton Macy will be a member of the cast to present "He Fell in Love With His Wife." The piece, under the management of Bothner & Campbell, opens Nov. 19.

"Rebecca of Sunnysbrook Farm" was presented as a special performance Friday at the Republic, with the educational forces (spiritual and intellectual) of New York on hand by invitation.

Rena Grossman, the soprano with "The Rolifonians," has been engaged by the Shuberts for "The Aero Girl" which opens Monday in Brooklyn. Miss Grossman's stage name is now Rena Santos.

Eldinge was obliged to leave the American program last week, after the Friday matinee. A cold contracted before the engagement opened developed into a fever. James J. Morton occupied the vacancy.

Rosa Roma, wife of Chester Sutton, manager of the Salt Lake Orpheum, is in New York. Miss Roma may play a few weeks in the east before commencing her Orpheum Circuit tour in January.

Mrs. Gertrude Bohm, the wife of a booking agent, is rapidly recovering from a serious operation which she underwent early in the week at Dr. Stern's Sanitarium on upper West End avenue.

Frankie Carpenter and Jere Grady and Co. will present their new sketch, "The Butterfly," at Yonkers next week. With them also, in a new "single," will be Little Billy. The acts are under the direction of Jo Paige Smith.

HOBOKEN WANTS THE AGENTS.

The Terminal Building in Hoboken, located conveniently to the Hudson Tunnel entrance just across the North River, wants the theatrical agents of New York to look it over.

The rumblings of dissatisfaction brought about by the new agency measure which has disrupted bookings and caused a general disturbance without benefitting any one excepting those who promoted it for the publicity obtained, seems to have reached outside the theatrical lines.

E. L. Sawyer, agent for the Terminal building, is of the opinion that agents in the show business rather than be harrassed, will remove to another state. To that end he is offering his building for offices.

There have been many threats of moving to Hoboken by the agents. One of the Commission men, Charles L. Sasse, did so immediately the bill became a law. No one has heard of Mr. Sasse haled before the License Commissioner to explain why he didn't part his hair in the middle.

CORINNE READY TO RETURN.

After featured in two or three musical comedies during the past couple of seasons, Corinne is prepared to essay vaudeville once again.

Alf T. Wilton has the job of placing Corinne, who is ready for immediate time.

RITCHIE WILL PLAY.

Adele Ritchie will play for the Morris Circuit, opening Monday at Cincinnati. Early in the week it did not seem that way. Miss Ritchie alleged she never executed the contract held by Morris, which bore a signature purporting to be hers.

Monday the singer called at the American, having converse with William Morris. Later Miss Ritchie was announced for a Morris show next week. Fred Ward is her booking representative. It was through the claim that Mr. Ward had no right to attach her name to a contract that the claim of no agreement was made.

After the present vaudeville tour Miss Ritchie is to appear in a piece which will be produced by Dan V. Arthur.

BOB COLE HOPELESS.

A hopeless case of paresis is the physical condition pronounced upon Bob Cole, of Cole and Johnson. Dr. Hayes of the Manhattan State Hospital, at Ward's Island, where Cole is confined, called at the office of M. S. Bentham Monday, to inform the agent of the diagnosis.

Cole will become very violent, the physician said, and will never be able to appear upon the stage again. The colored singer and composer is without funds. A benefit may be arranged for him.

THE MRS. ASK'S \$1,000.

Mrs. Dr. Munyon told Freeman Bernstein, so Bernstein says, that she will enter vaudeville for \$1,000 weekly. Freeman is looking for the thousand.

Matrimonial differences are mentioned between the Doctor and his youthful spouse, formerly of the stage.

A BUNCH IN LEAGUE.

Chicago, Nov. 4.

Vaudeville theatre managers held two meetings in Chicago Tuesday. The organization of the Central States Vaudeville Managers League was made permanent at the second meeting, held in the afternoon at the Hotel Union.

In the forenoon about fifteen managers, who book through the Western Vaudeville Association, assembled in Charles E. Bray's corner of the eleventh floor of the Majestic and there discussed with Manager Bray the subject of organizing a protective and mutually beneficial association among themselves, restricting membership to managers booking through the Association.

From this meeting the Association managers adjourned to the Union Hotel where they were joined by John J. Nash and Paul Goudron, representing managers who book through Sullivan-Considine office; Thomas Saxe, Milwaukee, Wm. F. Jones, Fond du Lac and Oshkosh, and E. P. Churchill, who book through the T. B. C.

Manager Burkell of Davenport, booking with William Morris, was also present. This made a rather representative assemblage. When the election of officers came up there was enough difference of opinion as to choice to make some of the offices a closely contested proposition. Vic. Hugo was unanimously chosen president of the league; Paul Sittier, vice-president; Walter S. Butterfield, secretary; Joseph Hopp, treasurer and Jack Root, Chief Doorkeeper.

There resulted more or less of a contest for all of the offices, save president. Having elected a treasurer the membership fee was fixed at \$25. The organization of an association along the plans outlined by Mr. Bray remains to be consummated. There is a likelihood of it being formed.

GERMAN STOCK AT TEMPLE.

Chicago, Nov. 3.

German stock will be established at the Bush Temple Monday to run eight weeks. Walter P. Shaver, who owns the lease, is said to have closed a deal whereby he receives \$500 per week above house expenses. The Bush Temple has been playing vaudeville booked from various sources since the passing of the dramatic company some months ago. This week "Paris By Night" is headlining a "split" program.

FIRE ON STAGE.

Des Moines, Nov. 3.

A fire broke out early Monday morning in the Majestic, destroying the entire stage of the house and the boxes on one side of the auditorium. The damage was extensive and the loss to performers, who had opened for the week on the day previous, was severe.

Bird and Kenna and Cordua and Maud lost everything. Florence Wilson's stage costumes were damaged by water. Jere Sanford, also on the bill, escaped luckily.

It is expected that the damage to the house, booked by S-C, will be repaired, and the theater reopen Nov. 20.

QUANTITY IN CELEBRATION BILL.

"Anniversary Bills" are the thing now. The Morris Circuit intends handing one over at the American, New York, Nov. 14. The Circuit announces twenty-two acts for the program, with the show commencing at 7:30 in the evening. The closing time is set for 11:30.

A "long show" is what started the American on its successful career a couple of seasons ago. Fifteen acts weekly were held to for a time, then the program dwindled down to eight or nine turns. With the dwindling the gross business kept pace, requiring a "big feature" to draw. Before then the "show and prices" had proven the card.

It is said that following the expected attendance at the performances that week, the American will revert to its former policy of a fifteen-act program.

Col. Mike Padden has been appointed house manager for the American. The Colonel has been at the theatre almost continuously of late, and has been popularly credited to have represented the interests of the Sullivans in the Circuit. When in politics the Colonel was a close henchman of "Big Tim" Sullivan, and is still an intimate friend of the Senator's. Col. Padden is reputed a very wealthy man in his own right.

SHOW BUSINESS WINS OUT.

Des Moines, Nov. 3.

Unless I. Reubin changes his mind Des Moines will lose him completely as a clothing merchant but will retain him as owner of a first class vaudeville theatre. Mr. Reubin now owns the Lyric and Star here, and the Princess, St. Paul. He has secured a piece of property centrally located and says he will give Des Moines as good a vaudeville theatre as money can produce, wherein he will play Western Vaudeville Association acts, in spite of the fact that the Orpheum is operating a theatre here.

BIG ACTS "COMING."

Worcester, Mass., Nov. 3.

A pamphlet is being distributed on behalf of the new Lincoln theatre, containing a list of prominent vaudeville numbers to play the new house, all having appeared on the Morris Circuit.

E. W. Lynch is the president and treasurer of the Worcester Amusement Company which will operate the Lincoln.

APPEAL UP THIS WEEK.

Wilkes-Barre, Pa., Nov. 3.

The Luzerne County Court will decide this week whether George Marlon, convicted of first degree murder, shall be granted a new trial.

Marion is the theatrical man who shot his wife in the office of the chief of police here.

After conviction a new trial was asked for. The judge who tried the case died, with the result that the entire court of five judges will dispose of the case.

McNAUGHTON JOINS PRODUCTION.

The new Luescher & Werba production which will star Christie MacDonald, will have Tom McNaughton as principal comedian. Mr. McNaughton engaged with the firm late last week. Rehearsals started Monday. The show is due to open the last week of this month, or around the first of December, at Washington. A run at a New York or Chicago theatre will shortly after be started.

Among other engagements for the piece, which may be called "The Spring Maid," are Elgie Bowen, Ralph Errole and William Burress.

Mr. McNaughton was formerly of The McNaughtons, who canceled all American vaudeville engagements this season through Fred McNaughton, one of the brothers, remaining in England. Tom has not previously appeared in an American piece, though of long familiarity with productions through having taken part in them on the other side. His role in the new musical comedy will be a character part.

One week as "Mr. Lloyd" was sufficient, Tom says. During his wife's (Alice Lloyd) engagement at Keith's, Philadelphia, Tom was about the theatre, without a partner or anything to do, a strange position for him. Keith's stage crew headed by Charlie Fleischman, and abetted by others, "kidded" "Mac" unmercifully, calling him "Mr. Lloyd," "dresser" and "band part carrier." It was all done with a view to having Tom regain his "nerve," and while the comedian stood the chaffing good naturedly, it got under his skin, as intended.

MARRIAGE A SECRET.

Chicago, Nov. 4.

Sam Duvries, connected with the Chicago office of the Sullivan-Considine Circuit, has managed to keep his marriage to Charlotte Simon, a violinist, a secret for almost two months.

They were married in Minneapolis Aug. 15, but the bride wished to have the event kept quiet.

CAST OF ELTINGE SHOW.

Al H. Woods' "Fascinating Widow" will have its premiere at the Apollo, Atlantic City, Nov. 14.

Eltinge, the star, will have a chorus composed solely of girls. In his support will be found Eddie Garvie, Jas. Spottswood, Gilbert Douglas, Carrie Perkins, Ruth Maycliffe, June Mathis, Almanore Francis, Nell McNeil and Charles Butler.

BASEBALL NINE PLAY.

The success of "Curves," which Bozeman Bulger wrote for Christy Matthewson and "Chief" Meyers, will mean the birth of a play for next season, says Mr. Bulger, who is the one accepted baseball writer of the New York World.

The production Mr. Bulger has conceived is aimed for the country, where it will tour the towns and cities of which the inhabitants only know the ball players by hearsay.

The company will have nine of the best known diamond stars of next season, selected from all leagues. May Tully, who has been of great assistance to the "Giant's Battery" will have the leading female role.

THIRD BURLESQUE WHEEL MENTIONED IN THE REPORTS

Gordon & North Taking Option on Uptown Site, Rumored for Purpose of New Circuit or Western Wheel

During the early part of the week Aaron Hoffman, acting in the interests of the Gordon & North Amusement Co., secured an option of a piece of land, suitable for a theatre, on West 125th street, between Lenox and Eighth avenues.

A prominent firm of Harlem real estate brokers negotiated the deal. The property is 100x100 feet in size. The deal may be consummated before the end of another week. It is the intention of the burlesque producers to erect a theatre and office building, modeled after the style of the Columbia theatre. If no hitch develops, the house will be ready for occupancy by next September, and will be devoted to high class burlesque.

Gordon & North joined the Western Burlesque Wheel last summer after the trouble arose with their Columbia associates over the engagement of "The Merry Whirl," one of their attractions at the New York Theatre. Before that time the producers had a show on the Eastern Wheel. It is understood that the contract made with the Empire Circuit is for five years. This might indicate the proposed theatre will become part of that circuit, in opposition to the Hurtig & Seamon Music Hall on the same thoroughfare, which houses the Eastern Wheel attractions.

There has been a persistent rumor during the past week to the effect that the next season of burlesque will find a "third wheel" in operation, and that it will have a chain of new houses between New York and Chicago, touching all the important intermediate points and covering all of the good sized towns where the two present Wheels are represented.

Similar rumors have cropped up from time to time, but it was always possible with a little work to discover they were a play for publicity on the part of a flash-in-the-pan promoter. The latest report though will not permit itself to be squelched and rears its head daily in most unexpected quarters.

During the past week there were no less than four stories to the effect that the new Wheel was to be organized, all coming from different sources.

The first was that a certain firm of managers, prominent as producers in one of the Wheels and whose shows have done much toward uplifting the standard of burlesque to its present day height, were offered a string of houses which until a season ago had flourished in the presentation of melodrama. This report when run down could not be verified nor would those questioned deny it, merely stating they refused to answer.

Another strong report was that

managers who are leasing franchises in both of the present Wheels were dissatisfied with conditions, and were ripe for a revolution which would bring about the formation of a third wheel.

A burlesque man intimated when spoken to of what was forthcoming in the way of a burlesque division, that there were enough members of the Wheels just now who saw no security for themselves in the future to gather themselves in a "third wheel." Their departure, it was said by the manager, would not leave the existing Wheels in the best of shape as regards producers, everyone conceding that of the progressive and advanced burlesque shows on the Eastern and Western burlesque Wheels, most have been put out by "leased managers." These would have one added strength of a few "franchise" holders, who are forming.

The string of houses that it is believed was offered to the burlesque producers of the "big" shows is none other than that which is under the control of the Stair & Havlin people. As these theatres are all fitted with large stages and have ample seating capacity, it seems that it would pay producers to present the better shows and it is believed that the offer will be given careful consideration.

Chicago, Nov. 4.

Plans have been filed which call for the building of a new theatre and office building in Clark street opposite the County Building and adjoining the Grand Opera House with an alley intervening.

Herman Fehr, interested in the Western Burlesque Wheel, as well as allied with the Shuberts through his connection with the Princess theatre here, is to have the lease. There is some doubt here as to whether the house is intended for burlesque or whether it will fall with the Shuberts.

SPECIAL "WHEEL" INFORMATION.

Jacobs & Jermon, the managers, have had constructed for them by Simon Driesen, a Hoboken youth, an arrangement which enables the partners or anyone else to tell at a glance where every show on the Eastern Burlesque Wheel is playing.

The additional beauties of Mr. Driesen's inventive ingenuity is that Jacobs & Jermon while telling in a moment where for instance their "Golden Crook" is this week, also can see when their other show reaches the same house, and also what Wheel organization is at their Corinthian theatre, Rochester.

\$6,200 SEASON RECORD.

Max Spiegel's "Queen of Bohemia," the attraction at the Columbia, New York, last week, hung up the record for that house this season, the total receipts for the week being \$6,200.

This is not quite what was expected by the management during the early part of the week. It is said the show drew \$3,600 on the first three days, it was hoped the show would bring in at least \$7,000, but business fell off the latter half. The house record for the Columbia is \$7,800.

Chicago, Nov. 3.

Hurtig & Seamon's "Bowery Burlesquers," the attraction at the Star and Garter in Chicago last week, set a new high money mark for that house when the show drew \$6,750 for fourteen shows.

ACTS FOR SHOWS.

Weber & Allen, the agents, have placed Mullen and Coogan with "The Serenaders." The firm also booked Hastings and Wilson for "The Marathon Girls"; Al. Hall and Carrie Cooper go with the same show, while Hall Bros. have joined "Vanity Fair."

Ed. Morton, the "coon" singer, has accepted an offer from a burlesque organization for the remainder of the season, it is said.

EUSON'S MAY PLAY POP.

Chicago, Nov. 3.

Euson's former house of that name, to be called The Casino, under the Hurtig & Seamon management, may play "pop" vaudeville. It is due to open Nov. 21. Jules Hurtig is expected tomorrow when the policy will be settled upon.

A member of the Hurtig & Seamon firm said this week that there was no immediate change contemplated for the Metropolis, now housing Eastern Burlesque Wheel shows.

Under the present crowded state of vaudeville and burlesque affairs in the Bronx, the manager said he thought a stock company would be quite the thing, admitting the Bronx could not support two burlesque houses with profit to either.

The position of Hurtig & Seamon on the Metropolis proposition seems to be the same as last week; that the first good tangible offer presenting itself is going to gather in their house. Meantime the Eastern Wheel people believe the Metropolis will stand in line. A Columbia Amusement Co. official said this week if it did not, they had another to immediately replace it.

It is reported the Miners who have the Western Wheel theater above the Harlem River will await the coming of Gordon & North's "Merry Whirl" into their theater before deciding what to do with the house. "The Whirl" will be here in three or four weeks.

The Fields and Lewis production, "Don't Lie to Your Wife," produced by the vaudevillians at Atlantic City last Summer, is soon to be removed from the store house and again placed on tour. Edward Miller will be the man behind the cash on this occasion.

JULIA SINCLAIR DIVORCED.

This week has been one of celebration for Julia Sinclair, the principal woman with "The Parisian Widows." Last Friday Miss Sinclair secured a divorce from Charles Figg. It is said Miss Sinclair will shortly marry again.

Frank Abbott, manager of the show, is about to hold "A Widow's Night" each week. He will announce that widows, accompanied by escorts, will be admitted free that evening—the widows—not their escorts. To make it harder, Mr. Abbott will insist that widows presenting themselves for free admission give proof they have really lost their husbands through the Grim Reaper. Mr. Abbott says he doesn't know how they can prove it on such short notice, but that's up to them.

Another weekly event with the show will be "Scotch Night" in honor of the Gordon Highlanders, a feature with the organization.

Special Mention:—Julia Sinclair is now billed as "The Baby Grand Sou-bret."

REJOINS "COLLEGE GIRLS."

Joe Fields, until five weeks ago playing the German comedy role with Max Spiegel's "College Girls" on the Eastern Burlesque Wheel, and who was forced to step down temporarily on account of ill health, left New York Friday to rejoin the company for its week at the Star and Garter in Chicago.

Fields has been resting in New York for the past five weeks, going about looking at the other shows on the Wheel. It is the hope of the management that the "College Girls" company with Fields with it, he being a great favorite in the Windy City, will break the season record at the Star and Garter.



"ADAM SOWERGUY."

As represented by J. A. MURPHY, the author of the series of entertaining stories which appeared in VARIETY for fifty-five consecutive weeks.

Mr. Murphy, with Eloise Willard (Mrs. Murphy) and their company, are touring in the West in a comedy playlet, based upon the theme of Mr. Murphy's stories and bearing the same title.

Having exhausted for the serial the humor he thought the "Sowerguy" character could furnish, Mr. Murphy will in the near future commence another series in VARIETY, under the caption of

"GETTING A START IN VAUDEVILLE," which will relate the experiences of a young man in traveling around in the "real world," from "honky-tonk" to Broadway. In his travels the "Sowerguy" will have partners, made and broken, and meet with several adventures, but he will get on in the natural humorous way that Mr. Murphy appears to have a monopoly upon depicting how people.

ERIE'S AWFUL TANGLE.

Erie, Pa., Nov. 3.

The removal of the Alpha from the vaudeville map of this town, leaving the Colonial (booked by Gus Sun) to fight the Park, (a Family Department; United Booking Office house) has brought about an awful tangle.

To compete with the attractions the Park is offering as features, Gus Sun is reported to have placed himself in communication with William Morris, of New York, for the purpose of securing some of the big cards from the independent circuit.

Without that phase considered, the entrance of the Family Department into Erie has made the Colonial (and Sun-locally) "opposition."

Some time ago it was reported the Family Department and the Murray-Sun Circuit had agreed upon a territorial division for their "small time" houses, with a marginal line going through Erie as the point beyond which neither could secure theatres to book (east or west) without throwing the commission into a common pool.

Monday the Alpha, which quit after the first week of the Park opposition, reopened with pictures only, at five and ten cents admission.

OPEN A "FAMILY DEPT."

The Loew Agency has opened a "Family Department." It is in charge of Ernest Williams and Jack Goldberg.

The Department commenced with six houses, located in New York and Brooklyn. The houses play three acts four times daily, "splitting" the week.

The installation of a department to handle the smallest time accepted in the agency, which normally books only what is known as "small time" as compared to the big circuits, seems to be a move to subdivide even the "small time," placing those houses which might come under the heading of "picture houses" by themselves.

FOUR SHOWS TOO MANY.

Montreal, Nov. 3.

It is reported the Theatre Francaise, this city, and the new Family, Ottawa, both links in the Mark-Brock chain of "pop" vaudeville houses, will change policy next week. Heretofore the houses have played four shows daily, but with next Monday three shows a day will be the rule.

The houses are booked through the offices of the Loew Circuit, New York, which, it is said, found trouble in securing feature acts to play the houses through the number of shows.

OHIO HOUSES "SPLIT."

Youngstown, O., Nov. 3.

The Park, this city, starts Monday with "pop" vaudeville at 10-20-30. It will be under the management of L. B. Cool, acting for Feiber & Shea, of New York. The same firm opens the Colonial, Akron, the same day, at 10-15-25. Mr. Johnson will be the resident manager. Six acts and pictures will make up the program of the theaters, which will "split" the week.

The Princess, a Youngstown "pop" house, reopens Nov. 14 with Gus Sun vaudeville. The house has been remodelled.

LICENSE DENIED KEALEY.

Commissioner of Licenses Herman Robinson handed down a decision Tuesday in which he denied the application for a license to conduct a booking agency made by Edward F. Kealey, and the issuance of which was protested by the Actors' International Union and the White Rats.

There were three hearings in the Kealey case before the Commissioner. The testimony at the final hearing received the attention of the Commissioner for an entire day.

This was the first of the important "agency" hearings held in the last two months at which no paid official (other than the attorney) of the White Rats was present. It is also the first "protested" case in which the Commissioner has refused a license.

The day after the decision was handed down Kealey said that the agency in which he was the moving spirit was conducted by the Fox corporation, and that if it wished to book acts for its own theaters without charging a commission it could do so without a license from the Commissioner.

"But," he added, "it is my intention to quit the business next Monday. This office will still be conducted as the agency for the Fox houses, but it will be in charge of someone other than myself."

TRYING CHESTER AGAIN.

Atlantic City, Nov. 3.

The Family at Chester, Pa., started off again Monday, this time under the joint management of Joe Wood and Maurice Boom. Mr. Boom knows all about the house; he has had it before.

Five acts are booked in by Mr. Wood.

UNION TROUBLE CLOSED.

Boston, Nov. 3.

C. Wesley Fraser of the National Booking Office received a surprising visit from Thos. Kennette, the president, and three members of the Boston local of the Actors' Union. They came to his office to smoke the pipe of peace. They called for the purpose of a reconciliation. Mr. Fraser informed the committee he held no animosity, and told them he would give work to any performer if a manager was willing to play the act. This closes the trouble between the Union and the National offices.

"POP" IN IMPERIAL.

Providence, R. I., Nov. 3.

The Imperial is expected to start with a "pop" vaudeville policy next Monday. M. R. Sheedy has entered into a sharing arrangement with Sparrows & Edwards, the lessees of the house.

The Imperial seats 1,750. Prices will be 10-20-30.

Springfield, Mass., Nov. 3.

The Gilmore, P. F. Shea's theater, is going to have "pop" vaudeville, placed by M. R. Sheedy. Sheedy had some interest in the house a few years ago.

FAM. DEPT. VS. HUNT.

If Phil Hunt could have the heading reversed, and see "Hunt vs. Fam. Dept." the agent would feel that his day in court was at hand. Mr. Hunt believes he has a grievance, grounds for a suit, and thinks the U. S. authorities should delve into the "pulling out" of Willard's "Temple of Music" this week from the New Portchester theatre.

What makes the affair more aggravating is that the Willard act is appearing at the opposition house in Portchester, booked by the Family Department of the United Booking offices, and after the management of the New Portchester had advertised its coming in half page advertisements.

R. J. Blake of Blake's Circus, and a half-owner with Willard in the acts of the two men, signed a contract with Hunt last Friday to appear Monday at Portchester. Saturday he telephoned the Hunt office that Dan Hennessy of the Family Department had informed him if he played the date, all time for all acts would be declared off. The next Hunt knew the "opposition" house had the turn.

While the affair was being unraveled Inspector Thos. J. Whelan of the License Bureau, was in the Hunt office. He told Hunt to furnish his office with evidence then the Corporation Counsel would take the matter up.

Monday it was reported that Manager Rogowski of the New Portchester was seeking an injunction against Manager Free of the Fehr Opera House (the "opposition") from playing Willard's "Temple."

Another booking mystery in Hunt's experience last week was how the Family Department, through Lester D. Mayne, could "pull out" an act from the Howard, Boston, while it is booking the Bowdoin Square in the same city, both theatres owned by one man. Hunt books for the Howard, however, and that may explain.

Meanwhile in settling these troublesome questions, Mr. Hunt was notified to appear himself before the Commissioner, to explain how he overlooked registering the financial responsibility of the managers he books for. This was to have occurred Wednesday. Mr. Hunt decided that if he escaped the complaint without being sent to prison for a life term, he would immediately surrender his booking license, thereafter engaging acts at a net price only.

BOOKING HAD A "SPLIT."

Kansas City, Nov. 3.

The Orpheum Leavenworth, will hereafter "split" the week with the Columbia, Kansas City, both houses managed by M. B. Shanberg.

The Orpheum is booked through the Western Vaudeville Association, Chicago. The Columbia will book independently. Mr. Schanberg lately acquired the Kansas City house.

Two agents Wednesday were speaking of a prize fight they had seen. One said it wasn't so good. Another agent standing near, remarked "If you want to see a regular fight, catch Dan Hennessy, Phil Nash and Jules Ruby talking over a booking for Hammerstein's Roof."

MANAGER PROTESTED.

Boston, Nov. 3.

Lawrence E. Thayer, a Bostonian, and lessee of the Orpheum theatre, Newburyport, Mass., destroyed by fire Oct. 16, was arrested in Haverhill, Oct. 29, at the request of the Newburyport police. Chief Marshal McLean charged Thayer with burning a building. A patrolman saw Thayer and his wife with baggage board a car for Haverhill at 6:45 a. m., and notified the police chief.

It is charged by the police that the theatre had not been paying. A short time before the fire Thayer is said to have insured his personal property in the building, including a piano and organ, for \$1,200. Chief Fire Inspector Charles F. Rice, from Boston conducted an inquiry into the cause of the blaze, which Newburyport police believed was of incendiary origin, but did not find evidence that Thayer was responsible.

Since then the Newburyport police have been investigating further. They say that the fire was set in three places in the theatre. The flames were discovered at 4:45 a. m. Loss estimated at \$10,000. Thayer consented to go to police headquarters where he remained in the City Marshal's room until a Newburyport officer arrived and a warrant was served. He gave his age as 63, address, 717 Massachusetts avenue, Boston.

After the fire in the Orpheum, it was said that Thayer was asleep in one of the rooms, and was not awakened until he heard the sound of the fire alarm. He worked his way through the smoke and flames to the main entrance, where he fell into the arms of the police and was assisted by them to his boarding house.

Thayer was burned about the head and face. His hair and moustache were singed. He was also suffering, it was said, from shock. Stimulants were administered.

AGENTS' MEETING PROMISED.

New Orleans, Nov. 3.

According to a letter written by Billy Ellwood, many "small time" agents are to meet in Chicago, Nov. 10. If they do, some of those listed by Mr. Ellwood will spend a lot of carfare to make the jump.

Mr. Ellwood did not mention in the letter which announces that the meeting is for the purpose of "forming an agents' association," whether he had received acceptances; nor did he say what would happen when George B. Greenwood, of Atlanta, and Charles H. Kuehle, of Charlotte, meet in the same room. They like each other as much as a sensible man cares for carbolic acid.

There may be other similar cases in the list of Billy's, which includes: Norman Jefferies and Bart McHugh, Philadelphia; John B. Simon, Louisville; B. J. Williams, Mobile; Chas. H. Kuehle, Charlotte; Billy Ellwood, Houston; Ted Sparks, Kansas City; Sam Du Vries and Coney Holmes, Chicago; Geo. B. Greenwood, Atlanta; J. Costello, Toronto; Mrs. Hal Goodwin, Minneapolis; and Ed. J. Fisher, Seattle.

SELLS EASTON HOUSE.

Easton, Pa., Nov. 3.

Schnader & Wilbur, a couple of men from Ohio who own a chicken farm in that state, received possession of the Neumeyer theatre last Monday, through purchase from William J. Gane. The new managers have never had previous experience in the show business.

The house will continue to play "pop" vaudeville, booked from the Loew Agency, New York.

Before leaving for a trip through Pennsylvania early in the week William J. Gane confirmed the sale of his Easton house. Mr. Gane still retains several houses, among them the Manhattan, New York, where he now makes his headquarters.

Gane lays out the programs for his theatres, and the bookings are entered through the Loew Agency. Another of the "big small time" on the Gane circuit is the Orpheum, Boston.

Boston, Nov. 3.

The Orpheum, the Felix Isman theatre managed by William J. Gane and booked through the Loew office, New York, is now "splitting the week."

Although a loser for the first few weeks of this season after starting on the "pop" policy, the Orpheum is reported to be cleaning up between \$1,200 and \$1,500 weekly now. Receipts last week are said to have been \$3,780, with an expense of \$2,500.

Shortly after the Orpheum opened under the Isman management, expenses were clipped down nearly \$2,000 a week.

OBJECT TO BURLESQUE.

Excitement ran high in the managerial department of the Fifth Avenue Wednesday. The story did not reach far that day. It concerned Bayes and Norworth, Manager McCune and the United Booking Offices.

It is said the act threatened to close the engagement, and take half a week's salary unless Jack Wilson was forbidden from continuing with his burlesque of their act.

The reply sent to Mr. McCune from the booking offices was to the effect that if the featured turn left the bill, there would be no salary paid.

Last week there were reports that a controversy was on between the act and the managers.

SELLING SEATS AT 10 CENTS.

Omaha, Nov. 3.

The American now has 1,000 seats on sale at ten cents each, excepting on Sundays, according to a newspaper advertisement.

The bill for next week does not look as strong as the present one. It is the town's opinion that unless the management intends offering a regular vaudeville show, it should make itself a straight 10-20-30, when the admission scale would look better.

A week ago "bargains" from the Brandels Stores were offered to the holders of lucky seat coupons. The owner of the store is the backer of the American. It brought about a guessing contest whether Brandels meant to boost the business of his store or boom attendance at the theater.

FUNNY, IF TRUE.

Wilkes-Barre, Pa., Nov. 3.

An announcement is out that the Nesbitt will open Nov. 7 with \$1,500 worth of Keith-Proctor vaudeville. The Shuberts have let the Nesbitt to the Allison-Singer Co.

Poli's is the vaudeville theater of this city. It has been playing acts secured from the United Booking Offices of New York (Keith-Proctor). During the Summer Poli's opened with stock. That continued so successfully the date for the vaudeville reopening was postponed until Nov. 21.

As S. Z. Poli holds the United "franchise" for Wilkes-Barre, no one of the showmen about can figure how "Keith-Proctor" could supply a \$1,500 show. Were the Nesbitt to play "small time," with bills secured from the United's "Family Department," that might pass without comment.

It is said the transfer of the Shuberts to the Allison Co. came after a conference over the condition here, with the vaudeville field open, and the Nesbitt doing nothing—legitimately. Should the K-P agency book it at all, it would be another angle to the "settlement agreement" of the Klaw & Erlanger-United scrap, where the Shuberts among others were debarred from engaging in vaudeville again for ten years. The United now has a suit pending for \$250,000 against Felix Isman by virtue of that settlement compact.

"Salvation Nell," with a company of fifty people, the largest stock production ever made here, is packing Poli's this week.

At the United Booking Offices this week it was said that no application had been received from the Allison-Singer Co. for bookings at Wilkes-Barre, although there did not seem to be any question but that the United people were aware of the circumstances there.

A suggestion that a bill might be furnished Wilkes-Barre, while Poli's was idle, to "whip" Mr. Poli into line for refusing to pay commissions; also other independent stands taken lately by him, was repudiated. In other quarters, however, it was said that the United is quite indignant at Poli and may shortly attempt to force the payment of the overdue commission account.

No one connected with the Poli Circuit who was seen had heard about the Wilkes-Barre situation. One person took measures to inform Poli, or his chief booker, P. Alonzo, at once.

One vaudeville man remarked that if the United should slip anything over on the New England manager he could raise little objection, having "held out" Waterbury, (Conn.) and other towns from the United agency.

Chicago, Nov. 3.

The mother of Louis Oberwarth, manager of "Broadway Gaiety Girls," died at her home in Chicago Tuesday, after a lingering illness. Mr. Oberwarth received the notice of her serious condition, traveling from Philadelphia to Wilkes-Barre, and could not reach Chicago in time to see his mother alive.

CLEVER PUBLICITY.

Clever publicity, in method and matter, preceded the disclosure of the name of Marie Empress as the person advertised, during the week.

Monday the daily papers had advertisements in the amusement columns, marked in no way for identification, carrying but a cut of a crown. They mentioned that an English artiste was coming to New York, deciding after seeing the city and its vaudeville theatres whether she would appear over here. Wednesday the artiste, who is Marie Empress, an Englishwoman, arrived on a Cunard liner.

The advertisements were run in three sets, the copy being distributed among all the morning and evening dailies. Before the first publication none of the show people knew who was being exploited, but the booming attracted much attention.

Mark A. Luescher and Leo Donnelly were behind the publicity pushing. Miss Empress may appear in a New York house shortly.

Immediately after the first publication of the advertisements, a New York theatrical manager attempted to make capital of the publicity through an announcement sent to the dailies as part of his house advertisement that "Miss Empress" would appear there next week.

The anonymous notice was protected however through J. P. Muller & Co., the advertising agents, and the papers, when informed the "follow up" was not genuine, declined it.

K-P PRICES UP.

The Keith and Proctor office has boosted the prices at its "pop" house, the Bijou Dream on Fourteenth street, the change being made this week. Hitherto the afternoon admission was ten cents and the evening fee fifteen cents. Now it is fifteen for the afternoon shows and twenty at night. A person may purchase a ten-cent ticket, but it will send him to what will be known as the "second balcony."

About the only cause for the boost in prices is that it is election time. Other houses in the Fourteenth street neighborhood are expected to follow the policy of the K. & P. house.

"POP" INSTALLS ORCHESTRA.

What may result in other "pop" houses following suit was the installation Monday of a seven-piece orchestra in the Lincoln Square theatre, Loew Circuit. The music not only gives the house more of a theatre aspect, but makes the acts better liked, and incidentally greatly pleases the patrons.

The Mark-Broeck Circuit is to have an office in the Loew agency in which M. H. Epstein will hold forth for several days each week booking attractions for the houses controlled by his firm, in conjunction with Jos. Schenck, the Loew booking manager.

Elizabeth E. Wilson, mother of Louise Judge (with "The Ginger Girls") died Oct. 28, at her home in Brooklyn.

"The Gypsy Singing Four" is a new singing aggregation soon to be offered to vaudeville.

CHANDLER PAID SALARIES.

With dire threats of a libel action for \$50,000 damages and a receipt in full, Byron Chandler felt himself well fortified this week in denying a published story that his "Home Ties" company had been disbanded and salaries unpaid, at New Haven, Oct. 22.

"As a matter of fact," said Mr. Chandler, "the company closed after playing at Putnam, Conn., Oct. 17. I had instructed the manager to close the show the Saturday before at Worcester, and had appointed Monday at the Lyric, New York, to pay off, but the Putnam date delayed payment until later.

"Payment in full to all excepting two was made Oct. 21. Benjamin Hellman, the property man, received his money Oct. 24. Robert Long, the carpenter, I sent a check by mail, so couldn't secure his signature to the receipt signed by everyone else."

Mr. Chandler has the written receipt of all the cast as evidence. He stated his libel action had been placed with House, Vorhaus & Grossman.

In a couple of weeks Mr. Chandler is to present another of his productions, "The Circus Chap," on the Klaw & Erlanger time at New Haven. It is a comedy, with a company of twelve.

"Madame Troubadour" with Grace Le Rue (Mrs. Chandler) starred, is running at the Lyric, a Shubert theatre. It may go on the road or to London after the New York engagement.

Two or three productions made for vaudeville by Chandler have been withdrawn, his complaint being the common one this season; that bookings were not substantial enough in quantity to justify further investment.

Chandler has been known as "The Millionaire Kid." He is reported to have "tons of money," and his credit has not been previously questioned.

"I can take care of any obligation I enter into," said he, speaking of the erroneous story. "After placing thousands of dollars in several productions it is hardly probable I would not pay the salaries of a little company, is it? I should think papers would verify some tales that sound fishy."

S-C HAVE ANOTHER.

San Francisco, Nov. 3.

Fred T. Lincoln, general manager for Sullivan-Considine, returned from a trip yesterday in Southern California. Immediately upon his return a reliable news source said Mr. Lincoln had secured the Garrick, San Diego, a former combination house, which has been playing some Orpheum acts for a few days each week since the season started.

The Garrick will start under the S-C management Nov. 14, with a six-act show.

John W. Considine is expected here Saturday.

St. Louis, Nov. 3.

Henry Holthaus, for 26 years stage manager of the Olympia, died Monday at his home here, from a stroke of paralysis. A widow survives.

Bert Banvard sailed Tuesday for Europe.

LONDON NOTES

VARIETY'S LONDON OFFICE

415 STRAND, W. C.

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

London, Oct. 26.

Alfred Butt, though not very talkative, promises a sensation at his Palace, in January. Napierkowska, the French sensational dance hit, will not appear at the Palace before next fall. George Graves remains as top of the bill, with Ben Davies the added attraction.

Anna Chandler will sail for America on the Baltic, Nov. 12. She returns here in about six months to take up time on the new Stoll circuit.

Helen Trix, after a two weeks' illness, will be well enough to start her Stoll dates again Oct. 31.

Will Pantzer and Co. and the Dougherty Sisters sail in a few weeks for Australia.

Montgomery and Moore had their passage booked to sail Oct. 22, but received four more weeks from the Barrasford Tour.

Karl Hooper claims a novelty in an act called "The Stalrophone," to be at the Holborn Empire Nov. 7. Five people dancing on musical stairs make up the act.

Oswald Stoll's issuance of a new contract was the most important part of last week's vaudeville doings. As the new circuit calls for a few more halls in London, the trouble is mostly over the new "bars" that will arise through this. The artists claim Stoll is not using the barring clause. Away from the Stoll halls in the London suburbs, most of the halls play turns, while Stoll, it is said, will hold to the old idea of playing exclusive engagements in his outside halls. Another important feature of the new contract is regarding the new Middlesex which will bar the whole county of London when playing an act more than one week consecutively. This same kind of a contract is in use for the big West End halls, such as the Palace, Coliseum, and the like. The result may easily be imagined, as exclusive contracts like these will keep an act out of London for quite some time in case the turn signs a Middlesex contract before playing any other London date. This can happen very easily to a continental or an American act never in England before. Later Stoll was reported to have modified the barring clause.

George Grossmith, Jr., is arranging a new revue for Christmas time.

The policy of the new Middlesex, on the new Stoll tour, will most likely be that of moderate prices with a big show. The hall will be a big one and the best attraction played for a run.

Maude O'Dell, the posing one, is on the Gibbons tour. Maudie first appears in an evening gown, with a couple of dumb-bells. The poser then poses with and without. If it weren't for the delays the poses would have been more appreciated.

Sam Stern, the Hebrew comedian, when playing the Holborn Empire, completed quite a record. Stern has appeared in the following West End halls within the past three or four months: Coliseum, Empire, Tivoli, and Holborn. The comedian now has an act that will pass him along without a stop. He has just signed for the Syndicate halls.

Fred Evans put over a good idea at the Bedford last week. It is in the form of a dream number. The scene is a bedroom. Evans sings a dreaming song, holding at the time a large copy of the book "Oliver Twist." After falling to sleep, the actor impersonates the different characters. With a little of the roughness removed, Evans will have an act that will be wanted.

Dolly Elsworth is in a dramatic sketch called "Rights Right." She is an artist in low comedy, but this role is rather rough. However, it suited the Bedford.

J. L. Sacks, of South Africa, has been in town for some time representing a company called the Alhambra and Winter Gardens, Ltd., of Johannesburg. The theatre, though shown on picture post-cards, has not yet been built. The business of Mr. Sacks may be to find money here to start the company. Mr. Sacks announces that bookings will commence shortly. Edgar and Sydney Hyman, managers of the Empire, Johannesburg, say it is almost impossible for the opposition to ever come off. They state in their opinion an opposition theatre will never be built through inability to raise money. Mr. Sacks sails for home Nov. 5.

The Three Leytons sail this week to open on the Sullivan-Considine Circuit.

Harry Rickards left for Australia, Oct. 22.

Rinaldo, the violinist, is at the Tivoli this week, still keeping up his tour around the suburbs.

Toye, the singer, has been booked for South Africa by Sydney Hyman, for Christmas time.

Carter, the illusionist, just finishing a world's tour, is in London, and may take a try in the halls.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Oct. 25.

Andreeff's Balalaika Orchestra will give a few concerts this week at the Theatre Sarah Bernhardt. No other attraction will appear on the same program.

Gaby Deslys is getting plenty of advertisement at present, even to a squabble over who supplied her hat (or rather turban) which she wore in the revue at the Capucines when first winning King Manuel's heart. A milliner not having made this wonderful head-gear announced that she had. The actual manufacturer thereupon sued for disloyal competition, being yesterday allowed \$120 damages. Clement Bancel states he engaged Gaby for the Folies Bergere revue, due early in December, a year ago, so he made a splendid coup that day, knowing nothing of Mlle Deslys' royal intrigue at the time. Gabrielle always had good taste, even to choosing her aristocratic name.

At the Chatelet, the home of scenic trouble and labor dispute, M. Fontanes will present to-night a sensational play "Arsen Lupin contre Sherlock Holmes."

Polaire is giving a limited number of performances of "Ma Gosse" at the Moulin Rouge, though this was not her original intention, for she has hoped to blossom as a playwright. This was nipped in the bud by another artiste claiming to have written the same story.

Paul Ruez has been paid an indemnity by Maxime Zucco, president of the Moulin Rouge Company, so Jean Fabert and Huet remain managers of this music hall for the time being. After producing an operette they propose to mount another revue, by Joulot and Alevy. They may previously give a pantomime entitled "La Bete," taken from one of Edgar Allen Poe's stories.

The new revue will be mounted at La Cigale music hall Oct. 29. Miss Compton, who plays a leading role, has been booked with Paul Ardor for a revue in June next at the Ambassadeurs.

Mauricia de Thiers will present her "Bilbouquet Humain" at the Casino de Paris shortly. I heard of this novelty, if I remember rightly, at Bordeaux, but it did not cause much stir there. The performer sits in a large ball, projected mechanically into the air, and fixes itself on a point—like the game of cup and ball, called bilbouquet in French.

Catellesco was the champion for the moment at the Hippodrome skating ring, and Professor Hurst is due as a show skater next week. This establishment closed Oct. 22 for a big boxing match between Sam MacVea, Kid Davis, Marcel Moreau and others.

New sketches last week at the Gaite Rochecouart and the Eldorado. Both very creditable pieces for small halls. Likewise at the Concert Mayol there is a short play, "On Opere Sans Douleur," a success. It is the fashion now for all vaudeville theatres in France to give short pieces. They are even playing one at the Alhambra at present.

Mlle Aboukar, who appeared in American parks two years ago under the management of Tod Lane, is practising on an aeroplane, and has great ambitions. She intends to be the first woman to fly across Paris. The aeroplane exposition now in Paris, and which is a marvellous collection of flying apparatus, has somewhat interfered with her schooling, for her machine is on show. Aboukar hopes to appear in some of the American parks next season as a professional aviatrix.

Dranem, of the Eldorado, a popular cafe concert singer, is rehearsing the part of Sganarelle, in Moliere's "Médécin Malgré lui," which he will play at the classical Odeon Theatre in November. Vilbert played at this house in October. Some surprise is expressed by actors that M. Antoine, manager of this famous house of French dramatic art, should go to the concert halls to seek talent to interpret Moliere. As a matter of fact many of the roles in Moliere's works are more suited to this class of performer and the up-to-date director of the Odeon went where he could find the right people.

LENZBERG TRAVELING DIRECTOR

During the tour of the Russian Dancers over the Percy G. Williams' Metropolitan Circuit, Jules Lenzberg will be the traveling director of the special orchestra that has been engaged for the tour.

Mr. Lenzberg is the leader, at the Colonial, where the dancers opened, and are now in their third week. His arrangement and direction of the difficult score decided Mr. Williams that Lenzberg should accompany the feature foreign turn.

AEROPLANE FREE ATTRACTION.

The Palisades Park (New Jersey) of the Schenck Brothers, is to have a permanent free attraction next summer. It will be an aeroplane, with a flier making two flights daily.

Palisades has had an airship device for a couple of seasons back. The wind ship made several flights, but no one ever knew in advance when one was going to happen.

Jos. M. Schenck has ordered an air ship which will cost \$5,500. It is a Curtiss biplane model. The flier for it will be engaged later.

Arnold Daly returns to vaudeville for a period (question mark). We are also liable to have Charlie Bigelow on our hands.

THE WOMAN IN VARIETY

BY THE SKIRT

Elida Morris (Colonial) has a peculiar style of dressing. Although very tiny and slim, her clothes make her appear thick through the hips. Miss Morris makes four changes.

Sadie Leonard (James and Sadie Leonard, Colonial) is a stunningly formed woman of brunette type. In a Grecian gown made of a white shawl heavily fringed, Miss Leonard was good to see.

Lola Merrill is the image of her sister, Mrs. Sam Harris, and quite as chic. In a pink broadcloth tailored suit with plaited skirt and short jacket and a most bewitching little hat Miss Merrill makes her appearance, changing quickly to a party frock of lace spangled in silver and in a plumed hat, Miss Merrill looked her best at the Colonial last week.

Dolly Connelly very foolishly underdresses to the extent of at least three changes. The result is Miss Connelly's waist is all out of proportion until she removes two of the dresses. A very handsome brown dress was spoiled by the wearing of black shoes and stockings.

Mary Marble is a dear. There is one little woman who never gets on your nerves. It is really a pity the second dress worn by Miss Marble (Colonial) is shown so near the finale. The head dress is especially beautiful.

"The Bread Line" is out for a new cook. Pat Casey's Lizzie, the English cook (who has added more avoirdupois to the Broadway crowd in the past two years than all the obesity cures in the world could remove) has gone to her English home. Lizzie poisoned her hand some time ago while preparing one of the daily feeds for the Casey regulars. She needed a rest. So do the bunch. Everybody diplomatically took a hand at persuading Lizzie to go on a vacation. It needed four people and three days' time. She hasn't been feeling well lately. Mr. Casey settled her doctor's bill, furnished transportation and then left for Chicago. A couple of Japs will replace the cook. Lizzie took a motherly interest in the Casey mob. Each almost felt it was Lizzie's flat, she was so kind and careful about them. Once when a young woman called, Lizzie did not recognize her. As the caller left Lizzie inquired of her if she knew Mr. Casey's was a bachelor apartment. Wasn't that thoughtful of Lizzie?

Rosie Green wears two pretty dresses ("The Governor's Son; Colonial). A pink, daintly trimmed on gold, and a white with marahon around the skirt, sleeves and hat was lovely. Whatever is clever Ruby Lewis doing in a vaudeville act—and the chorus, too?

Zay Holland (American) in a blue evening gown over which is a gold robe, looked very well.

I have noticed for several weeks now that Jerome Siegel is a regular visitor to the Columbia theatre, where burlesque reigns. Of course I don't know, but I think Mr. Siegel sits through the shows to look over the chorus girls, who may be different from those he is so accustomed to look at on the musical comedy stages of Broadway. It doesn't speak any too well for the musical comedies however when a man so well known about town as Mr. Siegel will sacrifice the early part of one whole evening each week to sit through a burlesque production.

I know a great little bit of scandal, but I can't tell it now. It may come out in a law suit. The scandal concerns a young vaudeville act which would like to appear in New York.

LES SOUSLOFF.

When this dancing act, recently imported for the William Morris houses, opened in Omaha the incident brought out a mark of professional courtesy unusual, as it was exceptionally unique.

Le Sousloff's gowns failed to arrive in time for the performance and the girl appeared in Julian Eltinge's "Bathing Girl" costume. The outfit served its purpose well, but when her own costumes put in an appearance the girl cut an entirely different figure in the beautiful dresses which make her act distinctive.

The man and young woman who compose the act are individual experts in the style of dancing divertissements which they interpret with rare skill; their combined efforts comprise an act which forms a valuable addition to the artistic turns in American vaudeville.

Received an anonymous letter the other day which contained a clipping roasting me to a crisp. Why doesn't some one be original and send one in that praises me. I did get a good notice—once.

That reminds me. A certain man on a certain paper who thinks that I am no good on the stage and he has a right to his opinion (if it's on the level) met Miss Nelson, who is playing with me, and he said: "How did Gould like my notice?" She replied: "I don't think he read it." This "critic" roared with laughter, saying, "Didn't read it? Why, he waited until the paper was out to read what I had to say." Can you beat that for conceit? As a matter of fact I only read the writings of the legitimate newspaper men on his paper. I never read the advertising page. If his criticisms were written by a real newspaper man I might wince, but when I consider that he secures his revenue (not salary) as a legitimized sandbagger; a licensed theatrical burglar, whose hair and eyebrows meet like those of some private detective; the only forehead he has is the bridge of his nose, and the only white thing about him is his shirt. The only reason I write this is, there may be many others whom he has passed personal remarks about and they have no opportunity of giving him a flash of himself as human beings see him. As for myself, I am out of his class, mentally, morally and physically. The trouble with some of these "newspaper men" (?) is, they think we should make a fuss over them. I could admire a good crook, but never a licensed sandbagger. Fire your obscure little piccadillos and keep on shoot-

ing at the moon twice weekly if you like. I am almost tempted to publish your name so that there shall be no mistake, though I don't think there can possibly be any error made by those who know, or know of, you.

An in-shoot. Some people are wondering if Chief Meyers is a Hebrew-Indian.

An out-shoot. Christy Matthewson, our matinee idol, said to Harry Clive: "I can't understand it. The audience to-night and the audience last night laughed at the same joke."

I take a great pleasure in watching Frank Otto and his charming little wife every time they visit a certain Broadway restaurant. Some nice couple, these two.

Izzy Ward is praising Ralph Johnstone to the skies. I wonder what that means.

I have been offered several engagements lately. (Benefits.)

I hear a lot of points contained in this column lately on the stage. At least you might ask for permish. It will be granted.

I asked Lou Pincus the following question, as my watch had stopped (mention local pawnbroker's name.) I said, "Louie, what time have you?" He said, "Pantages' time."

I saw a man spend so much money the other evening I thought that he was a millionaire. (He was a wine agent.)

Received a loving letter from Patsy Doyle, panning me for associating his name with "other famous men." It serves me right, Patsy.

A lot of vaudeville actors are working steadily now. I saw two playing in the orchestra at the Academy of Music. The other one is tending bar. (No agents.)

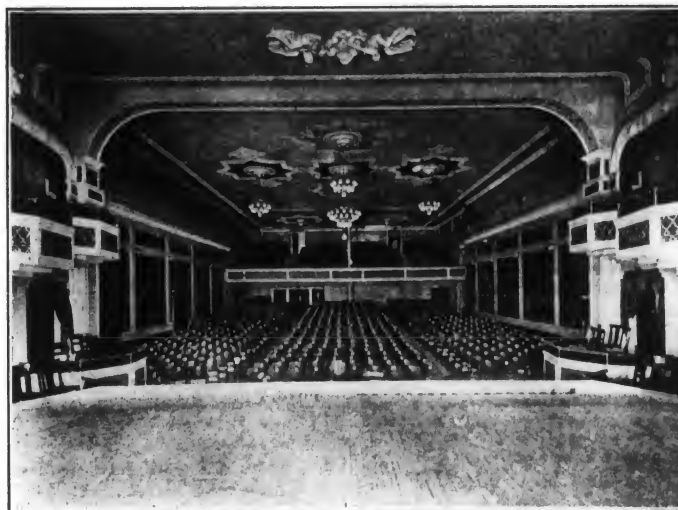
A lot of actors say that Williams' Alhambra audiences are growing hard. Not hard—just wise.

I wish I were in Chicago this week. Just for the pleasure of coming back to New York.

I see that Oscar Loraine made a big hit one night last week. He took four curtains and three towels. (He had to return the curtains.)

Jas. M. Gaites told me that he was seriously thinking of featuring Billy Gould in a musical comedy. It's a good idea, Joe. I recommend the young man.

David Fegelson is in town. David uses an Irish dialect and bills himself "Dave Ferguson." (Billy Flannery put me wise.)



ROYAL THEATRE, SAN ANTONIO, TEX.

This recently built theatre is one of the important points on the LYRIC THEATRE CIRCUIT, booked from the main office of the tour in the CHICAGO OPERA HOUSE BUILDING, CHICAGO.

The house is one of the handsomest places in the south. It was built by NIX & SHANNON, and opened Sept. 25, last. Mr. Nix is one of San Antonio's leading business men. He is concerned in many other public and private enterprises in that city. LLOYD SPENCER is manager of the house. There is a seating capacity of 1,400. Six acts are played with a daily matinee and two shows every evening. The stage is 30 feet deep, the proscenium opening being 38 x 24. There is a full equipment of scenery and in every department the theatre is modern in all details.

INDEPENDENTS' LOVE FEAST.

Cleveland, Nov. 3.

What had all the earmarks of a revolutionary meeting and threatened trouble for the Motion Picture Distributing and Sales Co., proved more of a love feast than anything else Oct. 29 when the National Independent Moving Picture Alliance held a meeting in response to the call of R. G. Bachman.

"Protection" was the cry of the Alliance. Territorial rights were also discussed, but everything had a satisfactory ending to all appearances. Twenty-two exchanges were represented and there were few proxies. Three Canadian concerns were here.

The Sales Company people did not come by invitation or by official notification, but were here. They showed a willingness to answer any and all questions propounded by the Alliance.

The meeting lasted all Saturday. While the manufacturers were at lunch, word was sent for them to appear in person at the meeting. Many queries were put to them and speeches were made by Messrs. Swanson, Horsley, Steiner, Kennedy, Magle and others.

The Alliance, acting upon Mr. Magle's suggestion, decided to send a committee to New York to give the Sales Company offices a personal inspection.

What started the gabfest was the turning down of a proposition of the Sales Company by the American Film Manufacturing Co., of Chicago, offered by S. S. Hutchinson (president), and A. M. Kennedy (general manager). The American people objected to depositing \$5,000 in cash as a guarantee that the company would remain with the Independents and that the American films be sold the agencies by the Sales Company at the rate of ten cents a foot.

Other independent concerns do not make any deposits, and only pay \$50 to the Sales people for distributing releases.

Everything now has been "cut and dried" for the American Company to become enlisted under the banner of the Sales Company, and there will be no prohibitive bars.

The Sales Company was represented in Cleveland by P. A. Powers (vice-president), David Horsley, Thomas Cochrane (chairman), William Steiner and William Swanson.

The Canadian Pacific will likely install moving picture on its trans-continental trains in the prairie provinces and British Columbia. A special theatre car is being planned. Scenes of the country through which the trains pass will be shown at night so the travelers will not miss any of the picturesque points en route.

F. A. Tipton, formerly with the Actograph company, with headquarters at Albany, N. Y., is now connected with the advertising and circular department of the Paramount (Independent) Film Company.

"Pop" vaudeville and moving pictures have been installed in the Crescent, Middletown, Mass., by Manager Engle.

ARRESTED FOR "DUPING."

San Francisco, Nov. 3.

Benny Michaels, manager of the Royal Palace Nickelodeon at 640 Broadway street, who is also interested in the Silver Palace Theatre at 727 Market street, was arrested last week, together with Victor L. Duhem, an Oakland photographer, on charges of grand larceny growing out of the disappearance of the Johnson-Jeffries fight pictures, stolen from the Valencia theatre in September. Eight reels of film were reported found in Michaels' possession. There are but two bona-fide sets of film in the state. One belongs to the Johnson-Jeffries Co. It is claimed those found in Michaels' possession are either the stolen originals or copies. Michaels claims to have secured pictures at Reno during the fight, from a tower by means of mirrors. Nathan Herzog, manager of the Silver Palace, has since been arrested, and he, together with Michaels and Duhem are charged with violating the Copyright law of the United States by copying and using the moving pictures films of the Johnson and Jeffries fight.

The complaint was sworn to by Harry McKannay, of New York Motion Picture Patents Co., and the Johnson-Jeffries Co. It is alleged that Herzog entered into an agreement with Tex Rickard to exhibit the films at the Silver Palace, paying Rickard a royalty and that he pledged to place the films in a safe deposit box after the performance nightly. The complaint goes on to say that on the evening of Oct. 15, the films were taken to the Royal Palace Nickelodeon thrown on the screen and photographed by Duhem who later developed them.

Attorney A. S. Newbury representing Herzog expresses confidence that he has a perfect defense in the fact that the fight was prohibited in California by Gov. Gillette as immoral and contrary to the laws of the state, therefore holding that the copyright was null and void.

The police are endeavoring to prove whether the films found in Michaels' possession were copies of the set stolen from the Valencia or those used at the Silver Palace, or whether they were made from a tower outside the Arena at Reno.

The Orpheum theatre in Hot Springs, Ark., has switched from the independents to the Motion Picture Patents Company. The Yale Exchange in St. Louis is now booking the Orpheum and Lyceum theatres at that point, and will also have the new Princess, St. Louis, on its books Jan. 17.

Pictures of the Oldfield-Johnson auto fiasco have been prepared for the exhibitors by the Yankee Film Company. The Vitagraph company (licensed) made every effort to land the pictures but were unsuccessful. Lou Houseman and his associates are said to have purchased Johnson's picture interests for \$7,000.

Brooks and Vedder, who have been absent from vaudeville for a year or more, have decided to return.

MUST HAVE LIGHT.

Managers of moving picture theatres in New York have been notified through a personal letter from Francis V. S. Oliver, Jr., deputy chief of Bureau of Licenses, that unless their houses are lighted up so that the persons in the audiences are at all times easily visible it will be considered proper cause for the revocation of their moving picture show license.

Mayor Gaynor has given the commissioner of licenses strict orders to see that every exhibitor must light his theatre auditorium.

Nov. 16 there will be a continuation of the public meeting held last week before the Aldermanic Committee on the proposed ordinance for the censorship of films.

SIGNS INDIAN ACTRESS.

After an extended trip through Arizona, New Mexico and California, Fred J. Balshofer, general manager for the Bison company, has signed Mona Darkfeather to play the principal female Indian roles in all future Bison western pictures.

Real Indians have been prominent in photoplay for some time, but none have attempted the leading characters.

HARD LUCK AT START.

St. Louis, Nov. 3.
A special dispatch from Benton, Ark., states a dozen persons were injured in a rush from the Majestic theatre there when fire broke out Sunday night in a moving picture operator's room. The operator was badly burned.

The origin of the fire is said to have been a cigarette which came in contact with a film. The house had been open only four days.

STRIKE DELAYS REELS.

The strike of the express company drivers was felt by some of the "pop" houses this week when picture reel shipments were not delivered after they had reached the New York offices.

"POP" FOR ITALIANS.

New Orleans, Nov. 3.
The local Italian colony is to have a vaudeville theatre all its own. L. E. Sawyer, lessee and manager of the Majestic, will oblige. Mr. Sawyer, who isn't interested in settlement work other than the writing of checks on "pay day," states he is perpetrating the playhouse purely for purposes of personal profit. It will be located in the heart of "Little Italy," corner Royal and Ursuline streets, and will be known as the Galety.

Lieut. Michael G. Doran, chaplain, of the Coast Artillery corps, will come to New York soon on a leave of absence to purchase a motion picture machine, which will be used at the fort for the entertainment of the men stationed there. Picture shows will be given twice a week for the soldiers.

As a change from the great number of wild west pictures and others of a similar type familiar to moving picture house patrons, several companies have announced new films that will give the northerners and easterners a taste of mountain life in the south.

PICTURE REVIEWS.

"A FORTUNATE MISFORTUNATE." (Essanay.)
If it hadn't been for the young society leader receiving a telegram at a ball that he had been crushed financially by a turn in the stock market, the film arranger would have been forced to hatch out a more original idea for a picture. Cast aside by his sweetheart, prospective mother-in-law and his club friends, the hero becomes an iceman, meets another girl and marries her. A reversal of fortune gives him a chance to turn the tables on those who had given him the "frozen stare." The best of the picture is the photography. MARK.

"SETTLED OUT OF COURT." (Sellig.)
The finale is poorly worked up. It is too bad after the producer has gone to all the trouble of having a little boy work his way from the far east to Reno, whether his father and mother have gone to procure a divorce. It seemed to be mutual on the part of the parents to separate. One can't understand why they should rush to the Nevada town and leave the little son all alone. The couple are reunited on the street through the child's violin playing. MARK.

"ROOSEVELT REVIEWING THE FRENCH TROOPS." (Pathe.)
Splendid views of America's own Teddy, the strenuous ex-president watching the French soldiers, afoot and on horseback, in action on the field. During the dress parade, Colonel Roosevelt sits calmly astride a beautiful charger. The camera has secured some clear pictures of Teddy. MARK.

"WORLD'S CHAMPIONSHIP SERIES." (Essanay.)

"The baseball picture" was released Oct. 28, as a "special" by the Essanay Co. It did not reach New York until the day after, owing to the express strike, being shown Saturday at the Manhattan (William J. Kane), only. The film runs 1,500 feet. It is of the series for the world's championship at baseball, played between the Chicago National League (the "Cubs") and the Philadelphia Americans ("Athletics"), each the pennant winner of their respective leagues. The game apparently shown is the one won by the Cubs when Bender pitched. It is probable however that of the three games camered at Chicago (pictures not having been permitted at Philadelphia) snatches of each have been inserted into the present reel, which runs fast, almost too fast at times, through clipping of unnecessary movements. The photography varies considerably. The picture runs dark for about two minutes, with just the figures about discernible. The best views are those taken by the camera located on top of the grandstand. It is very pretty, giving the effect of a game in a stadium. Notables are caught individually, and there are incidental scenes before and after the actual playing. No hits can be followed, but a throw to second base by the Catcher, "nailing" the runner, is seen, and the players may be easily followed. It is a fair picture; a great deal excusable by the hurriedness. SIME.

"THE SWISS GUIDE." (Edison.)
A really beautiful film of the snow-capped Canadian Rockies, picturesque in detail, slightly marred by the story. It seems a shame that views of so beautiful a scene should be used to unfold the story of an unfaithful husband. The film interests through beauty alone. FRED.

"MAX IN THE ALPS." (Pathe.)
A corking comedy subject. Max is continually in trouble, and manages to duck up a lot of laughter in his attempt to reach the top of the mountain to obtain a sprig of elderflower for his lady fair. The film is just a bit suggestive. FRED.

"BUFFALO FIGHT." (Pathe.)
A charmingly colored descriptive film, showing a scene from the East Indies. A group of natives are seated watching a fight between two giant buffalos. The tussle for supremacy between the two beasts is far from enjoyable. FRED.

"CROSSING THE ANDES." (Urban.)
One is shown the rocky, mountainous way between Argentine and Chile, the train making its last railway stop in the former country. A feature is the pack mule caravan which winds its way along dangerous inclines and around the base of the Andes. The peak of the Aconcagua is said to be 2,700 feet high, has been picturesquely caught by the camera. Descending towards Chile, the camera shows more mountain scenery. A statue of Christ is also shown on the frontier between the Andes' countries where it stands like a silent sentinel guarding the mountain passes. MARK.

Heeding the cry of fire in the picture show at 1770 Pitkin avenue, Brooklyn, 200 men, women and children stampeded for the exits, the night of Oct. 28. Pictures of a fire were being shown when a man shouted "Fire!" and another struck a match. The panic resulted. One woman was internally injured.

The Mystic, at Mystic, Conn., which was destroyed by fire, is being rebuilt by Manager Charles Cowan.

CIRCUS

HOSPITAL VIA STRANGE LIONS.

Paris, Oct. 24.

Ahmed ben Amar while showing his menagerie at the fete at St. Denis (near Paris) engaged M. Cooper, Oct. 18, to act as lion tamer.

Without knowing the temperament of the animals Cooper entered a cage and started to make them work by means of the trident to which a five-year-old lion named "Artagnan" strongly objected.

Cooper has been taken to the local hospital in an alarming condition.

2,000 WILD BEASTS EN ROUTE.

Rome, Nov. 3.

More than 2,000 wild animals bought from Hagenbeck of Hamburg and destined for the new Zoological Garden here, were shipped from Hamburg this week on special trains, the journey to occupy eight or ten days. Cages adapted for traveling have been built. The giraffe in the collection will be chained down so he can pass through a tunnel without injury.

The new zoo is said to be the largest in the world.

CAR GOES UP IN SMOKE.

Meridian, Miss., Nov. 3.

Tons of paper went up in smoke here when advertising car, "No. 2," of the Ringling Bro.'s circus was destroyed by fire in the local railway yards. The origin of the fire is unknown.

There was no one in the car when the blaze started. Filled with a large quantity of lithographs, stands, and window sheets, the fire had plenty of fuel to send the flames high into the sky. The loss will amount to several thousand dollars.

BACK TO OLD QUARTERS.

Augusta, Ga., Nov. 3.

W. S. Cherry, general manager of Smith's Great Shows, at the solicitation of the Merchants and Manufacturers' Association of Atlanta, visited here for the purpose of looking into the possibility of making the city the winter headquarters of the shows.

The Smith show wintered in Augusta four years ago.

THIEVES RETURN CHECK.

Bristol, Tenn., Nov. 3.

When the Ringling Brothers circus played here pickpockets reaped a harvest. Nearly a score of people were robbed on the streets and at the show grounds. C. N. Greer, of Reese, N. C., who was "touched" on circus day for \$201, had a check for \$133 returned to him.

ORGANIZING ANOTHER.

Tattalli, who has the distinction of plotting a circus to the Isthmus of Panama during various seasons, is in New York organizing another show for a Canal Zone trip. Tattalli expects to start out with his circus within the next ten days.

FRED HUTCHINSON IN CHARGE.

Denver, Nov. 3.

After what the management terms the most successful season yet experienced, the Sells-Floto shows returned to Denver Oct. 27 and went into winter quarters. The circus closed at Sherman, Texas, Oct. 22, after playing as far north as South Dakota, as far south as Texas, Washington and California on the west, and Missouri on the east. Over 80 performers returned to Chicago on a special train.

Next season will see the show enlarged from 31 to 50 cars, under a new manager.

W. E. Franklin, general manager for the last two years, has resigned, being succeeded by Fred Hutchinson, auditor and assistant manager this season.

KREMER "BOOSTING" OPPOSITION

Chicago, Nov. 3.

Victor Kremer is winning out in his unique battle, forced upon him when he was voted out of the music publishing corporation which was organized under his name.

Recently he incorporated the Victor Kremer Co-operative Music House, and is back in the Oneonta building where sixteen years ago he started in business.

From now on he must combat his own name, which he has established in these years of publishing popular songs; for the company from which he disassociated himself is rightfully using his name and Victor is forced into the field with new songs to fight the older ones which he made popular.

Kremer is in the unique position of boosting his own name in opposition to himself—and is getting away with it.

A LITERARY PARTNERSHIP.

A literary partnership has been formed by Jean Havez and Leo Donnelly, each very well known in the world of jokes and letters.

The firm of Havez & Donnelly will bind themselves to furnish the real material for those in need of it. All bright things required for the increasing of salary on the stage are in the offices of the firm, in the Long Acre Building.

Mr. Havez for ten years supplied Lew Dockstader with his stage matter, writing exclusively for the black-face humorist, who received \$1,500 weekly the last time he appeared in vaudeville. Mr. Donnelly is known all over the United States as a newspaper and magazine writer, and has himself tried the stage successfully for two or three seasons.

Each will devote all his time and attention to "the bureau" they have established, which includes a press department for publicity promotion of theatrical people.

W. L. Dockstader's wife is recovering from a severe illness at a local hospital in her home town, Wilmington, Del.

NOTES

Phil Mindil was the busiest of press agents during the week just closed, but a number of his contemporaries snorted when he pulled the tale of stolen jewels for Kitty Gordon. Why not send out the real story of Bigelow's resignation?

Odell and Kinley will play three weeks in the east for Poll before starting a twenty-two weeks over the Orpheum Circuit at the end of November. Next summer the team have been booked in London by B. Obermayer, to open at the Tivoli.

Frank Milton and the De Long Sisters declined an engagement for B. C. Whitney's "Lower Berth 13" to continue over an eastern vaudeville route, secured for them by Weber, Albee & Evans. The act is in Syracuse this week.

Mrs. John Lynotte was not expected Monday to live through this week. Her daughters returned to their New York home to be at their mother's bedside. The children are the Lynotte Sisters (vaudeville), Evelyn Chase (Watson's Own Show), and Florence Lynotte ("Moulin Rouge").

The Dunn Sisters say Joe Wood booked them for the "Finnegan's Ball" company, as they wanted "musical comedy experience instead of a route offered over the Orpheum Circuit." They admit they are ambitious and should do well through the great sacrifice.

Aurillo Coccia has received a judgment for the amount of \$400, a week's salary, through Attorney Driscoll, of the D. F. O'Brien office, against Fred Irwin Amusement Company in the Municipal Court of the Third District. The judge at the same time dismissed a counter claim which had been entered by Irwin.

At the Court theater, Brooklyn, yesterday, a benefit was given for the widow and daughters of the martyr policeman, James F. Mangan, who gave his life to save two children in a Brooklyn fire. The performance was arranged by Manager M. T. Middleton, of the Court theater, representing Al. H. Woods.

The Luna Park Co. received the decision Monday in a Supreme Court action commenced by the State Superintendent of Banks to have the corporation dissolved. Judge Maddox decided the Thompson & Dundy Co. should have been named instead. The case hinges around an indebtedness to the Lafayette Trust Co. of \$96,000.

Harry Leonhardt is negotiating for European time for Grace Hazard. "Five Feet of Comic Opera" is at present studying French and German. She expects to be able to do her act, also the new one in preparation, in

both languages by next summer. London time has practically been settled for Miss Hazard.

Collins and Hart lost a day's salary in making a twenty-hour jump from Hanover to Vienna, suffering discomfort besides as there were no sleepers attached. The Mambria Band jumped from Hanover to Budapest, a twenty-six-hour ride on a "Schnell Suelg" (fast train). Still, foreign agents say there are no long jumps in the old country.

W. B. McCallum, manager of the Broadway, Camden, N. J., and a vaudeville producer of long standing, has three numbers out this season. "June," the western piece once played by Mayme Gehrue; "Sunny South," a colored turn and "A Night With the Poets." Five others are in preparation by Mr. McCallum, who has established an office in the Long Acre building, with Lillian A. Handy as his representative.

"Chesterfield," Rose Royal's educated equine, was in an accident some weeks ago on the Jersey Central, and has not been appearing since. The railroad has offered to settle all damages, which will include the loss of several weeks' time, booked by Weber, Albee & Evans. A surgical operation upon the animal was necessary after the accident. The act will appear at the Fifth Avenue when ready to resume engagements.

English acts have been arriving with much frequency of late in New York, most coming over here on speculation. They report a bad condition in bookings on the other side. It could scarcely be worse than has obtained in America since the season opened. English people are advised against taking a chance in visiting this country. The same suggestion is good for Americans, who may be thinking of invading Europe on the gamble of securing engagements. Artists on either side of the ocean had better be secured through a contract before leaving—or remain at home. A couple of English acts lately to arrive are in want at the present time.

Baroness von Groyss is the daughter of Baron Gregor von Groyss, an Austrian noble of high prominence. The Baroness is in vaudeville, having been through ill-fortune and a marriage against her father's wishes, thrown upon her own resources, since George S. Wilkins, an engineer and her late husband, died. When the Baroness gave up an heritage for her husband, an income of 100,000 francs yearly was lost to her. Not a bad little story. Thank Phil Mindil, who also interjected a duel with several other things into the tale. If the men-at-the-desk don't pass that stuff, they have no human hearts.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

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

Barnes and Robinson, Alhambra.
De Alme and Mac, Hammerstein's.
Sylvester and Redmond, Orpheum.
Carson and Willard (New Act), Greenpoint.

Hathaway, Kelly and Mack, Greenpoint.

SMALL TIME.

Foster Sisters, Lincoln Square.
Loring and Arquette, Lincoln Square.
Musical Hazzards, National.
Jack McGee and Co., National.
Each and May, National.
Pat and Kate Gibbons, Yorkville.
Five Musical Durands, 14th Street.
Three Nichols, Grand Street.

Bradock and Leighton, Royal, Brooklyn.

Richards and Thatcher, Jones', Brooklyn.

Ellery and Laneford, Jones', Brooklyn.

Four Cassie Brothers, Jones', Brooklyn.

Herbert Kelcey and Effie Shannon.
"Bearding the Lion" (Comedy).
16 Mins.; Four.
Alhambra.

In "Bearding the Lion," by James Clarence Harvey, Herbert Kelcey and Effie Shannon have an offering that does not give these talented stars a full opportunity. As a result the present offering, which closed the first half of the show at the Alhambra this week, aroused but little applause. The story tells of an actress searching for an engagement, and who manages to dodge past officious office boys to enter the inner sanctum where the mighty manager is. These artists surely in their time have been in the private office of more than one manager. There seems no excuse for the set. A more dilapidated setting has not been seen in a New York vaudeville house in the last five years. It takes, from the first impression, in a great measure. Miss Shannon is the actress, and convinces the manager she is the one to play a certain emotional role. Miss Shannon's role at the best is one that fails to arouse sympathy. Herbert Kelcey as the gruff, commercial theatrical manager, presented a finished performance. There does not seem very much chance for this offering as it stands. The names of "Kelcey and Shannon" in front of any theatre have a box-office value. The general public drawn by those names expect something. This week they are being disappointed. *Fred.*

Flrinzi Trio.
Singers.

10 Mins.; One.
Lincoln Square.

A foreign trio with strong voices, which have musical quality and blend harmoniously. The three men appear as street singers, two playing guitars. Nothing of a topical nature is offered. The trio closes with "Chilli Chilli Be" and send it over the footlights with effect. The Lincoln Square regulars showed appreciation. *Mark*

"The Code Book" (Dramatic).
17 Mins.; Four (Interior).
Hammerstein's.

If a dramatic sketch willingly allows itself to be promiscuously placed on a Hammerstein program for a New York opening, surely no one need offer any sympathy and more especially when the producer is the Producing Department of the Orpheum Circuit. Instead of closing the first half this week "The Code Book" is next to last, following a couple of colored comedians, one of whom attempts to imitate Bert Williams in the house where Williams scored his biggest hit. With everything against the playlet for the success it should enjoy, the piece did extremely well Tuesday matinee, holding those who had not left during or immediately after the colored performers' appearance. "The Code Book" is dramatic, carrying a tale of military intrigue, involving the soldiery of three countries. The military is always interesting, and the story of "The Code Book" is well told. It is most capably played by the two principal actors, Charles P. Hammond and Allen Atwell. Mr. Atwell gains the greater distinction, for he has originated a new stage character; perhaps combining that two—that of a Japanese impersonating a Filipino. Were Mr. Atwell to present his character in a Broadway drama it would be acclaimed a great piece of character playing and drawing—and it is. Mr. Hammond is in the role of the well-bred cast-off, driven to extremity. To him has been given the dramatics. Mr. Hammond plays them with reserve, away from any gallery-appeal melos. In the story are a major in charge of a recruiting station and his orderly, a sergeant. Though these two roles are the minor ones the authors may have intended, to bring forth the full force of the compact playlet, the players should have been almost equally cast. Still in vaudeville and a short piece many things may be overlooked, for the hardest of all variety writings is a holding piece. De Witte Kaplan and Herbert Walter turned that out when they wrote "The Code Book," the incident forming the foundation reported to have been taken from an actual scene in the recruiting station at Seattle. The incident arises from a Japanese colonel enlisting in the Filipino army to secure information regarding the Americans, at that time battling to subdue the Philippines. A United States major is rescued by the Jap. The American officer believes him a native. He takes the spy with him as a sort of valet to his assignment as recruiting officer in New York. The scene is set in his office. An applicant to enlist calls. He is an English ex-army officer, "cashiered" through discovering the wrong person at home was in love with his wife. Awaiting the return of the major after answering all questions asked by the sergeant, he recognizes the Filipino, who is entering the room. The Jap spy opens the safe, removes the code book, and commences to copy the contents. The Englishman, coming from his place of concealment, makes himself known, says he recollects the Jap colonel from the advance on Peking, and the dramatics start. Upon the major

Carl Randall.
Songs and Dances.
12 Mins.; One.
Fifth Avenue.

Carl Randall is unfortunate in just happening to be at the Fifth Avenue this week. After the first show the entire program was shifted about. The change placed Randall to open the bill, not a good act for the spot by any means. The bill worked out in such a manner that it was practically the only place Carl could have been placed in. He is a young boy, probably anywhere from eighteen to twenty-two, and is billed as "The American Laddie Cliff." The billing is a mistake. The boy's following of the Cliff style is also a mistake. The lad has enough ability of his own. By himself he would be building a name instead of classed as an imitation. The repertoire consists of three songs with dances interspersed, an imitation of Richard Carle and an eccentric dance. The imitation should go; it doesn't belong. Carl is in need of a couple of good songs with comic lyrics. When secured, he should be coached in sending them over without gasping for breath after each word. The boy has a pleasing personality, a likeable manner, is full of life and ginger, and can dance. He has unearthed several new things in dancing for which not too much credit can be given. It will require thought to make a big act out of Carl Randall, but it can be done; just as big an act as Laddie Cliff, if the thought is directed in the proper channels. Opening the show at the Fifth Avenue the "kid" was a hit.

Dash.

returning, the Jap throws the Englishman by a Jiu Jitsu movement, accusing him of having broken open the safe. While the drama seems destined to become quite tense, in action as well as words, the Englishman implores the major to listen, while he tells his family troubles in detail. Then the Jap is searched, the papers found upon him, and the Major—with the consent of a superior officer at Washington (over long distance phone) permits the spy to depart, while the same authority at the other end of the phone consents that the tainted Englishman shall enlist as a private in the ranks of the U. S. Regulars, thereupon takes the oath; curtain. There isn't sufficient sentiment in the finale. The spectacle of a man swearing allegiance isn't interesting, nor is the release of the Jap relished. He should have received the deserts of all spies caught with the goods, and the Englishman appointed his custodian while the formalities were gone through, which might admit him to the service by special order to rank above private. Those are among the things, however, which may be immaterial since the sketch is sufficient. One point that seems in want of correction is to have the Sergeant play a soldier while on duty instead of friend, almost, of the Major. A soldier with the rank of Sergeant is a soldier, not a recruit nor an actor. With a better finish, "The Code Book" would be a very strong act; just now it is a very good act, and will stand up anywhere. *Sime.*

Elida Morris.
Singing Comedienne.
14 Mins.; One.
Colonial.

Exhibiting two points highly essential to the success of the artist in vaudeville, but yet rarely found, Elida Morris made a favorable impression on the Monday night audience at the Colonial. The dual gifts this little comedienne has are personality and a voice. Her repertoire includes several numbers that have long since perished at the hands of the illustrated song singers, but to atone there was her most charming manner of presenting them. During the fourteen minutes she wears four dainty costumes, the first of which did not harmonize well. It was a pretty pink frock with shoes and stockings to match, but who ever told her to wear a lace coat trimmed with green over it should be taken out and shot at sunrise. The three complete changes Miss Morris makes are done in record time and help the act considerably. Her voice is a soprano of rare timbre to be found in vaudeville and she shows it off to excellent advantage in the opening song. The second number is a "coon" song, likewise delivered in good style. A bit of "song plugging" was indulged in for the third song, which could easily be dropped. Her closing number, in a boy's costume, is a bit too slow, she employing dance extra music after the second chorus. A good lively number with chorus music suitable for her dance steps would be more desirable. The act is one that will prove pleasing on any program through Miss Morris' personality and voice alone. *Fred.*

Dorothy Vaughan.
Songs.
6 Mins.; One
American.

In "The Barnyard Romeo" all the principals are vaudevillians. As such the management utilizes its cast for an olio preceding the hour or longer musical sketch. Among the principals are Dorothy Vaughan, appearing in New York for the first time this week at the American, where the "Chantecleer" piece is playing a return engagement. Replacing Stella Mayhew as "The Goose," and having two songs in the skit, Miss Vaughan probably does not feel called upon to extend herself as a "single in one." She sings three songs in her act, the second with but one verse, and closes with a laughing selection, well done for its infectiousness brought smiles all over the house before Miss Vaughan concluded. The song with one verse, however, as long as the singer has made up an act, might be dropped out, and another substituted. In a regular vaudeville program, with a turn where she might select those songs that were most suited to her, and without—as now—having to consider what may conflict with her numbers in the piece, Dorothy Vaughan ought to do very well. She has a nice personality, is no slyph—and knows it—and could hold herself in a spot. *Sime.*

Carrie De Mar headlines the bill at the Majestic, Chicago, next week.

Margaret Bennett, assisted by Roy Applegate.

"Cupid, M. D."

21 Mins.; Full Stage.

Fifth Avenue.

Roy Applegate, who is Dr. Jack Roberts in "Cupid, M. D." and who has much talk concerning cuttings and operations and the likes, should bring out his little knife and start after the sketch immediately. After removing about six minutes, he will have to sit back and await developments. It is not a certainty that the piece will live, but it is the only chance. There is a possibility that an operation will save it. The engagement of a young couple is broken because the young man, a doctor, believes his fiancée is going to "throw him" to marry an "old money guy." He enters her apartment, hears her coming in and hides behind the piano. The young woman reads the note of the young doctor, saying he is going away forever. She rants and tears, calling him all sorts of things for being so silly. This rave lasts eight minutes. All the time the Doctor is behind the piano. The girl finally decides to call the young man back. Ringing up the office, she asks that the Doctor be sent up at once. The Doctor slips from his hiding place when she leaves the room and returns as in answer to the call (Eleven minutes). For the remaining ten there develops something that might be reason for the piece. The Doctor frightens the girl, causing her to think there is really something the matter. It ends, of course, with the couple in a love clinch. The playing of the piece is taken care of well enough. The couple make a good looking pair, but they are saddled with a sketch that runs twenty-one minutes, of which sixteen are nearly useless. Cutting will liven the action considerably, whether sufficiently or not remains to be seen. *Dash.*

Murphy and Willard and Co. (1).
"Adam Sowerguy's Troubles" (Comedy).

Trevitt, Chicago.

The latest sketch of J. Murphy's "Adam Sowerguy's Troubles" will develop into a staple medium, for the humorous possibilities are unlimited. Mr. Murphy's characterization of the "bone-headed small-time" manager which he created in story, is exactly what one would look for after reading the funny Sowerguy series. Eloise Willard as Millie Lanude, the soubret who Sowerguy fell for so hard he loaned her ten dollars—once—and Edward Martin lent invaluable aid. Despite that the piece followed two other sketches in the Treavitt program Monday, "Adam Sowerguy's Troubles" landed a big hit. With very little doctoring it is going to be a first-class laughing farce. *Wynn.*

Three Musical Brittons.

13 Mins.; Four.

Fam. Dept. U. B. O.

These three boys have a musical act that with slight rearranging would qualify for better time. They dress neatly in uniforms, make a pleasing appearance and pass in nice shape. The greatest need is real lively numbers and the elimination of some of the violin playing. *Fred.*

Day-Crane Co. (3).

"Hungry" (Comedy).

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

Trevitt, Chicago.

Elias Day-Loss Crane and Co., are evidently as new to vaudeville as their comedy sketch, "Hungry," and it might be added, both are as welcome as the proverbial ghost that saunters forth on salary day. "Hungry" is built on original and classy ideas. It should graduate into the headline class. The scene is in the Paris studio of a struggling American artist (Loss Crane) whose sole ambition is to have one of his paintings for the salon, which will mean wealth and success. Up to date his every effort has been met with a kind but firm rejection. The landlady longs for the stuff that glitters and with an empty larder things look decidedly blue. The presence of his sweetheart keeps the artist in a happy mood, and he allows his companion to do his worrying. With meal time at hand he sends one out with a life-size statue of Venus to procure funds for food, but the meal ticket is shattered on the steps. He finally suggests that one make up in different characters and pose while he reproduces his likeness in oil to be peddled for hard cash. The character man makes up in view of the audience. While delivering a song for each character the artist provides his portion of the entertainment which requires both skill and dexterity. He has both in abundance. His work on the canvas is so far above the average vaudeville cartoonist that a comparison would be impossible. After portraying the comedian (Mr. Day) in several characters he tries his hand at clay modelling, in which art Mr. Crane is quite as efficient as with the brush. Two impressions complete this department, one of Lincoln and another of Uncle Sam. Finally he receives word that two of his paintings have been accepted. The good news brings thoughts of home. He describes a little southern plantation to his fiancée. While telling her about his father, Mr. Day, who impersonates that gentleman, walks in for the finish, which shows the happy family reunion. During the action a third man fills in to complete the scene, playing piano also, accompanying Mr. Day while the latter renders his numbers. The program carried but the names of the two principals. The female member is handicapped through lack of opportunity, but the scene would not carry the desired effect without her presence. The main fault lies in the time. Ten minutes could easily be cut, and if possible Mr. Crane could chop down his talk since his work is mostly done with his back to his audience. Mr. Day can be credited with the production of an offering which will bear watching. Before a small house "Hungry" scored a well deserved hit. *Wynn.*

Tim O'Donnell, who managed Anabelle Whitford's "Aeroplane act" over the Orpheum Circuit, is sending out a similar number for the smaller houses in the vicinity of New York. Miss Whitford has engaged for the Victor Moore show.



BULLETIN 4

IN AMERICA

The New York dailies have told of my arrival, and my purpose in coming.

The ambition of my life has been to appear in this country, and from time to time, New York managers have graciously offered engagements.

But, I had heard so much—pro and con—concerning the attitude of American audiences toward imported entertainers:

Consequently, I venture to make the journey and see for myself.

I make this announcement in your leading theatrical paper that my position may be understood, should I return without appearing.

Marie Empress

THE GREGORIAN.



Lina Pantzer and Co. (1.)
Bounding Wire.
7 Mins.; Full Stage.
Fifth Avenue.

It is several years since Lina Pantzer showed hereabouts. At that time she employed another girl as the company. The present frame up uses a boy who between tricks by Miss Pantzer on the wire, reels off some fast ground acrobatics. Opening with a short bit of balancing on a spade-like implement, Miss Pantzer goes into the bounding wire work. While all right, it is rather light to make up an entire specialty. The bounding wire has been used by the Lloyds to show many things it would probably be impossible for a woman to perform, and this in a measure belittles Miss Pantzer's efforts. A bully appearance in a soubret frock does more for the girl than anything she attempts on the wire. The old finish with the kinetoscope effect is retained. The act was billed originally to open the show, a position it is better suited for. It closed the big show at the Fifth Avenue Monday evening. *Dash.*

Anna Arline.
Songs.
9 Mins.; One.
Lincoln Square.

Anna Arline is a nice looking little girl with a pleasing personality and a gingery manner. She dresses prettily and deserves her present position on looks alone. Annie's voice does very well, although a trifle light for the "raggy coon stuff" she attempts. At present Anna is sticking too closely to one style of work to make up an entire specialty. There is no variety to it. If contented to remain on the small time, the girl will not have to worry, but if she wishes to advance Anna must look for a partner. She would do well with a comedian or another girl in a sister combination. Miss Arline is not going strong enough for big time alone. *Dash.*

Harry Gilbert
Monologist.
11 Mins.; One
Lincoln Square.

As far as the Lincoln Square audience was concerned, Gilbert could have remained longer. He certainly "cleaned up" with his songs, but his talk did not fare so well. Gilbert has not worked overtime getting a monolog. His jokes from Charlie Case's book should be shelved. Gilbert's voice meets requirements and his style of delivery is good. "Barber Shop Chord" and a German number went big, while his closing brought him back for three bows and encore. *Mark.*

Young and Young.
Songs and Talk.
12 Mins.; One.
Fam. Dept. U. B. O.

Two girls who are rather clever, but the first part of the offering in which they appear as "rube" kids should either have the talk of maturity eliminated or should be dropped entirely. The remainder of the act is quite acceptable, and they deliver it pleasingly. With a few minor changes the team should not want for booking in "pop" houses. *Fred.*

Keno and Connors.
Songs, Talk and Dances.
10 Mins.; Three (Parlor).
American.

What is true of Dorothy Vaughan in the vaudeville portion of "The Barnyard Romeo" applies to Keno and Connors, sacrificed in the arrangement through opening the show. Monday evening at the American the curtain did not ascend until 8:20. The gallery was impatient, and some of the talk in the turn barely passed, if that. But Keno is capable of putting up a neat act; he has done so. In this show, where he plays the dog in the hennery sketch, Keno is obliged to reserve his best dancing to help out the bigger act, thereby suffering in his own. A pretty little girl assists Keno. It is the talk which lets down; the remainder passes well enough, and the finish helped out considerably. Some of the work Keno did in "The Blonde Typewriters" scored; also some of the former Keno and Lynn turn. *Sime.*

Youngman Family (6).
Wire.
8 Mins.; Full Stage.
Chicago.

This very clever and entertaining number was given its first American showing at the opening of the new Hamlin Avenue Monday evening. It is the first importation sent over by the lately established Sullivan & Considine London office. Two women, a man and two boys figure on the wire, the property man being so much essential to the comedy of the act that he must be counted as of the troupe. One lad works in girl's clothes. The costuming for the two women is attractive without evidencing heavy outlay. The man and boy use black knee breeches, donning hats and coats to diversify. The boys do most of the work, although the others figure frequently. The specialty is fast, showy and animated at all times. Rather a good comedy idea is developed when the lads strap on stilts to stand astride the wire, while the man jumps forward and back, clearing their heads which then stand about three feet above the wire. The comedy results from a mixup of the boys with their stilts as they straddle the wire. There are some laughs when the property man lifts them down, and also when the two men help them to stand up by means of a rope gripped in the boys' hands, the ends of the stilts being braced against the men's feet. The property man figures all the way through as a good comedian. There are plenty of real good tricks and altogether it will stand a good spot on bills such as they have been brought over to become part of. *Walt.*

Edith Clarke.
Songs.
5 Mins.; Four.
Fam. Dept. U. B. O.

Miss Clarke offers a repertoire of classical songs, very well received. She has a pleasing appearance. J. Amordus, at the piano, gives a very creditable account of himself. The best liked number was from "Tales of Hoffman." The act is much too short. With vaudeville experience Miss Clarke should find a demand. *Fred.*

Madalein Livingston.
Imitations.
10 Mins.; Full (Interior).
Hammerstein's Roof.

Imitations of Nora Bayes and Marie Dressler are offered, but judging from the lack of appreciation from the Roof audience, a key as to the identity of the characters was needed. Miss Livingston has the right idea, but on the "small time" should secure songs and characters more familiar to the audiences there. She plays her own piano accompaniment and sings four songs, the last an imitation of herself singing the Japanese song in "The Darling of the Gods." Miss Livingston sings and enunciates well, but her program needs revision. *Mark.*

"Alice Teddy."
Skating Bear.
20 Mins.; Full Stage.
Hammerstein's Roof.

"Alice Teddy" is an Oregon cinnamon, two and one-half years old and weighing 190 pounds. Her best bits are on roller skates (ball bearing) laced to her hind feet, and wrestling with a young man at the close. The bear shows unusual intelligence and is put through her paces by a man and woman, in "wild west" attire. "Alice" seems to enjoy the skating. The man makes some unnecessary announcements. It is a certainty that "Alice" could skate on the downstairs stage and receive attention for the novelty her work offers. The act should be shortened. *Mark.*

Hagan.
Straight Jacket Releases.
20 Mins.; Full Stage.
Hammerstein's Roof.

Hagan first removes his clothes while enclosed in a huge ball-shaped contrivance and follows it up by some quick work in removing himself from two straight-jackets. He closes by crawling in a long steel tube, 14 inches in diameter at one end and twice as large at the other, again divesting himself of his wearing apparel and appearing at the finish in a bathing suit. Hagan has an announcer, who takes part of the time in telling what Hagan will do next. Hagan's strongest work is the "straight-jacket" releases. He makes a rattling good headliner for the "small time." *Mark.*

Joe Hardman.
Monologist.
18 Mins.; One.
Union Square.

As long as Hardman remains on the small time route, he will pass swimmingly, but reaching the bigger houses, he would be shorn of much of his material, and scored for lack of originality. Hardman has moulded an act of squibs, puns and jokes from Frank Bush and others of the more prominent single entertainers, which went well at the Union Square. Hardman may have choice tidbits of his own, but it was the "big time stuff" that was best received. Hardman received applause for his parody on "The Grand Old Flag" and his recitation of a modern version of "Barbara Fritchie." He showed originality upon making a laughing allusion to the Adams Express Company. *Mark.*

Leslie, Moroscope and Co. (2)
Sketch (Comedy)
20 Mins.; Four (Interior).
Lincoln Square.

The story is not new. A Wall street broker, his son and daughter and the son of his deceased partner are the characters. Both boys work in the "old man's" office. They report late for duty. The "governor" harshly reprimands them. The daughter is loved by the partner's offspring. The latter receives a tip on the market. With \$250,000 which his guardian turns over to him, and with twenty thousand more which the girl produces, buys a lot of stock that nets the lovers a million. The act fairly bristles with stock quotations and the slang of "The Street." The act looks promising for the first ten minutes, then wobbles through unnecessary dialog, attempted comedy and some faulty details. There is quite an uproar at the finish. All of the roles, with the exception of the girl's, were acceptably portrayed. The act was well received. *Mark.*

Ruth Belmar.
Contortionist.
8 Mins.; Full (Wood).
Lincoln Square.

In masculine attire, Ruth Belmar does some ordinary slack wire work and disrobes. She quickly proceeds to show her suppleness as a contortionist and for one of her plump proportions goes through a difficult routine. Her closing is a dislocation, the woman making a hoop out of her arms, through which she passes her body. Miss Belmar works hard to please. She should adopt an abbreviated costume of black. *Mark.*

Gardner and Schroeder.
Singing and Musical.
14 Mins.; Two (Interior); 10; One
(4).
Union Square.

This team should do well on the small time. The man plays the piano, mandolin, sings tenor in the duets with the woman, and has a recitative number that was well received. The woman makes several pleasing changes, winning applause with a vocal solo. They have several numbers together, closing with a change to Italian attire, the voices blending with the string musical accompaniment. The act could work in "one." *Mark.*

"The Africanders" (9).
Colored Singers and Dancers.
21 Mins.; Four (Special Set).
Fam. Dept. U. B. O.

A rattling good singing organization of colored entertainers for a plantation act, but the dancing is nothing extra. The act has a good opening, during which a medley of plantation songs are sung, but after this is over, there is nothing but a jumble of songs, dances and poor comedy in the form of specialties. With care the offering might be made one that would do for an early position on the bigger time. *Fred.*

Edwin Arden will commence an Orpheum tour Monday at Denver. The Quigley Brothers open in the same city and house Nov. 14, both turns placed by Alf T. Wilton.

E. Zervellis and Co. (1).
Music.

17 Mins.; Full Stage.
Fam. Dept., U. B. O.

Two instruments are used by Zervellis and his woman partner. Classical numbers only were rendered. The woman appears first and offers two piano selections, one played with the left hand. Zervellis joins her and plays two solos on the cymboline, a sweet-toned Hungarian instrument, with piano accompaniment. For "small time" audiences these French people will have to interpolate some topical numbers with their high class selections or they will never be enthusiastically received. The tone and quality of the music, while more of concert calibre than anything, would meet with just approbation in the bigger houses. *Mark.*

Hall's Dogs.

15 Mins.; Full Stage.
Fam. Dept., U. B. O.

A good "small time" dog act. The work of one dog stands out alone and he displays unusual intelligence. The animal acts as though he were hypnotized, permitting his master to take him by the hind legs and swing and twist him around like a rag during which the dog does not bat an eyelid. A whip is struck with great force against the stage on each side of the dog's head but he does not move a muscle. Hall could take this canine performer and his step-climbers and ladder-mounter and frame up an acceptable act for the bigger houses. *Mark.*

Alethea and Aleko.
"Mind Reading."

23 Mins.; Full Stage.
Fam. Dept., U. B. O.

With names probably culled from Grecian tales of romance, Alethea and Aleko are offering a mind reading act, which offers nothing startling nor anything different from the other turns of its nature which have passed in review. Alethea, in Oriental garb, blindfolded, sits in the center of the stage, while Aleko, a big broad-shouldered Greek in his native attire, approaches different persons. After a whispered conversation, he asks Alethea to tell the first name, initial and wish of the person in question. This the woman proceeds to do in a loud, clear voice. Nothing else is attempted. Alethea became so wrapped up in her concentration of thought that a bell from the wings reminded her time was up. Aleko had to rush from the audience to take the closing bow. The ending is poorly arranged. *Mark.*

Stanley Sextet.

Singers and Dancers.
15 Mins.; Full Stage.
Chicago.

This is Roy Sebree's first production of a number of acts he hopes to make. Roy has dug up five classy girls and dressed them nicely. All are peachy lookers and work hard, but the act slips in its main support for Nace Murray, who leads it, is wanting in every essential, save ability to dance. If Roy can improve the one weak spot, the act will pass in fine shape. *Wall.*

Reckless Recklaws (4).
Bicyclists.

12 Mins.; Full Stage.
Fam. Dept., U. B. O.

Three men and a woman comprise the act. The men try comedy at first, one as a "drunken swell," another as a messenger boy and the third as a German waiter. A few falls met with light laughter. The German causes the biggest laughs with his eccentric wheels. The "drunk" and the messenger change to "straight" and in closing, the woman works with the men in performing quartet poses on a single bicycle. The woman does a single roller skating turn just before the bicycle windup that was fairly well received. The wheel riding is well done, the two "straight men" showing class in single and team work. By cutting out the skating and without the attempted comedy on opening, the act would prove acceptable in an early position in the bigger houses. *Mark.*

Farley and Prescott.

Singing and Dancing.

9 Mins.; One.

Fam. Dept., U. B. O.

A couple of soft-shoe dancers, who will receive favor on any "small time" program. The man and woman have a neat juvenile appearance. They open with a "Sweet Springtime" song, stepping the chorus gracefully. There is a little talking, more routine dancing, followed by individual footwork, which pleased. The team closes with a good dancing arrangement in which the man's few acrobatics flops added strength. He could work in a few more acrobatics to advantage. *Mark.*

Four Musical Misses.

Vocal and Instrumental.

16 Mins.; Four (Interior).

Low Circuit.

With two of the quartet rendering vocal numbers and the others handling instruments (violin and harp), the Four Musical Misses offer an act which went fairly well at the Lincoln Square. The girls showed signs of "stage fright," but got through their numbers creditably without mishaps. Nothing of the seriously classical was attempted. Perhaps it was well they didn't. The repertoire of popular songs will help them on the "small time." Neither of the voices is unusual. The girl who has the vocal solo should sing "Garden of Roses" without gestures with the rose. The violin obligato is pleasing, but the player should assume a more natural position. The harpist passes with her offering, but the bass strings are not overworked. The four sing and play "Glow Worm" for the closing. The misses were dressed like "sweet girl graduates." *Mark.*

James Carew is presenting a sketch called "The Odd Number." It has plenty of good comedy, along conventional lines, the "wrong room" idea being quite an old one to dig up. Carew is an easy-going comedian. In less capable hands his role would probably not help the sketch.

OUT OF TOWN

Will H. Fox.

Humorous Pianolog.

Keith's, Philadelphia.

Will H. Fox, more generally known throughout the footlight world as "Paddywhiski," has just returned from another trip abroad and his welcome here this week was most cordial. Fox has not changed the routine of his work at the piano to any great extent, but he is now presenting his act in a semi-straight manner. He can be credited with showing something in the line of clothes that may be classed as startling and is very likely the product of the other side where many unusual styles are originated. Fox's clothes are almost red, including the red russet shoes and a red derby hat. Alone the make-up catches the eye instanter. What effect could be secured with the donning of that well remembered red fright-wig used for the "Paddywhiski" impersonation can readily be imagined. In discarding the comedy makeup original with him many years ago, Fox is offering a piano-monolog which appeals on its simple merit. It is Fox's clever handling of what he does which makes it score so strongly. The musical dialogs have been ably thought out and formed into a laugh-provoking story. Fox builds them up by artistic rendition. The piano-playing is almost a secondary consideration for Fox is not offering anything in the straight line, but the trick playing and his fund of carefully selected talk makes the act a highly interesting and entertaining number. Fox was the first to do the Paderewski burlesque in vaudeville and with it almost the same routine he is doing to-day. That it has worn so well on both sides of the Atlantic for two decades is a mark of merit which demands appreciation now as much as ever. *George M. Young.*

Roland Carter and Co. (2.)

"Vacation Time."

25 Mins.; Two (Special Drop).

Wigwam, San Francisco.

To give a terse idea of "Vacation Time" would be to recall "Christmas on Blackwell's Island." The action is in a prison corridor, showing two occupied cells. Carter, as one of the convicts, has the cream of the lines, such as they are. The talk is principally a duolog between Carter and the warden (the third member of the trio). Carter's fellow convict, as an emaciated looking comedy German coming in for good work in the last half. Carter sends his material over effectively and is given excellent support, but the material has a plentiful sprinkling of old stuff and several comedy attempts (which went well at the Wigwam) might take a flop in a higher class house, even if permitted. One bit especially, with the wine, should be dropped. Another bit with a copy of the "Police Gazette" does not belong, particularly when a figure in strip tights is flashed. On the small time the act may give a good account of itself, but the present material and overdrawn efforts are going to hold it back for anything better. The time should be cut from four to five minutes. *Fountain.*

Charlotte Hunt and Co. (2).

"Love Under Difficulties" (Comedy).
24 Mins.; Full Stage (Interior).
Keith's Boston.

Charlotte Hunt, assisted by James Horne and Florence Hale (her mother) made their vaudeville debut in a comedy playlet, received by the Boston audience with great delight. The vehicle chosen by Miss Hunt gave this prolific young woman an opportunity to display in a few minutes her long training as a stock company actress. She was bubbling over with fun and at odd moments caricatured dramatic situations so well that there was a roar of applause. The plot is interesting. Florence Marigold (Miss Hunt) and Charles Cashmore (Mr. Horne) have been deeply in love with each other for a long time. His uncle Steve dies, leaving \$250,000 on condition that they marry each other. If they refuse, the money goes to Mrs. Barker (Miss Hale) Florence's aunt. This bequest appears to make these young people dislike each other. They do many things to make each other uncomfortable. He smokes a big cigar and tries to sing in her presence, and she tries cutting remarks. Matters have reached the stage where, rather than marry each other, they are ready to renounce their rights to the fortune. The aunt tries to bring them together through jealousy. She places a photo of a woman in his hat and another of a man in the workbasket. These are discovered and many charges, in a comedy vein, are made. There is the usual happy ending. *Gools.*

Robert Drouet and Co. (2).

"The Shirkers" (Dramatic).

20 Mins.; Full Stage.

Young's Pier, Atlantic City.

In choosing Robert Drouet to interpret this new dramatic playlet in two scenes Arnold Daly selected a clever actor. The support, Jack Standing and Jean Salisbury, are entirely satisfactory. Whether the playlet will meet with favor is problematical. The action takes place in the living room of a small farm on Sussex Downs, England. John Belper (Mr. Drouet) is weary of drudging in the silent country. His misery is increased upon the death of his son. He stabs his wife, and is about to make away with himself when Richard Murray (Mr. Standing) enters and deters him. Murray is tired of city life. He suggests that Belper and himself change places. Belper accepts and receives money, the keys to Murray's rooms. Murray soon discovers the prostrate woman behind the curtains. She is not dead and soon recovers. A year passes, the two having lived on the Downs. Murray has grown tired of the country and wants to return. He wants to take the woman back with him. He will not marry her, but will look after her. Wild at the prospect the woman kills herself. Belper returns, for he in turn is tired of the city and had always expected arrest for his crime. Murray is also glad to go back and hastily leaves. The curtain falls on the tense situation of Belper finding the form of his wife in the same position behind the curtains as when he had left a year previous. *I. B. Pulaski.*

FIFTH AVENUE.

(Estimated Cost of Show, \$4,200.)

The bill at the Fifth Avenue Monday night looked as though the management had tried to see how many different combinations could be worked out and still have a show. After having the program all bent and twisted a pretty good combination was hit upon.

The early part was the weak portion. Carl Randall (New Acts) got away first. Doing very well he was still not a good act for the position and should have a more prominent place. Margaret Bennett (New Acts) in a comedy sketch caused the upset. From then on things went well, though a few minutes chopped off two or three acts would have made it even a better performance.

Trovato was the third to show. The violinist for straight clean applause made a remarkable showing. The plaudits continued fully three minutes after he had finished his medley, from which he has dropped all "red fire." The double violin playing was also omitted, and the present turn is the best that Trovato has shown. He wisely left the stage with the house yelling for more.

Morton and Moore with a hodge podge came along fourth, managing to keep the audience in good humor. There are one or two little sags in the specialty, but just as it starts to drop Morton cuts in with an eccentric step or two which boosts them up again. Several of the bits are funny, gaining hearty laughs, but the act seems to lack one real good comedy bit.

Nora Bayes and Jack Norworth (second week) programmed to close the show fitted in "No. 5." For light breezy entertainment bound to put one in good humor Norworth and Bayes get hearty recommendation. It is all done so easily and naturally that the footlights are forgotten. The couple for "getting over" are wonders. A little fool song about the "Moon" at the finish is capably worked up, and aside from the pretty manner in which it is sent over, secures not a few good laughs. Miss Bayes, the classiest of stage dressers, has not gone back any in the sartorial department.

E. Frederick Hawley, Francis Haight and Company in "The Bandit" gave the program its serious bent. "The Bandit" is without question one of the best dramatic playlets vaudeville has seen for many a moon. Considering vaudeville from all angles, there is probably no other dramatic offering which has played about New York as this piece has, and still can hold its audience in breathless attention.

Jack Wilson Trio, next to closing, were a laughing riot. Wilson sang all the parodies he knew, burlesqued every act on the program, and then had to beg off. Ada Lane with a couple more bully costumes, and Franklyn Batie give the energetic Jack invaluable assistance. Following "The Bandit" was meat for Jack. His burlesque on the dramatic sketch drew yells of approval. Lina Panzer and company (New Acts). *Dash.*

AMERICAN.

(Estimated Cost of Show, \$8,000.)

"The Barnyard Romeo" returned to the American, this week. It opened there (on the Roof) last summer. With the big production is carried an olio to round out a vaudeville show. The specialists are in the cast, and take part as "acts" early in the evening, the musical travesty composing the second half.

Two single acts and two teams make up the "olio," with Marie Lo's pictures added. These acts with "The Romeo" have been traveling as a "fill" over the Morris time. Strong enough perhaps out of town, the specialties do not, and are too similar in texture, to serve as good entertainment at the American. Even vaudeville's biggest production, which "The Barnyard Romeo" is, can not balance up the early part.

Tuesday night a very nearly capacity orchestra watched the performance. The balcony and gallery were light, indicating that either considerable paper was in or that the balcony goers had been turned downstairs. There is nothing in this week's show to draw in an orchestra over the upper part.

In "The Barnyard Romeo" Adelaide remains as the biggest favorite, with Mizzi Hojas second. Sydney Grant continues as the Rooster, and J. J. Hughes is the Cat. Dorothy Vaughan is "The Goose," the character formerly taken by Stella Mayhew, and Charles Cartmell has replaced Billie Taylor as the Fox. Excepting that the three men-animals work together now in dances and for comedy, and with Joe Keno securing more from "The Dog" than was ever obtained before in that role, the piece runs the same, songs, music and business. Miss Vaughan, who stepped into "Madame Sherry" when Elizabeth Murray broke her ankle in Chicago, followed another top-notch when assuming the Mayhew role. Miss Vaughn follows her predecessor closely, and is eminently satisfying to those who did not see the performance of the creator of "The Goose" in America.

Keno and Connors start off the program in their turn (New Acts). While talking Miss Connors says "I am hoarse today," answering Keno's question by remarking "I slept in a stable last night." Thereafter the old "gag" is used by everyone, excepting the "Living Pictures," and it becomes the hit of the show.

Second to it are Cartmell and Harris and Sydney Grant. The first pair have a pretty singing and dancing turn, with several changes by Miss Harris, one of the best of women dancers. Grant, outside of a new Hebrew story, something on "The Naked Truth," (too long for the point) and a new DeWolf Hopper joke, has his former routine, including "Baby Grand." Zay Holland, the violinist, who looks so well, sings nicely and plays her violin excellently, spoiled the whole by giving to close "her version" of "Yip-I-Addy."

"The Posing Beauties" still present pretty reproductions of Dresden China, also still holding the poses overlong.

Sime.

WATSON'S BURLESQUERS.

It seems strange to catch Billy Watson out of "The Alley." The opening piece which replaces the familiar and laughable "Grogan and Krausemeyer" controversy is called "Levi in Japan." It brings Watson, burlesque's best single handed comedian, to the front as a Hebrew. Watson knows his audience that is a certainty, no matter what he attempts, but Billy is not as good a Hebrew as he is a German, which he plays in the burlesque. Watson is an old style Hebrew, with cotton whiskers, making the character funny only because he is funny. The material has no special merit. There is no one else in the piece who amounts to anything. Without Watson, the first part would be a very poor attempt at entertainment.

The burlesque is the same as has been used by the Watson show before. It is "The Bashful Venus," looming up a long way ahead of the opener, though with no new business.

In numbers the show is not strong. The opening of the second part, a medley of popular numbers, is the best liked.

As to girls, there is only one "Beef Trust." Watson is the champion of the world in picking the big ones. This season he has gathered twenty-eight choristers ranging in weight from 140 to 260. The girls are a good looking crowd who make a satisfactory chorus, outside of the fun the audience and the comedian secure from their size.

When the throng first appeared in tight the house laughed for ten minutes, with every now and again a shriek from some part of the house. The "model scene" with all the girls lined up and numbered also caused considerable merriment.

Pat Kearney is the most important figure aside from Watson. Playing a "nance" in the first part Kearney got a lot of fun out of the role, without making it offensive in the least. In the burlesque an old man was also played capably by Kearney. In the number line he carried away the honors, at the head of "I'm Going Home."

Lizette Howe is the principal woman, having more to do in the burlesque than at the opening. Lizette fits in well without starting anything. She plays a good "straight" for Watson in the burlesque, where the two are continually wrangling. At the head of a couple of numbers she does fairly well, not putting enough life into her efforts. The role affords Miss Howe no opportunity for dressing.

Ida Walling reverses orders with Miss Howe, having more to do in the opening than in the burlesque. As a grotesque queen, she nicely passes, though losing opportunities for comedy which the part affords. In the burlesque she plays "straight," leading one number well. Ida seems capable of singing Irish songs, and should be allowed to. Alice Gilbert has a chance now and again in front of the chorus, but is otherwise quiet. One or two of the other girls play minor roles. Nat Silver, John West and Tom Mack also figure in a small way.

The show has no olio. Crowley, a female impersonator, did a specialty between the acts and fared very well

GOLDEN CROOK.

There's too much vaudeville and versatility, with too little show, in Jacobs and Jermon's "Golden Crook," at the Columbia. This organization was reported from the west as "a corker." Something must have happened to it since then, for it's no "corker" this week.

The show plays as though it had been turned over to the actors, and they had taken advantage of the bequest. Most everyone in the performance possesses "versatility"—and shows it off—which makes a poor entertainment, of course.

A piece "in two acts and four scenes" is entitled "A Trip to the Moon." The first scene is burlesque; from then on, it becomes vaudeville, the other three scenes covering an olio of interminable length. Now and then a number is put on to disguise the specialty department, and the players appear in their character costumes, but it's vaudeville nevertheless, right down to the ending of the long performance. The show was out at 11 Monday evening. Had the performance stopped at 10:30 with the necessary clipping that would have been necessary, and more show in place of some "specialties," everyone would have been better satisfied.

It does seem funny that once in a while when a good story develops in a burlesque company, it is thrown aside, while an old befogged farce that has been hammered at a thousand times will be clung to until the audience yawns.

"A Trip to the Moon" takes a pleasing if not altogether unique twist. The Man in the Moon has a girl up there, whom he is in love with. A young bachelor has been flirting a-nights with the maid (Dottie King). She comes to earth to meet him, alighting in his apartment. The Man follows, angered at the loss of his lady-fair. With his sky-high power he inverts the gay young Lothario into a tramp, while a hobo found upon the premises becomes a wealthy man in "gold rags." The plot is comic opery. Perhaps it has been taken from some production, as the author is unnamed. It is capable of plenty of comedy. Right where the complications should start, they end.

In the first part the management has deemed a few draped poses by young women in fleshings an added feature. They don't harm, but should be presented alternately on either

with the house. The performance could stand a couple of acts, for it is running short. The show proper was all over at ten-thirty, the time being extended to eleven o'clock through a "weight guessing contest" in which the audience attempts to guess the combined weight of the chorus girls. Prizes are offered. The weighing takes place on the stage, and holds some amusement.

As a whole "Watson's Burlesquers" entertains because Billy Watson is in it. The audience seem to accept things from Watson they would be loath to take from anyone else. Consequently the comedian takes a great many liberties that many others would not dare to approach. *Dash.*

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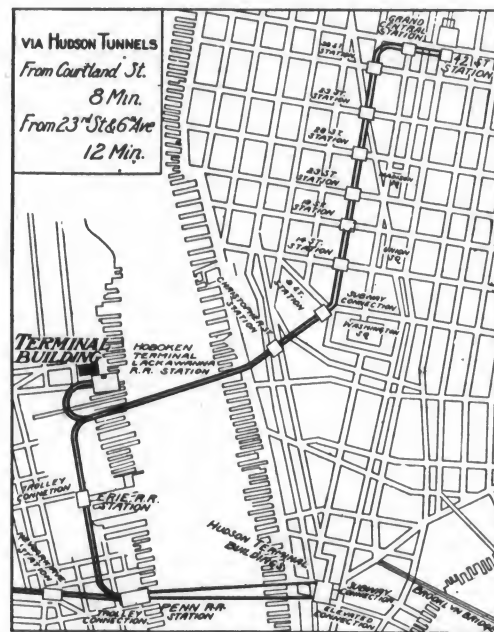
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lude, much appreciated. For this week Eva Fay is projected into the olio, her running time making it necessary to withdraw Kelly and Rio from the show's specialty list after Sunday matinee. Kip and Kippy, a neat girl answering to the last name, provided juggling, mostly comedy, which was appreciated, and the singing and talking number provided by Holden and Herron got over snely. This is said to be Miss Fay's first engagement in a burlesque house, but from where she sat (even when blindfolded) she could not have recognized her surroundings as differing from the confines of the finest vaudeville house in America. The audiences here are every bit as desirable as are frequenters of the average "polite vaudeville" resorts and Miss Fay found her showmanship and "mystics" in responsive atmosphere; she made a great success, both sections of her performance "getting over" big. Give it to the mystic Eva—she's the best entertainer, showman and comedian of all her conferees. So voted the Star and Garter folk.

WALT.

TREVITT (S. W. Quinn, mgr.; agent, W. V. M. A.)—Having witnessed the Monday matinee at the Trevitt one must necessarily allow his imagination to expand considerably in order to realize the advisability of selecting four sketches to make up the second portion of the program. Although the initial performance ran fairly well considering the circumstances Manager Quinn undoubtedly arranged the show for the evening so that the lack of variety was not so evident. John P. Reed was added to the bill Monday night, replacing an acrobatic act which held down the opening position at the matinee. Stuart, Raymond and Baker do their musical work in one. The male member pulled down big applause with his imitations on the violin, while the girls were well rewarded for their share in the work. A light uniform to replace the one now in use would improve Mr. Stuart's appearance. Hugh Blaney sang several songs and scored well at the finish. Mr. Blaney could add another character number without fear, for the single one offered proved to be

the applause winner of his routine. Will J. O'Hearn and Co. closed the first part with his Irish playlet "A Romance of Killarney." O'Hearn portrays the Irish character true to life and gives his audience an idea of the typical Irish gentleman, something which has been overlooked by the majority of his competitors. The story carries an equal share of pathos and comedy, backed up by some real singing. While the playlet is rather drawn out O'Hearn and his company never become tiresome and the curtain found the house applauding for more. Eileen Kearney and Colin Reid supported Mr. O'Hearn admirably. Elias Day opened the second half of the bill with a comedy sketch (New Acts) followed by Murphy and Willard (New Acts). Bandy and Fields coming on next to last, easily dancing their way into favor, the eccentric footwork of the man bringing unusual results. Williams, Thompson and Co. closed with one of their many blackface acts.

WYNN.

HAMLIN AVENUE (Frank Howard, mgr.; agent, S. C.)—Another 10-20 was added to Chicago's abundance Monday night when this competitor to the Lyda and Kedsie, both "Association"-booked theatres, was opened with Sullivan-Considine acts. The attendance up to Tuesday's second show is reported to have been very encouraging. If the same degree of prosperity continues there will be a reduction of profits for somebody in the far west side field. The house is not especially well located as to drawing territory, for the wide expanse of Garfield Park is immediately east. To the north and south the vacant lots outnumber the two-family apartment houses which abound thereabouts. The place seats something over 1,000; is of fireproof construction, substantially built and looks like a real theatre as much as any of that type does. Giving the opening program as a type of what is to follow, patrons need not worry much about the three-quarters of an hour car ride which would take them to "the loop" for entertainment. The Youngman Family (New Acts) opened. Miss Bernice worked eight po-

lar bears through an engaging routine to close. The Trocadero Four scored heavily with songs and just enough comedy to balance. The audience was pleased with "Thirty Dollars" as acted by Dorothy DeSchelle and Co. Tom Brantford scored a great success with songs, patter and imitations. His one-man-band sent him away to return five times for bows. Particularly pleasing was the legmania dancing in Tony and Norman's act which opened for the showing of a pretty girl in pleasing song. The audience appreciated their clever specialty to the fullest degree.

WALT.

STAR.—A very noticeable improvement in this week's show over that of last week and the attendance at Tuesday's matinee seemed to indicate that the West Siders know for the lower floor carried about half its capacity while the balcony took on a thrifty look. The Karl Gresse Co. had been shifted from closing position which they held up to Monday night to "No. 1" and in this spot they gave the show a lively start. Dan Malley, character singer, with an excellent Italian dialect, kept the house in good humor during his stay and finished strong. The Stellingos got considerable out of the hat spinning which constitutes the act. The man is an expert in his line, and while the audience didn't become enthused, the pair left a favorable expression. Billy Noble and Jeanne Brooks had everything their own way. Miss Brooks makes a nifty appearance and the material, together with Noble's work, puts this team in the front line. They scored a solid hit. The Four American Gypsies have a neat singing act as well as a classy novelty. Murry Simons, a Hebrew comedian, failed to arouse much response to his efforts. The talk is below par and with the exception of one of his prologues, failed to pass. Walsh Lynch and Co. closed the bill with "Huckins' Run," one of the best rural playlets in vaudeville.

WYNN.

SITTNER'S.—With the reopening of the Plaza a few weeks ago it was thought business would drop at Sittner's, but judging by

the capacity attendance Tuesday night, old Mother Fortune still lingers around the older theatre. There must be some magnetic influence hovering around the Sittner auditorium for the loyal patrons climb the three flights of stairs nightly without a whimper and once seated inside take on the aspect of a large family gathering. The show this week is either a dandy or the Tuesday evening crowd was the easiest in the world, for each number cornered a bit of its own with The Musical Lucifers slightly in the lead. Six numbers make up their repertoire and since the occurrina selection seems to be the most popular it should change places with the saxophone, which comes next to the finish. Here is a quartet of finished musicians presenting a refined musical act that would do justice to any bill. Charles Weber, the eccentric juggler, scored heavily. His work with five balls is excellent while his comedy is above the average. Vera Crane & Co. presented "The Third Race," an excellent little playlet which gives Miss Crane and Alexander Kearney opportunity to display ability. Little Lord Roberts, the diminutive comedian, proved one of the evening's big hits, his appearance practically guaranteeing success. The Three Newsoms opened with a lively acrobatic specialty and Watson, Hutchings and Edwards closed with their comedy sketch, always sure of a safe hit. Ruby Marlowe helped things along with two ill. songs.

WYNN.

FOLLY (John Fennesey, mgr.)—Miner's "Americans" were here ten weeks ago to play a preliminary week, starting the company's season. The shortcomings which the performance then evidenced have been largely made good and Sunday afternoon the show opened for a return week with a vastly improved exhibition.

Bicknell and Gibney start next Monday a tour of the Interstate and Association time which will keep them out of mischief until next April, with not an open week intervening.

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the honors were well distributed. Will H. Fox (New Acts).

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The show this week was about up to the average without striking anything very high and no act standing out particularly for special honors. The Whirl's Four Harmonists, feature number, and did nicely as usual. It is an entertaining act and a big number for the small time, the singing being likeable and the comedy gaining laughs. The Three Kennons scored strongly with a singing and dancing turn. The trio is composed of three small girls who can sing above the usual run in dancing acts and in addition they can dance very well. The girls are attractive and work easily and in harmony. Its a good act for any of the small or medium houses. Jack Atkins moved in from West Philadelphia and did just as well on this side of the river with his snappy talk and a couple of songs. Flo Zeller and two boys offered a singing and dancing act along familiar lines. Miss Zeller is some looker and this will go a great way toward winning her favor. The boys dance pretty well. What the act needs mostly is someone to arrange it so that it will be away from the stereotyped class and also to select a couple of songs for Miss Zeller. Ed and Nettie Massey offered a comedy juggling act. The man handles the juggling in good shape but is shy on his comedy. George J. O'Farman sang three songs. George is holding on to one number which has been sung to death. It is always best for a singer to keep up to date. Buckley and Anderson were well liked for their comedy musical turn. The Blakes barely passed through with a comedy skating act and Byron and Claire did not get that far. One of the new Biograph releases this week was the champion act picture yet pulled. It is named "Two Waifs" and tells a beautifully harrowing tale of misery. The Biograph company saved the release for Halloween and its display was enough to blot any show it was in. The only point missed was some terrible death pictures for the children. Every other effect was there.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—The Ten Cantellys furnished the big act this week. It is new and is in need of a lot of fixing up before it reaches real value. The ten are youngsters, seven girls and three boys, and their dancing is the best asset. They open with a baseball number and make two or three changes. Two of the boys do a rube dance and the other boy leads a couple of numbers and sings an Italian song which was well liked. It is a strong card for the small time and when whipped into proper shape out to find ready demand. The remainder of the bill reached a fair average. The Musical Bushkirks were very well received in their novel musical offering, the audience bringing them back for an extra encore hit. Ingalls, Douglas and Ingalls offered a singing and dancing turn of ordinary merit. The trio has dressed the act neatly, but follow the same old routine. They make a nice looking act of the general class but need to frame up something new to get very far with it. Cutler and Hagney scored strongly with their singing. They have shaved the comedy somewhat and there is room for still more cutting along this line. When it is paired down to what they start it off to be, it will be right. Pearl and Roth also sing and dance and use a piano which makes a pleasing combination well worked up at the opening. In place of a recitation one of the two is doing a bit of song plugging. The substitute is not the best that could have been thought out. The Boydells met with warm favor. The woman is an earnest worker and the little girl helps considerably. Billy Evans did as well as usual with his talk and a couple of songs. The McDonald Brothers put over a comedy acrobatic act which was liked and Marie Manning offered some talk and songs which pleased mildly. The Palace also had the tear-drawing picture "Two Waifs" with the same results as at the Victoria.

Billy and Marie Hart will not be seen in the east for some time. Their sketch "The Circus Girl" has met with a big success in the west

and they have been booked over the Orpheum Circuit.

Duff and Walsh, two Philadelphia boys have been booked for twelve weeks over the United time opening at Cleveland this week. The boys did nicely at Keith's in this city last week.

Adele Cherridah, a chorus girl who was here with "The Girl in the Train" came all the way from New York last week to appear against H. A. Hill, a gay youth of this city who was charged with assault and battery on her. The girl claimed she was attacked by the man while on the way to the theatre. The judge must have believed her story for he held Hill in \$500 for trial.

One of the features of "Baseball Week" and celebration over the Athletics victory was a dinner given by the club at the Majestic last week. Following the dinner a vaudeville show was given, Willis and Ransley; Hilton and Lewis; O'Connor Sister; The Pelots; Lawrence Sharkey; Jarrow; Jack Wilson (Jack Wilson Trio); James H. Lichter; Margaret Bradley; Mexican Marimba Band; Mokomis and pictures made up the bill.

Mike Teller gave a fish dinner to professionals at his hotel last Friday night. There was a big crowd there. Roger Imhof acted as chairman. Maurice Kinto, Joseph K. Watson, Helen Van Buren, George Martin, Bert Marston, Miss Bayliss, (Miss) Jean Raleigh and others were among those who entertained.

Julius E. Aronson, manager of the Palace, seems to have his own troubles selecting acts, turning down applicants and putting off persistent interviewers. During the holiday rush Monday a team refused to take no for an answer, and insisted upon giving a trial performance of their sketch, "The Goblin Man." Aronson had to call the assistance of a mounted policeman to get rid of the pair.

The funeral of James Finnerly, known on the stage as James "Sheriff" Mackey, was held in this city Oct. 28. Pete Clark, manager of Clark's "Runaway Girls," sent Mrs. Mackey (Pett Croix), a check for \$100 and members of the company sent a magnificent floral piece. Manager John P. Eckhardt, manager of the Gayety, sent a floral piece on behalf of the theatre employees. Telegrams of sympathy were received from James E. Cooper, Leon Errol and many others. Pett Croix left for Louisville on Saturday to rejoin "The Runaway Girls." Two sons survive Mr. Mackey.

Kelly and Lafferty have received bookings over the Sullivan-Considine Circuit. The dancers have been playing regularly in the east and have met with success.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—The Horse Dealer; Harland and Rollison; Marlon and Dean; Glen Burt; Alfred and Pearl; Hevener and Clark. Pictures.

WILLIAM PENN (Geo. Metzel, mgr.; agent, Fitzgerald agency).—Gandy and Bailey; Walter Percival and Co.; Peitching Brothers; John Hamilton; Woodward Sisters; William Humphreys; Polk and Polk. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Mr. and Mrs. McCann and Co.; Leclair's ponies; Noodles Fagan; Crazy Russell; The Torleys. Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr. agent, Nixon-Nirdlinger Vaudeville Agency).—Bergois and Clara; Roeder and Lester; Perry and Elliott; P. W. Slater and Co.; Military Four. Pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—The Marshalls; Lowrey and Duel; Lucille Savoy; St. John and McCracken; Madge Hughes. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Hildebrand and DeLong; Powers Brothers; Kiku and Toma; Gruet and Gruet; Mysto; Margo's manikins. Pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Charles Sisters and Holiday; The Pelots; Knox and Alvin; Du Calion. Second half—Musical Forests; The Griffiths Co.; Nat Wharton. Pictures.

COLONIAL (F. Wolf, mgr.; agents, Taylor & Kaufman).—Kennedy and Leach; the Nelson; Probat; Fritz's dogs. Pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Tom Everetts; Musical Forests; The Griffiths Co.; Nat Wharton. Second half—The Pelots; Knox and Alvin; Will Morrissey. Pictures.

MANHEIM (Fuhman Brothers, mgrs.; agents, Taylor & Kaufman).—Crampton and Espey; Harry Leeds and Trizie La Mart; Henesse. Second half—Musical Browns; Fritz's dogs. Pictures.

FRANKLIN (D. W. Labell, mgr.; agents, Taylor & Kaufman).—Boyd Brothers; Musical Browns; James H. Lichter; Will Morrissey. Second half—Lusier Sisters; Crampton and Espey; Du Calion. Pictures.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—Walker and Bunnei; Marshall, the Mystic; Lusier Sisters. Second half—Boyd Brothers; Harry Leeds and Trizie La Mart; Heilmann. Pictures.

TWENTY-NINTH STREET PALACE (C. Keilner, mgr.; agents, Taylor & Kaufman).—Enoch; The Kennedys; Frances Fairfield. Pictures.

PLAZA (C. Oetschlager, mgr.; agent, H. Bart McHugh).—Totito and Co.; Williams and Hilda; Hoyt Learning and Co.; Miller and Russell; Mokomis. Pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Kilto and Cooper; McDonald Brothers; Florence Hughes; Dancing Bugs. Pictures. Second half—Seville and Pilo; Swisher and Evans; Straub Sisters; Tydem and Dooley. Pictures.

AUDITORIUM (W. Herkenreider, mgr.; agent, H. Bart McHugh).—Gehan and Rosa;

Frances Robinson; Honan and Helm. Second half—Billy Reid; Bernard and Harris; El Barto. Pictures.

GLOBE (T. R. Howard, mgr.; agent, H. Bart McHugh).—Bernard and Harris; Billy Reid; White and Barton. Second half—Dora Ronca; Mr. and Mrs. Harry Stockton; Leonard and Alvin; Reese and Mitchell. Pictures.

GERMANTOWN (W. A. Stuenkel, mgr.; agent, C. J. Kraus).—Anna Jordan & Co.; Boyd & Laurence, Carita Day; Lamalse, Quail & Tom; Landry Bros.; Musical Woods; Mr. & Mrs. Thornton Friel; Martin & Fravini; Dorothy Manners.

FIFTY-SECOND STREET (Geo. W. Bothwell, mgr.; agent, C. J. Kraus).—Crouch, Richards Trio; Mr. and Mrs. Thornton Friel; Martin & Fravini; Mary Rosner; Corita Day; Dick Merriman; Rogers & Dorman; Deo Dato. **AURORA** (Donnelly & Collins, mgrs.; agent, C. J. Kraus).—Lew Harris; Wade & Wade; Winters, Harris & Proy; Mae Healey; Howard Poloff Sisters; George & Williams.

BROAD ST CASINO (J. Long, mgr. agent, C. J. Kraus).—Howard; Deo Dato; Dawson & Dawson; Marie Manning; Rowley & Gay; Franz Miesel; Boyd & Laurence; Harris.

JUMBO (Mr. Haegner, mgr.; agent, C. J. Kraus).—Landry Bros.; Musical Woods; Bert & Irene Jack; Marlon Harrison; Raymond, Layton & Moss; Anna Jordan & Co.; Crouch; Richard Trio; Laurie & Allen; Dawson & Dawson; Mae Healey.

HIPPODROME PALACE (Chas. Segal, mgr.; agent, C. J. Kraus).—Most Twins; Heilmann; The Burtinos; Marie Gillette.

MAJESTIC, Camden, (Wm. Valli, mgr.; agents, Stein & Leonard, Inc.).—Ray Adams; Erwin Beck; Fox & Fox; Mad Daily & Co.; Fionnie Lavan; Needham & Wood. **CRYSTAL PALACE**, 7th St. (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—Flourance Sisters; Delmore & Raiston.

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CHAS. K. HARRIS

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MEYER COHEN, Manager
Grand Opera House Building, CHICAGO

PITTSFIELD, MASS.

EMPIRE (J. H. Tibbets, mgr.; agent, U. B. O.; rehearsal Monday 10).—Week of Oct. 31; Taypo and Benjamin, acrobats, good; George F. Hall, monolog, went well; Goodwins and Elliott, good; "Cowboy" Williams, juggling, good; The Three Vagrants, musicians, very good; Pauline Perry and Co.; "The Silver Bottle," musical sketch, pleased; Ill. songs and m. p. FRANKLIN.

PORTSMOUTH, O.

SUN (R. R. Russell, mgr.; agent, direct; rehearsal Monday 10).—Cohan and Dixon, pleased; Duntresen, acrobats, pleasing; Digh May, fair; "The Man from Denver," took well; Pictures.—MAJESTIC (Maler and Rehner, mgrs.; Coney Holmes; rehearsal Monday 10).—Gus Andrews, musical; Garnet Raymond, soubret, fair; La Verne & Johnson, pleased; Kramer & Rosa, good; Pictures.

Arcana formerly managed by J. F. Potts, has been sold to Henry Roel, who is remodeling and expects to open in a few weeks with pictures. GORDON.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; W. V. A.).—Chas. A. Clark and Co., excellent; Donald Graham, very good; Dolie LeGray, ill. song; Anna Buckle's Dogs, well trained; Four Dancing Bobettes, big hit. J. E. P.

READING, PA

ORPHEUM (C. C. Egan; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Brent Hayes, excellent; Springer and Church, good; Irwin and Swaine, pleased; Gus Edward's Koutry Kids, hit.

LYRIC (Frank D. Hill, mgr.; agent, Loew; rehearsal Monday and Thursday 10).—Will Campbell, good; DeVeau Twins, pleased; Emily Nice, pleased; Libby and Zanora, clever; Emmonds, Emerson & Emmonds, laughing hit.

PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday and Thursday 10.30).—Sevillo and Pilo, good; Swisher and Evans, laughs; Leonard and Alvin, good; Tydeman and Dooley, liked; Straub Sisters, well received. G. R. H.

RICHMOND, VA.

COLONIAL (Ed. Lyons, mgr.; agent, Norman Jeffries; rehearsal Monday 11).—Daye, Knight and Daye, laughing hit; Billy Barron, well received; Lester, Lourie and Quinn, clean up.

THEATRO (G. L. Toney, mgr.; agent, W. & E.; rehearsal Monday 11).—"Jennies," good; Myrtle Nelson, big success; Will Deyo, hit; Lively Trio, riot. MILTON CAPLON.

ROANOKE, VA.

JEFFERSON (I. Schwartz, mgr.; agent, Norman Jeffries; Monday rehearsal, 10).—Mr. and Mrs. Gilbert, sketch, fair; Kennedy and Kennedy, applause winners; Harry Le Ander and Co., pleased; pictures.

LYRIC (Isadore Foreman, mgr.; agent, Albergess White; rehearsal Monday and Thursday 10).—31-2, Musical pictures. 3-5, Mr. and Mrs. Frank Gibbons; pictures. The Jack Craig Southern Five appeared at the Jefferson Amateur night and were well received. These young men will soon take to the road.

The Lyric started vaudeville this week, using one act and two reels, changing twice weekly. JACK MANSEY.

ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsal Monday 10.30).—Gavin and

Platt, laughable; May Richard Casey, ill. songs; Church City Quartet, clever; Banda Roma, big hit; Mme. F. Strigane, pleased; M. P. LOUIS F. WENDT.

SALT LAKE CITY.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Mr. & Mrs. Franklin Colby, pleased; Jeanette Adler, applause; Kalmer and Brown, applauded; Four Rianos, great; Bison City Four, riot; William Fieser & Co., big hit; Jack Artola Duo, good.—MAJESTIC (Harry Ravier, mgr.).—Riener & Core, Morrell, Willard Mack, M. P.—CASINO (C. W. Midgley, mgr.; agent, Ed. Fisher).—M. P. OWEN.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodkins).—Week 23, Melrose Four, very good; The Sharrocks, "Mental Telegraphy," entertaining; Clark & Adler, sketch, laughs; Ryan and Manning, good; Elsie La Vaudeu, soubret, captivating. BEN MILLAM.

SAN DIEGO, CAL.

GARRICK (J. M. Dodge, mgr.; agent, direct Monday rehearsal 2).—Week 24, Orpheum Acts; 24-26; "High Life in Jail," headlined; Four Rianos, amusing; Rameses, magician, clever; Covington & Wilbur, good; George Field, comedian, good; Beattie Blake, songs, well received; Schoeck and Neville, gymnasts, good; Pictures.—QUEEN (W. A. Bates, mgr.; agent, S. C.; Monday rehearsal 10).—Maxwell and Dudley, good singing; Bell and Richards, instrumentalists, novelty; Williams and Weston, good; Backman and Gross, songs, applauded; Grey and Peters, cyclists, above ordinary; Pictures.—PRINCESS (Fred Ballen, mgr.; agent, Bert Levy; rehearsal Monday 10).—Claus and Radcliffe, a & d, pleased; Revolving Collins, clever skater, Knickerbocker Trio, songs, good; Pictures.—GRAND (Walter Fulkerson, mgr.; agent, Burns-Howell rehearsal Monday 10).—Gladstone Sisters, acrobatic dancers, good; Charlotte Hill, xylophonist, well received; Edna Randall, songs, pleasing; Pictures. L. T. DALEY.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, W. V. A.; rehearsal Monday 2).—Gardner and Walker, scored, act too long; Emilie Cheviel, clever; Barrett and Earle, hit; Joe Cook, tremendous hit; Besse Browning, clever. LIBERTY (Frank and Hubert Bandy, mgrs.; agent, Princess Theatrical Exchange; rehearsal Monday 11).—Tanner and Gilbert, scored; Amy Francis, fair; Mort Fuller, very good; Wolf and Zedella, excellent; Pink's Dogs and Mules, great. R. MAURICE ARTHUR.

SEATTLE.

(By Wire.)

PANTAGES—Gilmore, Kinky and Gilmore, hit; Helen Lowe, pleased; Bate Bros., good; John and May Burke, encores; Tony Genaro, made impression; Bell Family, headlined, excellent; Pictures. FRANKLIN.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—The Boldens, opened; Lynch and Zellar, good; Gardner Family, went nicely; Dave Ferguson, monolog; "Photo Shop," saved by principals; Goldsmith and Hoppe, hit; Satsuda Japs, excellent. G. A. P.

ST. PAUL, MINN.

(By Wire.)

ORPHEUM—"Operatic Festival." Four Fords, fine; Pringle and Whiting, fine; Hayward and Hayward, good; Harry Atkinson, Carson Bros., Barnes and Barron.—MAJESTIC.—Wilson, Franklin and Co., Sam Rowley, James Doyle, Marke Bros., Ethard, Albert Ingraham.—STAR.—"Kentucky Belles."

TORONTO, ONT.

SHEAS' (J. Shea, mgr.; agent, U. B. O.).—Charlino Brothers, sensational; Dolce Sisters, dainty; Claud and Fanny Usher, excellent; The Kemps, fair; Rolfontani, splendid; Bounding Gordons, novel; Harry Williams and Jean Schwartz, scored.

YONGE STREET (George W. L. Moran, mgr.).—The Lovollas, good; Frederick Wright and Co., hit; Florence Rayfield, pleased; Diamond Comedy Four, scream.

STAR (F. W. Fair, prop; Don Pearce, mgr.)—Empire Burlesquer. GAYETY (T. R. Henry, mgr.).—Vanity Fair. HARTLEY.

WINNIPEG, CAN.

EMPRESS (Geo. Case, mgr.; agent, S.-C.).—Week 24; Bonhair Truppe, acrobatic, headlined, excellent; Vardon, Perry and Wilber, delightful, hit of bill; Carter-Waters Co.,



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Great March Song
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"After the Round-Up"
Cowboy Song
"Angle Worm Wiggle"
Sophie Tucker's Big Hit
"Plain Little Country Girl"
"Any Old Time or Any Old
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Conversation Song
"Those Italian Eyes"

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Costumes, etc., of the best. Six styles of
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"Fatal Error," are my property, copyrighted.
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AND CO., 224 Clifton Ave., Newark, N. J., OR
AGENTS. Phone 47 L Branch Brook.

amusing; Leo and Chapman, pleased; Kitty Edwards.
WALKER (C. P. Walker, mgr.; agent, William Morris).—Julian Rose, headlined, very bright; Ferguson and Passmore, s. and d., went big; Fred Sobede, equilibrist, very good; Dorothy Lamb and Co., sketch, good; Musical Gerald, took well; Clotilde and Montrose, comedy acrobats, fair; Leona Pam.
 The Bijou this week changes its name to the "Empress."
HUGH.

WORCESTER, MASS.

POLIS (J. C. Criddle, mgr.; agent, U. B. O.; rehearsal Monday 10).—John B. Hymer and Co., big applause; Jolly, Weld and Co., pleased; Beldon, Chapple and Co., well received; Blissett and Scott, hit; Claude Ranf; clever; H. T. MacConnell, pleased; Rice, Sully and Scott, big.
CHASE.

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.; agent, Ed. S. Keller; rehearsal Monday, 10.30).—"The Girl with the Dreamy Eyes," headlined, good attraction; A Night in a Turkish Bath, big; Elele Durand and Co., classy; Pusey and Ragland, scored; De Camo's Dogs, clever; Sheppard and Ward, good; Maj. Geo. W. Fridley, Grand Army Drummer, novelty; Pictures.
ORPHEUM (S. Schwartz, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 12).—22-20; De Haven, Sydney and Co., musical skit, fair; Morrissey and Reich, comedians, good; "The Toll Gate," comedy sketch, pleasing; 31-2; Louise Coleman and Co., in "Jule," strong drama; Evans and Harrington, comedy sketch, laughs; Kelly and Judge, comedy acrobats, pleased; Pictures.
GENTRY SQUARE (Ed. Rowlands, mgr.; agent, direct).—Nat Farnum and Co., farce comedy (held over); Pictures.

"Bob" Norworth, brother of the well-known vaudeville artist, is now connected with the staff of the Warburton; Jack is interested in the house.
CRIS.

AGENCY WILL SUE.

The Family Department of the United Booking office is to institute a suit against the Goldstein Brothers, managers of the Goldy theatre at Butler, N. J., for unpaid salaries for acts that that office booked into the house.

The one instance the Family Department sets forth is the booking of a magical act there at a certain figure for three days. The house management, so it is claimed by the Agency, saw fit to "cut" in half the salary called for in the contract. The suit will be to recover the unpaid half. The Goldy has switched its bookings.

HAMMERSTEIN'S ROOF.

Business picked up on the Victoria Roof this week as the bill Manager Aaron Kessler framed up was a noticeable improvement over the preceding week. What novelty may have been lacking downstairs was certainly on the roof in large-sized packages as Aron had a "straight jacket wizard" and a skating bear working in full view of the audience. They were the real thing and the audience was satisfied. The Ill. song and pictures pleased too.

The "orchestra" has had its personnel changed. Viola Tascott now presides at the piano. Miss Tascott knows how to play for a "pop" show, having previously worked at the Majestic. The acts received more encouragement with Miss Tascott at the "ivories" as the music of the opening week was noticeably out of kilter. (Miss Tascott is a daughter of Kescot, the "coon shouter.")

The Wangdoodle Four, colored, have toned down their act considerably and as a result made a much better impression on their Roof appear-

ance. They have also lopped several songs off their list, shortening the act to advantage. The quartet scored the first real "clean up" on the roof.
Hagan, "Alice Teddy" (skating bear) and Madalein Livingston (New Acts).
Mark.

UNION SQUARE.

Little novelty in the bill at the Union Square the first half of the week. The patrons resumed normal conditions after the mind-reading seances of the previous week by Alethia, who one day said Dix would be governor of New York, and the next day predicted Stimson's election.

Axtell, Lee and "Heinie," two men and a dog, furnished the "big small time act." Barring Axtell's announcements, they made a favorable impression. Axtell and his dog have been seen hereabouts for several seasons, but now uses a straight acrobatic man in the act. The latter displays nothing new and plays too strongly for applause. Axtell, in makeup a la Ward and Vokes, scores with his comedy contortions. The act is a good one for the smaller houses.

Louise Brunelle, after several pleasing changes, appears in black abbreviated attire at the close and passes satisfactorily. For the smaller houses, Louise has a dandy single girl act. Her German song and makeup are immense.

"Doc" Burr has another set of clear stereopticon views, changing from Japan to the Philippines.

Joe Hardman and Gardner and Schroeder (New Acts).
Mark.

Jack Kelly, an Australian whip expert, playing at the Temple, Rochester, this week, is offering to meet any whip manipulator in the world for \$500 a side. Mr. Kelly says he prefers Fred Lindsay for an opponent.

Karno's Company, presenting "A Night in a London Music Hall" is to be the feature attraction of the Loew bill at the Savoy, Fall River (Mass.) next week. This is the inauguration of the full week policy at the house.

Al Davis has doubled his former duties as assistant to General Manager Edward L. Bloom of the Morris Circuit by taking on the position of Acting-General Press Representative, since Nate Spingold retired.

Conway and Leland, the one-legged acrobats who have been appearing in the Morris houses have canceled their time through the illness of a member. It is reported the couple may not be able to appear together again.

Pilar Morin will close her season in "L'Enfant Prodigue" at the arnegle Lyceum to-night. Her managers are discussing the possibility of the actress in vaudeville, offering her one time forbidden piece "Orange Blossoms."

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Week	Theatre	City	State

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FOR WEEK NOV. 7

WHEN NOT OTHERWISE INDICATED.

(The routes given are from NOV. 6 to NOV. 13, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers or agents will not be printed).
 "B. R." after name indicates act is with burlesque show mentioned. Routes may be found under "Burlesque Routes."
 "C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."
ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.
 TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."
 PERMANENT ADDRESSES GIVEN FOR OVER THE SUMMER MUST BE REPLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

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 Next Week (Nov. 7), Novelty, Topeka, Kan.

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- Adams & Lewis 106 W Baker Atlanta
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- Aherns 3219 Colo Av Chicago
- Aitken Bros 234 Bedford Fall River
- Aitkens Great 2219 Gravier New Orleans
- Aitken Jas & Edna 967 Park av N Y

- Albani 1695 Broadway N Y
- Albans The 2622 Cottage Grove Chicago
- Alexander & Bertie 41 Acre Lane London
- All Sidj 909 Spring Pittsburg
- Allen Estelle Vaudeville Lorain O
- Allen Joe Robinson Crusoe Girls B R
- Allen Leon & Bertie Priscella Cleveland
- Allen Marie Columbiana B R
- Allinet Joseph 422 Bloomfield Hoboken N J
- Allison Mr and Mrs Majestic Dallas

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THE ORIGINAL
 Wm. Morris Time, RICHARD PITROT, Mgr.

- Alpine Quartette Bowery Burlesquers B R
- Alpha Troupe Orpheum San Francisco
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Henri French, an old favorite, is this year devoting most of his time to a series of impersonations of numerous characters that require many quick changes. His best efforts are probably those of Dr. Jekyll and Mr. Hyde and John Dietz.
 Henri French, impersonator, filled in the gap left vacant by "The Ballet of Light." Mr. French is to appear on next week's bill, and by a mere stroke of luck is resting this week and happened to be in the city. His performance was very entertaining. Instead of indicting upon us the old chestnut imitations of Lincoln, Grant and the rest of the category, Mr. French imitates well-known orchestra leaders. His best is an imitation of the eccentric Italian, Creature. After each impersonation there is a flashing smile and an approving response of applause from the audience.

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LOWELL**NEXT WEEK (Nov. 7)**
GLOUCESTER, MASS

TOMMY

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KELLY AND LAFFERTY "THE TWO
PEE WEES"

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NEXT WEEK (Nov. 7) POLI'S, BRIDGEPORT

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in Vaudeville

Direction **JOHN W. DUNNE****MARGARET BENNETT,** Assisted by **ROY APPEGATE**
IN THE SPARKLING COMEDY "DR. CUPID,"

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BANJOISTS AND DANCERS

Meeting with great success Hammerstein's this week (Oct. 31)

JO PAIGE SMITH did it.

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IN HIS GREAT SKETCH "THE MONKEY'S PAW"
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 Meeting with success THIS WEEK.
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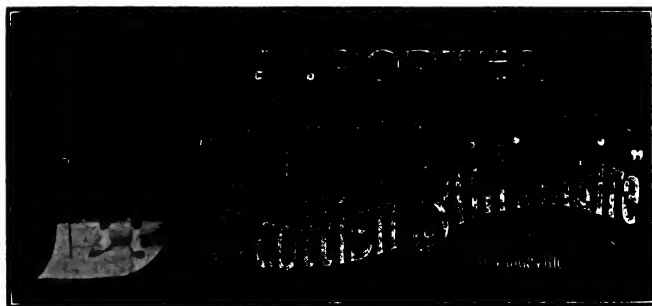
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 "WHAT'S THE MATTER WITH FATHER?"
 POLI'S, WORCESTER, THIS WEEK (OCT 31).
 Laughing Hit of the Bill.
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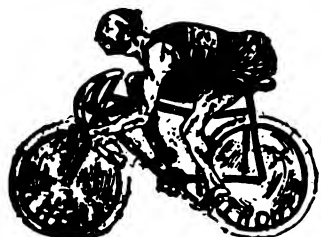
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PRICE TEN CENTS.

FINAL DECISION WILL COME FROM BECK'S TRIP WEST

Left New York Tuesday. To Meet Associates, and Will Determine Attitude of Western Managers Towards United Booking Offices

Chicago, Nov. 10.

Martin Beck arrived in Chicago yesterday morning. Frank Vincent of the Orpheum Circuit booking department accompanied him.

Mr. Beck will proceed to Denver, where he will meet Morris Meyerfeld, Jr., president of the Orpheum Circuit, which Mr. Beck general manager.

The result of that meeting will determine the attitude of the coterie of western managers which Beck, Meyerfeld and C. E. Kohl head, toward the United Booking Offices (or eastern group). The decision reached will mean that either the western managers will renew the agreement with the United, expiring in Dec., 1911, or take an independent stand.

The conference at Denver may result in Mr. Meyerfeld returning to New York with Mr. Beck. There is a possibility of Beck going on to the Coast, but from reliable information received, which embraced the statements above, that will not occur.

It is also said John W. Considine will be at Denver when Beck reaches there.

San Francisco, Nov. 10.

Morris Meyerfeld, Jr., left San Francisco Monday, supposed to have gone to Los Angeles, where the Orpheum Circuit is building. From there Mr. Meyerfeld is headed eastward, it is said.

John W. Considine, who reached San Francisco Monday, left yesterday.

The report from Chicago regarding the present western trip of Martin Beck appears to be the opinion of vaudeville people in New York. While Mr. Beck has been doing considerable talking and conferring of late with certain managers, he has been vague

in expressing himself; neither does he stand committed in any way.

It has been the impression through this indefinite policy pursued by Mr. Beck that he has been sounding to outline a plan of procedure should the western crowd decide to break from the United, or attempt to force the United managers into a compact favorably framed for the west. A decision to renew "The Duma" (agreement) would end all talk and rumors.

THINK IT'S A K. & E.

Denver, Nov. 10.

No one on the ground here knows what the new American Music Hall is going to be or when work on it will resume.

Arthur Cooper, representing Henry Ives Cobb, the New York architect, came to town and said he believed Klaw & Erlanger have an option on the property, supposed to be a part of the proposed William Morris Western circuit.

Manager McCourt of the Broadway, who should know any inside matters in connection with the new house, is non-committal.

The report from Denver might have had some foundation before the overtures by John Cort, which finally landed the western circuit manager back in "The Syndicate."

With that hop, Mr. Cort will book legitimate attractions for Denver in theatres now open there. What will become of the proposed music hall is unknown.

MILES HAS TYPHOID.

Chicago, Nov. 10.

C. H. Miles, proprietor of the Miles Theatre Circuit, is ill of typhoid fever in a Detroit hospital.

HAMMERSTEIN'S SUNDAY BLOW.

The announcement by William Hammerstein that his father's Manhattan Opera House will play Sunday shows, commencing Nov. 20, will send a quiver along the spines of the Sunday concert promoters in New York.

The Manhattan with its immense capacity will offer an extraordinary Sunday bill, judging from its first program, at prices from twenty-five cents to one dollar.

The inauguration of the two-shows daily once a week at the big house is accepted as a forerunner of the entrance of the "big vaudeville at small prices" proposed for the theatre when Mr. Hammerstein disposed of his grand opera aspirations early last summer.

At present "Hans" is at the Manhattan. Vaudeville may go in when "Hans" leaves. The other Hammerstein production "Naughty Marietta," is permanently anchored at the New York theatre, from accounts.

The first Sunday bill for the Manhattan will consist of McIntyre and Heath, Lillian Shaw, Belle Blanche, Yorke and Adams, Hedges Brothers and Jacobson, "Piano Phlends," Luciano Lucca, Exposition Four, Avery and Hart.

QUIET ON MOSS-BUTT.

(Special Cable to VARIETY.)

London, Nov. 10.

Alfred Butt declines to deny or affirm the reports connecting the Varieties Theatres Controlling Co. with the Moss, Empires, to follow the separation of Moss & Stoll.

Mr. Butt is said to be interested in the Barassford tour, which is opposition to Moss in the Provinces.

The VARIETY representative was informed by Mr. Butt that Martin Beck, of New York, has no concern in any deal with Moss which may be pending.

"WRITING DOG" AT PALACE.

(Special Cable to VARIETY.)

London, Nov. 10.

Nov. 28 the Palace will have "Dick, the writing dog," as a novelty attraction. The act caused much comment when lately presented at the Olympia, Paris.

CAVALIERI CONTRACT CLOSED.

(Special Cable to VARIETY.)

Paris, Nov. 10.

The contract for Lina Cavalleri to appear for four weeks at the Palace London has been signed.

Alfred Butt pays 100,000 francs for the engagement of the operatic star. She will open at the Palace in January.

The H. B. Marinelli agency, which engineered the engagement, will receive commission from both parties, bringing the net price Alfred Butt will have to pay Cavalleri up to \$5,250 weekly.

A rumor around this week said Mr. Butt had arranged to secure Anna Held for his London hall. There is no information obtainable on this beyond a possible confusion over the Cavalleri contract, though reports spreading of Mr. Butt angling for a very big turn.

TERRIFIC AUSTRALIAN HIT.

(Special Cable to VARIETY.)

Sydney, Australia, Nov. 5.

Charles Barnold's Animal Actors with the "drunken" dog, scored a terrific hit opening here to-day.

BESSIE CLAYTON PROLONGED.

(Special Cable to VARIETY.)

Paris, Nov. 10.

Bessie Clayton's engagement in the Olympia revue has been prolonged for six weeks. The American dancer has scored a solid hit in Paris, equal to any thus far reached by any of her countrywomen.

In the November program at the Alhambra, Harry Fragson, Henry Alister, Keeley Brothers, Violet King and Moran and Tingley are all successful. The bill is a mixture of American and English acts.

"BALLOON GIRL" INTERESTS.

(Special Cable to VARIETY.)

London, Nov. 10.

"The Balloon Girl" appeared at the Palace Monday. The feeling of the audience was one of interest, but the act received little applause.

THEATRE DEAL HANGING FIRE.

The deal between the Shuberts and the Loew Circuit is hanging fire. The Shuberts would like to see the Loew people lift the load of their empty middle west houses, but want Loew to take the proposition under a rental or guaranteed plan.

Loew wants the theatres on a percentage agreement. Seeing no one else in sight to take up the Shuberts' burden, Loew is waiting for the brothers to come around and see him.

THE COAST "GERRY."

San Francisco, Nov. 10.

The California Society for the Prevention of Cruelty to Children has begun a crusade against the appearance of minors on the stage and threatens to stop any act given by children under 16 years of age.

The principal efforts of the society will be aimed at amateur night performances. Last week warnings were sent to the theatrical managers that action will be taken in every instance found.

ACTRESSES INDISPOSED.

Chicago, Nov. 10.

In Chattanooga last Saturday night Margaret Anglin closed her tour in "The Awakening of Helen Richie" and came at once to Chicago for the purpose of submitting to a surgical operation for a nasal ailment which impairs her breathing and speech. As late as Wednesday the operation had not been performed. It was then said that it might possibly be averted.

Frital Scheff may return to the cast of "The Mikado" at the Lyric to-night but there is nothing sure about it. Grace Spencer has been singing "Yum-Yum" since Monday evening, Miss Scheff having retired temporarily because of a throat affection.

LANDED IN PHILLY.

Philadelphia, Nov. 10.

It looks as if Al Aarons' "The Deacon and the Lady," had landed here for a profitable run at the Walnut. Harry Kelly has made a great hit in his "Deacon" role, the biggest he has ever registered here and Ed. Wynn, Fletcher Norton, P. O'Mally Jennings, Clara Palmer, Madylin Marshall and Mamyn Gehrue have also won much favor. The latter's dancing is one of the show's best features. Business so far has been very good.

MILITARY FOR KELCEY & SHANNON.

A military sketch will be the next conveyance for taking Herbert Kelcey and Effie Shannon into vaudeville. They may open Nov. 21 at Cincinnati, in the new piece.

"Bearding the Lion," which the dramatic couple tried at the Alhambra last week, proved too weak to sustain them. It has been discarded.

"GIRLIES" CLOSING.

Washington, Nov. 10.

Frederic Thompson's "Girlies" will close here Saturday night.

Bowers, Walters and Crocker, who opened with the show on the Amsterdam Roof, New York, last summer, will return to vaudeville at Pittsburg Nov. 21, placed by Al Sutherland.

WANTS \$20,000 ISMAN RECEIVED.

Friday, in the Supreme Court, a motion was on the calendar in the action brought by a representative of the United Booking Offices against Felix Isman to recover \$250,000, the amount of liquidated damages agreed upon between the United and the "Advanced Vaudeville" corporation.

Maurice Goodman, attorney for the United, is moving for judgment against Isman for \$20,000 on the pleadings in the case. In answering the summons and complaint served upon him, Mr. Isman asserted that of the \$250,000 paid over in the settlement, he received but \$20,000, and asked that the action against him be limited to that amount.

The claim of the plaintiff rests upon the allegation that Isman engaged in vaudeville after the signing of the agreement, which was in violation of the conditions the settlement papers made.

WANTS THE \$1,500 BACK.

Chicago, Nov. 10.

As a sequel to the passing of the lease of the Ziegfeld theatre for one year to the Shuberts, a court case is scheduled for today wherein Myron Fagan, author of "Heartstrings," filed complaint against W. K. Ziegfeld, saying he had advanced the defendant \$1,500 to produce his (Fagan's) play in the Ziegfeld by Oct. 17 or within one week after.

Ziegfeld was located by Attorney Sol Lowenthal at Elkhart, Ind., where he was with "The Girl in the Kimono." He returned here for a preliminary hearing.

GLASER COMPANY RESTING.

Philadelphia, Nov. 10.

The Shubert show, "The Girl and The Kaiser," with Lulu Glaser now playing at the Lyric, this city, will close Saturday night. Business here during the past two weeks has been very bad.

At the Shubert office in New York it was stated Wednesday that "The Girl" would rest for a couple of weeks for revision, and continue at the Herald Square, opening Thanksgiving week.



DAZIE.

Who presents a new pantomime Monday at Trenton, N. J.

The artistic little pantomimist-dancer will be supported by RICCARDO ST. ELIA and a cast of five. The piece is named "LA TRAGEDIA D'UN MARDI GRAS." Special music has been composed for it. A new and realistic dance will be introduced during the action by DAZIE, who believes it will be more sensational than her renowned "LA ROUGE DOMINO."

ELLIS-GOURAUD DANCES.

A rumor wafted to the Bright Light district early this week that it is the intention of the widow of the late man-about-town and leader of the Bohemian set, Mrs. Jackson Gouraud, on her return to this country to form an artistic partnership with the chief aid to the Shubert costume department, Melville Ellis, and that the two are to produce a number of classical dances.

It was further stated that the amiable Amy Crocker Gouraud herself is to be the principal dancer, for which a company of a score or more are to be used. The presentations are to occur at the Plaza Hotel.

CUTTING CHORUSES DOWN.

Martin Herman, general manager of the Al. H. Woods' attractions, is responsible for the statement that when several road companies of the present New York success "Madame Sherry" go on tour the chorus with each is to have but six girls.

At the New Amsterdam theatre there are twelve girls in the show. Mr. Herman stated that even so small a number were in the way of each other on the stage.

"MARIETTA" DRAWING BIG COIN.

Of new productions for the week in New York "Naughty Marietta" at the New York theatre, which opened Monday night, will play to a gross of \$20,000 on the week, it was said Wednesday. The advance sale along with the attendance up to that time indicated as much.

The signs of prosperity at the Globe, where Adeleine Genee and "The Bachelor Belles" were propelled for the New York engagement the same evening were so affluent the same day that Klaw & Erlanger were rearranging the chart to shift Mme. Bernhardt into some other house. Bernhardt had been routed for the Globe for Dec. 4.

"The Love Waltz" is a new one the Shuberts expect to show in about five weeks. It is no relative to the vaudeville sketch of the same title, but from the German. Ida Brooks Hunt is one of the principals.

GERTIE VANDERBILT'S SUCCESS.

Philadelphia, Nov. 10.

"Our Miss Gibbs" continues to pull good houses at the Forrest theatre, where it is in the third week.

Bessie Devoie replaced Julia James in the cast Monday. Gertie Vanderbilt appeared in the title role during the several days' absence of Pauline Chase. The success of the little dancer in the part was marked.

Bert Leslie and George Wright, Jr., have met with much favor.

POLAIRE IS DUE.

Polaire, the French pantomimist, is due in New York the early part of December.

Morris Gest is reported to have her under contract, with a contemplated tour of the one-nighters in prospect.

Lydia Barry is headlining the bill at the Colonial, Lawrence, Mass., this week, and has several offers for the big cities.

THE NOVEL FOLLIES BERGERE.

A searching expedition is Jesse L. Lasky's object in leaving New York on the Lusitania next Wednesday for the other side.

While abroad Mr. Lasky hopes to secure one or more big attractions for the new Follies Bergere, which he and Henry B. Harris are now building on West 46th Street. The novelty (for New York) of the proposed entertainment there has been much discussed.

The Follies is to follow the lines of the continental halls, and is expected to open April 17. The performances will commence at nine, ending at one. It will be a combination of revues and vaudeville, the latter constituting a form of "olloo."

Among the attractions abroad that Mr. Lasky may attempt to secure are Wilkie Bard, Gaby Dellys, George Forny, Josie Collins and Max Dearley.

Mr. Lasky has completed a contract with Channing Pollock and Rennold Wolf under which they are to write the principal revue for the opening. Mr. Lasky will be accompanied by Mockton Hoff, author of "The Little Damsel," on this flying trip.

Mr. Lasky expects to return to New York by Jan. 1. From then on he will give his undivided attention to the completion of the new house.

Just the nature of the vaudeville performance to be presented between the two revues at the house Mr. Lasky had not fully made up his mind, but during his stay abroad he hopes to run across several novelties.

"HIP" SHOW NOT DRAWING.

Philadelphia, Nov. 10.

Reports concerning the cancellation of the tour of the New York Hippodrome Company now in its second week at the Metropolitan Opera House in this city are growing stronger.

Business has not been anywhere near the paying mark at any time since the big show opened here. The violent efforts on the part of the management to boost the show have availed little. It was reported the show would close here at the end of the first week, but business increased just enough to coax the promoters along. The press has been lenient and liberal, but the big show started nothing. The weekly parades have done more to cheapen it than anything else.

If the "Hip" does not play out its full time here, it is hardly likely that it will continue its tour as originally planned.

HEADLINES CHANGED.

Chicago, Nov. 10.

The headlines for the Majestic bill next week have been changed. Instead of Robert Drouet in "The Shirkers," Nat Wills is to come on from Cincinnati.

Mr. Drouet played the Arnold Daly produced piece at Atlantic City last week. An engagement with Charles Frohman, calling for his immediate services, caused the adjournment of the Chicago date.

THE WHITE RATS SOCIETY JOINS LABOR ORGANIZATION

Taken Into American Federation of Labor Through Actors' Union. Charter to be Issued to Combined Bodies at St. Louis Next Week

After years of factional fighting and arguments in the theatrical prints in which "mud-slinging" of no mean order was indulged in, the Actors' International Union and the White Rats have amalgamated.

The affiliation of these two orders has been in the air for the past few months, the first step having been taken by the White Rats when applying to the American Federation of Labor for a charter giving it the sole right to organize actors and actresses in America. This charter could not be granted by the Federation owing to a charter in existence which gave the A. I. U. that power.

A meeting was held in the Victoria Hotel, Sept. 19, at which committees of three from each organization were present, and at which Samuel Gompers, the national organizer of the A. F. L., was a factor. The matter was then placed in the hands of the committees with a seventh man as chairman. Last Monday morning another meeting was called.

The two committees with Sam Gompers acting as chairman met at the Victoria Hotel at two o'clock in the afternoon and the conference lasted until seven p. m. As a result, Mr. Gompers announced that an amalgamation had been effected, and that in the future the new organization would be known as the White Rats Actors' Union.

This move has been predicted often by Harry DeVeaux, the present head of A. I. U., even though he has been made the object of much vilification at the hands of those who represented the opposite faction. The announcement for which Mr. Gompers stands sponsor seems to indicate that Mr. DeVeaux has triumphed completely.

The White Rats has been but a fraternal organization along secret lines, affiliated with the V. A. F. of England, and the I. A. L. of Germany. The Actors' Union had similar affiliations on the other side in addition to which it has the sanction of the A. F. L. and is recognized as a part of the national labor movement.

Under the new regime a charter to the White Rats Actors' Union will be issued at the convention of the American Federation of Labor, to convene in St. Louis, Nov. 14, and at which Mr. DeVeaux will be the accredited delegate for the amalgamated interests. He may be accompanied to St. Louis by a White Rat.

In the meantime the membership books of both organizations will be closed until the new charter goes into effect and the membership that enrolls after that date will join the combined organization.

The present co-title may be dropped and a new one substituted. The two organizations are to lose their pres-

ent identities and will be known as one.

The new combination places the White Rats subject to the call of the national organization.

For the present the board of directors of both organizations will combine and act under the new charter after its issuance. There will be no change in the governing bodies of either organization until a general election is held, which may be in either May or June of next year.

The out-of-town locals of both the A. I. U. and the White Rats will be consolidated, making headquarters together. The latter will also be the case in New York before long. A new clubhouse may be selected.

Philadelphia, Nov. 10.

The Philadelphia Lodge, Local No. 6 of the Actors' Union held its annual election of officers this week with the following result: President, William Casper; vice-president, Samuel H. Lingerman; treasurer, Charles Devlin; financial secretary, William Owens; recording secretary, John Killgallon; sergeant-at-arms, James Collins; trustees, James Van Leer, Harry Lester, David Sampson, August Hoff, Arthur Harris.

PITROT'S IDEAL ROUTE.

A foreign agent who says he knows several acrobats in Germany waiting for Richard Pitrot to arrive over there, gave the following translations this week of several German names he said Pitrot was offering to the two managers on this side he books for.

Among the Americanized names are Daily and Mall, North and West, Poll and Through, Time and Money, August and September, Doolittle and Steal, Split and Giveup, Tablecloths and Napkins, Layoff and Play, Nash and Bunk, Conn and Kid.

Mr. Pitrot is also claimed by his brother commission men to have drawn up an ideal route. The route reads Union Hill-Camden-Yonkers, Perth Amboy ("split")-Mt. Vernon, Albany ("split")-Atlantic City, Pittsfield-Atlanta-Columbus (at a cut)-Providence (another and deeper cut, closing at Fifth Avenue, New York, Sunday night).

TWO MORE TO FOLLOW.

"Running For Office," another of the George M. Cohan vaudeville series of sketches taken in charge by Arthur Klein and Jack Welch, will be first presented Nov. 28 at the Majestic, Chicago. Six people will be in the cast.

Soon afterwards the same producers are to put forth "Little Johnny Jones" in abbreviated form. The Cohan "Jones" skit will have about twenty people on the stage.

ADELAIDE FINED \$250.

Through Adelaide objecting to playing three performances election day in "The Barnyard Romeo" at the American, and leaving after the matinee, the William Morris management fined the toe dancer \$250.

The American gave a third show Tuesday night upon the roof. Adelaide objected to appearing without additional compensation. That Morris refused. Up to Wednesday evening the dancer was still out, with the fine hanging over her.

The Roof show was given a setback by the traffic squad election night, which closed up 42d Street at Broadway, obliging the crowds to continue either up or down New York's main artery. Could they have been diverted west on 42nd Street, ah—

The foreign agents mentioned this week that Sherek & Braff, the London agents, through their New York representative, had engaged Adelaide to appear at the Palace London during February.

NEEDS ASSISTANCE.

San Francisco, Nov. 10.

A request for assistance has been entered by Joe Withers (Withers and Lorraine). Mrs. Withers has but just left the hospital, suffering from congestion of the lungs and is not expected to survive beyond a few months at the most.

Mr. Withers is a White Rat. He wrote to the organization for aid, receiving a reply stating that as his wife was not connected with the society, nothing could be done for them.

The couple are destitute, and want very badly to return east. Subscriptions may be mailed care VARIETY'S, San Francisco office (908 Market street), and will be publicly acknowledged.

S-C PURCHASE CONFIRMED.

San Francisco, Nov. 10.

The purchase by Sullivan-Considine of the lease of the Garrick, San Diego, has been confirmed. The circuit takes possession Nov. 14.

FLEAS FOR KEITH'S.

Boston, Nov. 10.

For two weeks commencing Dec. 19, Keith's, in this city, will have a display of fleas in the lobby. Brahan's Flea Circus, direct from Hammerstein's Roof, New York (with only a few months in between) is to be the insect attraction.

CHICAGO'S NEW STOCK.

Chicago, Nov. 10.

Kilmt & Gazzelo, who are a little syndicate all by themselves, have leased the Beldler theatre, fast nearing completion at Madison street and Western avenue. Sosman & Landis have been given the contract to equip the stage with scenery in time for a Thanksgiving Day opening.

The new house is of first class construction and abundant capacity. Options have been held at various times by the Shuberts, and others, but Kilmt & Gazzelo liked the house for stock company purposes and will add it to the Bijou and Criterion where they now present resident companies in lurid melodrama.

CINCINNATI LOSES HEADLINER.

Cincinnati, Nov. 10.

While appearing at the Columbia Sunday afternoon, Elbert Hubbard, the headliner for the week, walked off the stage after a disturbance in the gallery, went to his hotel, paid his bill, and took the next train for East Aurora, N. Y.

The bill ran featureless until Tuesday, when Nat Wills arrived.

At the Orpheum offices Wednesday nothing had been heard from Mr. Hubbard. He has a route over the circuit. Regret was expressed over the Cincinnati incident, and the booking officers said they trusted Mr. Hubbard would not allow that to annoy him to the degree that he might cancel the time.

Cincinnati's rowdies are notoriously rough, having had a long training through liberties allowed certain shows playing the town. Sunday is the opening show day of the week.

Fra Albertus first appeared in vaudeville at Chicago last summer when he scored an immense success. Shortly after Mr. Hubbard devoted an issue of his magazine to vaudeville. In that number he told of his reception and his views. All were gladly and gratefully received. If Mr. Hubbard mentions vaudeville again in "The Fra," it should be interesting.

K.-P.'S VAUD. STOCK COMPANIES.

The Keith-Proctor Bijou Dream houses are to have a vaudeville stock company of their own, consisting of four people who are to produce a series of sketches in those theatres.

The company is to have a repertoire of four playlets, making two trips over the circuit of five houses in Manhattan, playing a week in each house and offering two sketches. It is believed that the company will be organized immediately by Mr. Blackford, the K.-P. general house manager.

REEVES-MINISTER ENGAGEMENT.

Alf Reeves and Amy Minister, both of the Karno Comedy Co. are engaged to be married. A ceremony will shortly unite them.

Mr. Reeves is the manager of the English company. His fiancée has been with the act since it first appeared in New York some seasons ago playing "A Night in an English Music Hall." Miss Minister was the "soubret" of that travestied music hall performance.

PLAZA AND FULTON SPLIT.

With the inauguration of "pop" vaudeville in the Plaza Music Hall and the Fulton, Brooklyn, it has been decided by the Morris office that these two houses would split the week. Both of the theatres will use the combination shows next Monday, and will play shows of eight acts and pictures, costing in the neighborhood of \$1,000 weekly, with prices ranging from 10-15-25. The stands will be three days in New York and four in Brooklyn and vice versa.

Edwin Holt is continuing in "The Justice of Gideon," booked by Al Sutherland.

WILLS' ACT DON'T PLAY.

Atlantic City, Nov. 10.

Nat Wills and his wife, La Belle Titcomb, are not featured on the program at Young's Pier this week.

They were billed and expected here. Late last week Ben Harris, the manager, could not locate Mr. Wills in New York. He was informed that Mrs. Wills was very ill, and could not keep the engagement. Another headliner was secured.

After some scouring about M. S. Bentham, Nat Wills' agent, found the monologist Monday afternoon. Mr. Wills agreed to leave for Cincinnati the same evening, to replace Elbert Hubbard on the Columbia program in that city.

When Wills reached New York from his run at the London Palace, he said his wife and himself would travel on the bills over here as two acts, and could give three, he having secured a novelty in "one" for La Belle in Paris.

Mrs. Wills was at the Bentham agency Saturday and Monday. No one could be found who knew why the acts did not go to Atlantic City. Mrs. Wills did not accompany her husband to Cincinnati. They were married shortly before leaving for England last summer.

La Belle Titcomb has placed her bookings with Al Sutherland. Mr. Bentham will continue to direct Wills' own engagements.

It is said an understanding has been arrived at by the lately married couple.

MUST WAIT FOR TRIAL.

Unless Flo Ziegfeld, Jr., Jack Norworth and Norah Bayes reach an agreement, that trio of contestants in the law will have to await the trial of the equity action under which an injunction against Norworth and Bayes was finally affirmed by the Appellate Division of the Supreme Court last week. The decision was handed down Friday, after the couple had left the Fifth Avenue Wednesday, through a disagreement with the management. Ziegfeld holds a contract for the couple at \$800 weekly. He has placed a claim against them for the difference received while in vaudeville at from \$2,000 to \$2,500 weekly. It is reported there is no likelihood of a settlement.

All the time for Bayes and Norworth on the books of the United Offices has been removed. The act was to have started the P. G. Williams' time at the Colonial, New York, Monday. Lillian Shaw was engaged to fill the open place on the program.

The contract binding Bayes and Norworth to Ziegfeld expires next February. It is said the trial of the action may be reached within a few weeks. The injunction was temporarily granted some months ago. The act has been playing since, pending the determination of the appeal.

Adelaide Cumming, who was the leading woman in "The Flute Player," which Charles T. Dazey wrote as the prize sketch of the Actors' Fund Fair, settled a claim in court for two weeks' salary against the Martin Beck production department for \$125.

JEFFERIES FINDS A WAY.

Philadelphia, Nov. 10.

"Where there's a will, there's a way" has been proven by Norman Jeffries, who directs the tour of the Heim Children and their father, Kretore (The Mad Musician). Mr. Jeffries intends to incorporate "Bud" Heim in order to keep him from falling into the hands of "the Society."

"Bud" will hereafter be an "And Company"; an asset instead of an actor, a firm, a store, a bunch of stock certificates, in fact everything but "Bud," a "kid" eligible to be declared ineligible to appear in public.

"Bud's" age is a puzzle and it will take more than a court of law to make the boy's dad swear the lad is over and above the legal age. Under the law the courts cannot send a corporation to a public school, and it is not on record where the schools have taught a corporation anything.

The boy has been vaccinated, had teeth pulled and bumped up against other things, but is not sure the incorporation process will take.

\$50 TO TRAVEL.

Boston, Nov. 10.

The "Jump" from Keith's, Boston, to Grand Opera House, Pittsburg, where Vilmos Westony will play next week, is going to cost \$50 extra. Of that amount the Hungarian pianist will pay \$30, and the Pittsburg management the remainder.

In the routing of Mr. Westony the necessary Sunday night show at Keith's were not reckoned. To leave here in time to make the Monday matinee in the dark town, Westony was relieved of Sunday playing upon the condition he engage a substitute, which he did at a cost of \$50 for services rendered.

ORDER CAUSES RESENTMENT.

The report nowadays is that the order agreed upon by the United Booking Offices managers last week, which prohibited any from playing a "blacklisted" act had been followed by considerable resentment by those who had disagreed with the resolution when put through.

The opinion of last week that the resolve not to play "blacklisted" acts would not be lived up to was followed later by another statement of those who understand the bookings thoroughly that the "blacklist" would have to be broken into in the same way as has prevailed for some time before the United meeting.

The condition of bookings in the early part of the week was a tight one. Bills for next week in many instances had not commenced to fill out by that time. It was a condition say the vaudeville people which can only be relieved by plunging into the "blacklist." That list is likewise claimed necessary for United managers to make up their shows as they would wish, without using "repeats."

Another item of the same meeting—filing of contracts in the United offices—is apt to cause a disturbance, according to report. Managers who had been engaging acts without recording the contracts at the United offices, are said to be loath to give up the plan, which meant considerable in dollars to them.

The Political League missed a big chance in not helping to elect Dix governor of New York. Last year the Political League cleaned up, so it was said, and would come back this season doubly strong. But they say you can't come back.

W. V. A. MANAGERS UNITE.

Chicago, Nov. 10.

Thirty-five managers booking throughout the Western Vaudeville Association met in Manager Chas. E. Bray's office Tuesday afternoon and formed the Vaudeville Managers' Protective Organization.

Application for a charter was filed with the Secretary of State yesterday. Karl Hobletzel was chosen president; Walter S. Butterfield, vice president; Vic Hugo, treasurer; A. A. Friedenfeld, secretary. These officers, with Jack Hoeffler, Harry Soldini and A. E. Weidner, will compose the Board of Directors.

Beside the theatres of the Gus Sun circuit there were seventy-one mid-west vaudeville houses represented at the meeting, comprising about two-thirds of the association's clients.

The next meeting will be held Nov. 22.

JAKE HAS AN OPENING.

Dubuque, Ia., Nov. 10.

Nov. 16, Jake Rosenthal will dedicate his newly built Majestic, with Leona Watson in "The Golden Girl." This house has been built to replace the Bijou destroyed by fire last spring when playing vaudeville booked by the Western Vaudeville Association. The Majestic will take up vaudeville as its attraction shortly.

South Bend, Ind., Nov. 10.

Monday the new Orpheum will be dedicated by acts booked through the Western Vaudeville Association. It will play a "split" week.

The opening bill has Lambert Bros., Josephine Gassman, Four "American Gypsy Girls," Fitch Cooper and Geo. B. Reno & Co.

"Tink" Humphreys will book the house from Chicago.

TWO BIG SHOWS.

Two big vaudeville bills are due next week. With the announcement of the American that it will present twenty-two acts for its coming program, Hammerstein's commenced raising the limit. By Monday the Hammerstein bill for next week contained twelve names, three having been added that day. More may follow.

By Wednesday the American had a time sheet in the lobby. Twenty-three numbers were denoted by the time of appearance. Three were overtures, with Victor Herbert and George Cohan in smaller type as the composers. William Morris became a little grieved because the sign painter had forgotten to place Sousa as the third.

EDDIE CLARK BREAKING IN.

Eddie Clark is breaking into vaudeville by the lonely route. He was started off on the single career at the New York theatre when the Vaudeville Comedy Club held its annual benefit there recently. Mr. Clark pulled down a big score in his lonesomeness upon the stage and was urged to continue as a "single."

For the first half of next week Eddie will appear at Loew's 7th Avenue, moving downtown to the Lincoln Square for the remainder of the "show" engagement.

**MARIE EMPRESS.**

The young woman from England, who shortly may be seen and heard on the vaudeville stage. Besides her good looks, Miss Empress is said to have a wondrous wardrobe, and songs that will keep the audience at intent attention.

VARIETY

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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SUBSCRIPTION RATES.

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The boarding house directory had some letters last week which tried to convey the impression that we are not right. That's tough.

All the letters were from "actors," one an alleged Hebrew comedian who believes he is a parodist; another from a roller skater, and still another from an imitator.

The first says we changed a report sent in from San Francisco concerning him. We answered that a couple of weeks ago when we mentioned "dead beats."

The roller skater says we didn't print a good notice about his act, cabled from Berlin—and he owes \$90.

The third is from the imitator, an English "pro"—who objects to being called a "Yom Kippur Actor." What is a "Yom Kippur Actor"? A "Yom Kippur Actor" is a Hebrew who won't play on Yom Kippur.

Like all "real actors" and "artists" the English "pro" says he received a poor notice (while at the American, New York) because he didn't advertise in VARIETY; the roller skater says we wouldn't print the cable about his act because he didn't advertise in VARIETY; the parodist says we changed the report of his act because he didn't advertise in VARIETY. Gee, we must be a bad lot.

The first thought of many actors who receive a poor criticism is to say it wouldn't have happened if they had advertised. That is such "old stuff," even with the actor's most intimate friends. But for other "actors" to complain because they are not mentioned, or reports are changed, is new, especially when they owe money they will not pay, and have been placed in our category of "dead beats."

Any one must have a unique opinion of himself when believing he is important enough to have a cable printed about him, and bewailing because his name or a mention of his act did not appear in VARIETY. That seems to indicate he considers VARIETY almost as important as himself.

But regards George Newburn, the English "pro" and "Yom Kippur Actor"; Percy G. Williams canceled Newburn because he would not appear at the Colonial on Yom Kippur. Mr. Williams wisely said that if Mr. Newburn had wished to be relieved from work on the Jewish holiday, he should not have signed a contract to appear that week, and should not have opened on the Monday, with the Thursday of the same week as the holiday. On the statement of Mr. Williams, Mr. Newburn did not wish to stop playing on Yom Kippur through being a good Hebrew, but said that if he appeared that day ill luck would follow him. So perhaps Newburn is more superstitious than good Hebrew.

The reviewer on VARIETY who first criticized Mr. Newburn at the Colonial mentioned he might do on the early part of a program. When Mr. Williams "let him out" Newburn appeared for "the opposition"—at the American—in just that position, "No. 3," and for a salary of \$150—just one-half of what Mr. Williams had agreed to pay him. The best criticism of Mr. Newburn has been passed by the Morris management. At the one-half cut in salary Newburn appeared but that one week for William Morris. It was only the expectation that certain publicity would follow the cancelation of Newburn by Williams that induced Morris to engage him at even the cut price. Whether Newburn had advertised or not advertised in VARIETY, that could not have altered the facts.

But still, always the plaint about "advertising." Why not object to a criticism and have some sense to the objection, like, for instance, Jack Ark. Mr. Ark is a Frenchman, and a diabolist. He appeared at the American. After a review of his act appeared in this paper, Mr. Ark wrote the reviewer a letter. He said nothing about "advertising," but did say that if the reviewer knew any diabolical expert he thought better than Ark. he (Ark) would agree to a match for \$500 a side. There's some sense to a letter like that.

The attempt to create an impression that VARIETY does not secure its business legitimately has been going on for some years now. We don't mind that, for the profession has generally come to understand that advertising in VARIETY does not influence criticisms. Did we wish to sell ourselves many thousands of dollars more each year would be added to our income. We have often printed in VARIETY, and again repeat it, that the insertion of an advertisement will not influence any "notice." If an artist does not care to advertise in VARIETY on its merits as a circulating medium, he is foolish to do so for any other reason.

The boarding house directory asks what is the value of VARIETY's criticisms? We are sure we don't know—and we don't care. If we may be permitted to remark, we are running VARIETY to suit ourselves; saying what we please and doing what we please. This is an independent paper, controlled or influenced by no person or body of persons. And we don't think it is the best paper in the world, nor approaching that in any way. If the truth must be told, our own opinion of VARIETY every week is a little bit below that of our very worst enemy—but people will read VARIETY—it seems.

There is nothing funnier in the show business nowadays than to see the theatrical sheets "panning" each other. One says that as a "panner" the other sheet is an "amateur." The pot calling the kettle black. We are all "amateurs"—and that's letting us all down very lightly. Probably nowhere in the world where there is a printing press is there a more butchered mass of composition and grammar than may be found in the theatrical papers of the United States, ourselves included and none excepted.

While speaking of advertising we want to go further on that subject. Through enviousness or failure, there has been an attempt made to lead theatrical people to the opinion that advertising is useless. Not that we care whether theatrical people accept this impression, for many people in the show business really do possess brains. But the statement was injudiciously made and is not true.

It never harms to advertise—when there is something to say. The theatrical business is made up of one big advertisement. Managers and actors pay press agents to boom themselves and their circuits; theatres advertise—and you will find that ninety per cent. of the best vaudeville acts are advertising or have advertised.

The advertiser should advertise where he thinks the best results may be obtained. If he advertises elsewhere, that is his privilege, but if the actor advertises in VARIETY, let him do so only for the first reason—we don't want his money otherwise.

And we don't intend, for their benefit, to gratuitously advertise dead beats; dead beats who say—knowing their credit is forever stopped in this paper—that this or that happened because they would not advertise.

G. Molasso is preparing a new pantomime with six people.

Beatrice Rose is a new comer to vaudeville. She has a singing act.

Harry Tighe opens at Keith's, Boston, Monday; Al Sutherland, director.

Fanny Howard, the English singer, will join "The Bon Tons" at Boston next week.

The Novelty and Oxford, Brooklyn, both "small timers," are playing a "split week."

Julian Rose sailed from Vancouver Nov. 4 for Australia. He opens in Sydney Nov. 28.

Herman Leib and Co. in "Dope" filled the Trovollo disappointment at the American this week.

Estelle Wentworth will leave on the Carmanla Nov. 26 to sing in grand opera on the continent.

The Colonial reached a record mark last week in the gross salary paid the program. It was \$6,100.

Jack Gorman, the vaudeville writer, has a book of humor in preparation which is to be called "Gink."

Khalidah, the Egyptian mystic, is soon to offer an act of the Svengali-Trilby order for vaudeville.

Junie McCree, Big Chief of the White Rats, was reported having suddenly been taken ill Monday.

Floyd Stoker, at one time of the Orpheum Circuit's headquarters staff will be in the agency of Paul Durand from next Monday.

Clara Mae Hammer will soon present a new singing act for vaudeville under the direction of William Josh Daly.

Claude Gillingwater will come back to vaudeville Nov. 21 with a new sketch, placed through M. S. Bentham.

Clara Inge and Marguerite Farrell will dissolve their partnership after the engagement at Hammerstein's, Nov. 21.

Charles Stumm, who has been managing the Shubert, at St. Paul, has resigned to take the road with a Shubert show.

The Majestic, Pittsfield, Mass., is nearing completion. It will open with "pop" vaudeville secured through the Morris agency.

Marie V. Fitzgerald, is writing a rush-order play for Corse Payton. It will be presented at the Bijou, Brooklyn, Nov. 28.

The Bounding Rosenbaums were announced this week as under engagement. Doc Steiner is said to have negotiated for them.

Julia Rooney reached New York last week and will soon appear with a Mr. Dingle; Clayton Kennedy has written an act for the couple.

Clark and Bergman, in their new act, "Base Ball Fans," at the Greenpoint, last week, are playing Keith's, Boston, this week.

M. S. Bentham, agent for Cecil Lean and Florence Holbrook (Mrs. Lean) when they play vaudeville, has authorized a denial of the report of marital differences between the couple. Mr. Bentham says an over-zealous press agent thought to secure a "story." He did.

COLUMBIA CO. IN METROPOLIS.

The fate of the Metropolis theatre in the Bronx was settled this week when the Columbia Amusement Co. became a party to the lease along with Hurtig & Seamon, the original lessors.

The action was taken following a meeting of the directors of the Columbia Co. Reports had said the firm intended passing the house over to the first good proposition presenting itself. The Metropolis has been an Eastern Burlesque Wheel stand for a year or so. It will continue for the remainder of this season, anyway, was the announcement, the rental partnership between Hurtig & Seamon and the Columbia Co. having been entered into with that understood.

VAUDEVILLE IN EUSON'S.

Chicago, Nov. 10.

It has been decided to play vaudeville in the Casino (formerly Euson's), Hurtig & Seamon, the new managers, will reopen the house Nov. 21.

SPIEGL IN HOSPITAL.

Max Spiegl, the burlesque manager of "The College Girls" and "The Queen of Bohemia" (Eastern Burlesque Wheel), was in a serious condition during the week, following an operation for appendicitis performed Nov. 4.

While the physical condition of Mr. Spiegl, through never having smoked or touched liquor, left him in excellent health to battle the customary operation for appendicitis, he allowed the illness to reach almost its final stage before going under the knife.

"THE MAID" IN CLEVELAND.

Cleveland, Nov. 10.

The Keith Hippodrome will have for its feature attraction next week "The Maid of Mystery." It is said "The Hip" is paying the price, \$1,500.

"COOCH" TO STRENGTHEN SHOW.

St. Louis, Nov. 10.

With the engagement of Gordon & North's "Passing Parade" at the Western Wheel house this week, the managers found it necessary to add a "cooch" dancer to draw.

After trying unsuccessfully to secure a "wiggler" from Chicago, it was decided at the last moment to make the soubret, May Rose, fill the bill in this particular. She was a hit at the early performances.

NEVER AGAIN; SAYS JULIA.

Philadelphia, Nov. 10.

Julia Sinclair, the newly made grass widow of "The Parisian Widows" says regarding the report she is about to take a second leap into wedlock, "never again." She looked too happy when she said it to allow room for any doubt.

THE HUNTERS RETURN.

Tom Miner and Harry Martell returned to Broadway Thursday after a ten days' hunting trip on the Jersey shore. They apparently let the burlesque wheels roll along without any word from them while they banged away at ducks at the Bonnet Gun Club reserve on Barnegat Bay.

THE "THIRD WHEEL" TALK.

The report of a possible "third burlesque wheel" printed in VARIETY last week has been discussed by burlesque men in New York since its publication.

A Columbia Amusement Co. officer said this week he did not see why the "leased managers" on the Eastern Wheel should have a cause for complaint, and did not believe that any of those managers in the Eastern Circuit would flop over to a new string. It was also strongly intimated that before long the Columbia Co. would vote to abolish the leasing of shows or franchises, as the practice has heretofore been carried on.

The "third wheel" circuit report was started by the acquiring of a Harlem site by Gordon & North, said to contemplate the erection of a burlesque theatre on the ground. While this could be done by the firm for the Western Burlesque Wheel to which they belong, the report was Gordon & North intended using it as a spoke upon a new circuit.

The Stair & Havlin people are said to be the ones most likely to aid a movement for another chain of burlesque houses. It is said that certain burlesque managers have figured out a scheme of a twenty-week circuit, with a repeat for each show in each house, an equal number of shows being produced. The route was to lay in the principal cities between New York and Chicago.

The promoter's plan was a first class production, with an olio to carry at least fairly well known vaudeville turns, which would raise the olio to the grade of the remainder of the performance.

The Columbia officer stated he did not think any "franchise holder" (or original owner) on the Eastern Wheel would engage in a "third wheel" proposition. That would be inimical to his own interests in the Eastern Wheel, was the reason given for this statement.

A "franchise" holder in the Eastern group who has been reported as dissatisfied with the present conditions stated to a VARIETY representative that if a feasible scheme came to his attention, he could dispose of his Columbia holdings for \$150,000 and might take up the idea. He said there was a standing offer of this amount for his holdings, and he knew another "franchise" manager in the east who could dispose of his interests for \$100,000.

In connection with the reported disfavor eastern managers accepted a cut of five per cent. In the division scale at the Hyde & Behman trio of burlesque theatres, it was explained that Hyde & Behman's contract with the Columbia Co. called as originally drawn for the terms now in effect in their houses.

Last season it was said Hyde & Behman agreed to waive the terms, playing the houses 50-50 to encourage producers. This season, however, Hyde & Behman decided to have the 45-55 division stand. This is hinged upon receipts reaching \$5,000. It was not said whether the Columbia, New York, adopting the same terms, caused the Brooklyn firm to change.

ALL NEW CAST.

Baltimore, Nov. 10.

"The Marathon Girls" is the attraction at the Gaiety this week. The show was reorganized while playing in Philadelphia last week.

Aaron Hoffman's "Bankers and Brokers" has been substituted for the book used since the opening of the season.

All the principals of the original company were replaced, the chorus only being retained. Al. K. Hall, Ed. Morton, Mark Adams, Carrie Cooper, Tyson and Brown, Wilson and Hastings and Fyvie Dench (an Australian contralto) comprise the new cast of principals. The title, "Marathon Girls" has been retained.

Phil Sheridan returned to New York to look after his interests there. Sam Tuck will be the traveling manager with the attraction.

"JACK" SHOW SETTLED.

Philadelphia, Nov. 10.

John R. Robinson, who has been playing the "Sam T. Jack" show around the Empire Circuit, has retired from active participation in handling the affairs of the company. Robinson has reached an amicable adjustment of affairs with Tom Miner and turned over his holdings in the company to him. The latter will represent Robinson's interests for the remainder of the season.

With Robinson went Katherine Pearl (Mrs. Robinson) but the agreement specifies that Violet Pearl and Billy Meehan, her husband, shall remain.

Robinson has formulated plans for next season in which Katherine Pearl will be featured over the popular price time in a revival of Hoyt's "A Trip to Chinatown." J. J. Regan, a well-known sporting man of Worcester, Mass., will be interested with Robinson in the enterprise.

ONE ARREST NOT ENOUGH.

Portland, Ore., Nov. 10.

While appearing at Pantages' Saturday, Sophie Tucker was arrested through her singing of "Grizzly Bear" and "The Angle Worm Wiggle." The complaint was made by the Department of Safety.

Ball was furnished and Miss Tucker released. At the next performance she sang the numbers again and was re-arrested.

At the hearing Miss Tucker was dismissed. She left town Tuesday night for California.

Her annoyance is reported to have been brought about through politics. She scored a big hit in this city.

THIS WEEK THE WEEK.

This week is the week for "The Six English Gems." They are at the Hudson, Union Hill, "trying out" to protect a contract for thirty-three weeks at \$400 weekly.

The agreement passed through Paul Durand as the agent. The act first opened at the Greenpoint, Brooklyn. The claim was made that the original people in the act when it appeared over here some years ago were absent. The general report was unsatisfactory. It was given another chance.

INDIANAPOLIS AGAIN.

A report about this week was that the Eastern Burlesque Wheel might return to Indianapolis, at the Majestic there, which has been playing stock. The re-entrance of the Western Burlesque Wheel into Albany, N. Y., is reported to be the cause of the Eastern looking for Indianapolis once more.

When the Eastern Wheel vacated that city, and the Western people left Albany, it was by mutual understanding, the agreement being to leave both cities without burlesque opposition. The present Indianapolis intention is in the way of retaliation.

It was stated this week that the thought of building in St. Paul by the Eastern Wheel had been abandoned. A new house is proposed for Milwaukee to replace the Eastern Wheel theatre now there.

Montreal was in the consideration for an addition to the East this season. Transportation, duty and other things have combined to render that impracticable, the Wheel men say. The jump would have been from Toronto to Montreal (\$7), and to Boston (\$5.50).

Chicago, Nov. 10.

It is expected the Columbia Amusement Co., Gayety theatre, in this city will open about Feb. 15. The first show will step in from the usual rotation on the Wheel.

THREATEN SUNDAY CLOSING.

Chicago, Nov. 10.

The license committee of the City Council has declared war on ticket speculators and has declared that unless theatre managers find some way to stop the traffic in seats an ordinance will be passed which shall prevent Sunday performances in Chicago theatres.

The Supreme Court has held that an ordinance to restrict the sale of theatre tickets at the prices printed thereon is invalid. It is charged by the members of the Council committee that most of our theatre managers are in league with the scalpers. This fact some managers admit and some deny.

As to the threat concerning shutting up shop on Sunday most managers seem to feel that it can't be "did." Any attempt to enforce such an ordinance will mean a long siege of legal proceedings. In nearly every point at issue between theatres and the city ordinances the managers have gained the decision in recent years.

ETHEL WHITESIDE.

Out west they hold Ethel Whiteside as a model for "pickaninnie acts." This contention has the endorsement of managers of every first class vaudeville theatre between the Alleghenies and the Rockies, based upon the matter of wardrobe and personal appearance of the star, her abilities as a singer, actress and entertainer and also because the little darkies in her troupe have been trained to the smallest detail of perfection in dancing.

Soon the east will see them and word comes in advance that Miss Whiteside will extend her fame beyond the confines where she has hitherto been best known.

CALLED BEFORE COMMISSIONER.

As a result of the hearing in the application for license made by Edward F. Kealey, the evidence of which implicated a booking agent by the name of Sam Meyers, with offices in the Knickerbocker Theatre Building, the latter was summoned before the Commissioner of Licenses, Herman Robinson, to show cause why his license should not be revoked.

The first hearing was set down for Wednesday of last week, but owing to the failure of the complaining witness to put in an appearance the hearing was postponed until last Thursday morning.

Kealey still continues to book acts in the office of the Fox Circuit on West 42d street, though his application for the license was denied and Kealey announced he would leave the business.

FULL WEEK FOR BIG ACTS.

After having experimented for one week with Amella Bingham for the headliner at the National, in the Bronx, the result proved a big act may stay there and draw big business for the full term.

Joe Welch is headliner this week.

CHANGING TO MORRIS.

Chicago, Nov. 10.

J. C. Matthews for William Morris has arranged to furnish vaudeville for the Grand, Madison, Wis., in opposition to Belderstadt's "Association" booked house. D. J. Madigan of Marinette, has also arranged for Morris vaudeville in his theatre, where Campbell & Danforth have been booking acts on their Bijou circuit.

Madigan has also made a proposition to Campbell & Danforth which they are considering to take over other theatres on the Bijou tour.

The Orpheum, Oconomowoc, will take Morris bookings and "split" with Marinette, provided Madigan is unable to secure the Campbell & Danforth houses wanted.

TAKING THEM ON.

Chicago, Nov. 10.

Under the direction of H. C. Robertson the Chicago office of Sullivan-Considine is adding to the list of houses booked in this territory by John J. Nash and Paul Goudron. The Avenue, East St. Louis, opened after quite a period of darkness, last Monday, with a Goudron program, and the Lyric, Oklahoma City, started in the same day with Johnny Nash's acts.

The last named house will be used to break jumps between Wichita and Dallas. The Victoria, La Fayette, which E. P. Churchill experimented with for a few weeks at the fag end of last season, opens next Monday with a S-C show.

The Majestic, Des Moines, which was recently damaged by fire will be ready to proceed with Paul Goudron's bookings, Nov. 20.

LOEW BOOKING MT. VERNON.

Commencing today the Loew agency will supply Mt. Vernon with four acts in opposition to the F. F. Proctor house playing "pop" in the suburb.

ACT DIDN'T LEAVE.

Erie, Pa., Nov. 10.

"Beautiful Melodia" opened at the Park Monday. Gus Sun did not expect it would. He is reported to have informed Blake & Willard who have the act that unless the Park date was canceled, fourteen weeks on the Sun Circuit would be found missing. These fourteen had been agreed upon, according to the report.

Sun books the Colonial, in "opposition" to the Park. All friendly business feeling between the Family Department of the United Booking Offices and the Sun-Murray people has been blown to the winds, it is said, by the Erie situation. The Family Department places the Park acts.

"Beautiful Melodia" is the turn the Family Dept. "pulled out" at Portchester last week, taking it into its own theatre there. The "Fam. Dept." claims the act booked the new Portchester mistakenly.

Columbus, Nov. 10.

A change in agents at two houses was made Monday. Gus Sun is now booking the Grand, formerly booked by Coney Holmes, and Canfield, of Cincinnati, now sends acts to the Princess, in place of Sun.

Wednesday it was reported that F. F. Proctor had secured the booking for the new Portchester theatre.

HELD FOR GRAND JURY.

Boston, Nov. 10.

Lawrence E. Thayer, manager of the Orpheum, the "small time" house at Newburyport, burned on the morning of Oct. 16, was held for the Essex County grand jury, in \$1,500 bail, by Judge Thomas C. Simpson. Thayer entered a plea of not guilty to the charge of maliciously setting fire to the theatre.

Thayer owns a chain of theatres and stores in New England, and is reported to be wealthy. He furnished the bonds.

50. TICKET AT NATIONAL.

The National is to the front with a five-cent ticket.

Free ladies' tickets have been seen in the Bronx in other days, but they are now a back number as far as the National is concerned. The Loew tickets and five cents will admit any one to the National, except on Saturdays, Sundays and holidays.

Following the booking of a full week's headline act and the distribution of the five-cent tickets, the National has thrown the gauntlet at the many other Bronx houses.

The five-cent coupons are for matinees only Jos. Schenck, of the Loew agency, said it was the custom of the circuit, and in practice all over it.

RISKY NORTHWEST BOOKINGS.

From letters received by VARIETY from artists playing the smaller circuits throughout the northwest, vaudevillians are cautioned to secure proper protection in their contracts before going over the time. It is said that houses in the mining and lumber camps are booked by three or four agents and that one or two acts are bound to receive notice that there's "nothing doing" when they arrive.

Complaint is being registered against "Sowerguy" managers in Minnesota, North Dakota and other states booked by "small time" agencies out west.

\$1,078 FOR A HIT.

A decision handed down in the City Court gave a verdict of \$1,078 in favor of Joseph Manning, at present appearing with Cecil Spooner in "The Fortunes of Betty" against Eberhard Faber, the pencil manufacturer.

Manning was hit by the automobile of the pencil man, which contained the latter's wife, in front of the Long Acre building during February of last year, and sustained minor injuries which incapacitated him.

THREE UP-STATERS SHIFT.

Three Up-New York-State "small timers" have shifted to the Family Department of the United Booking Offices. The houses are in Illion, Little Falls and Watertown. In Watertown the City Opera House will have the Family Department bills to play against the shows sent to that city by Frank A. Keeney at the Orpheum.

Joe Wood formerly booked at Illion and Little Falls. Mr. Wood says he gave up the two towns through one of the managers cancelling an act in a program sent there by his agency.

The two up-state towns are members of the New York State Vaudeville Managers Association—or were. Mr. Wood says their shift to the United indicates nothing; that his contract with the association remains in effect, but Mr. Wood mentions that he would like, just for one moment, to lay his hands upon a certain individual named Fitzgerald. "Fitzzy" was once employed by Wood. Recently he connected himself with the Family Department. Now, claims Wood, Fitzgerald is in the central part of the state trying to "pull out Joe Wood acts" to help the agency he is with.

While speaking of the seeming effort the Family Department is making to secure the Wood houses, Joe remarked this week he had just had his life insured for \$100,000, "so that when I die, my wife can keep up the fight against Keith and Albee."

It was suggested to Mr. Wood that he take on another \$100,000 so his wife could put up a good fight. Joe answered it wasn't a bad idea.

NESBIT IN FAMILY DEPARTMENT.

Wilkes-Barre, Pa., Nov. 10.

Beginning with last Monday the Family Department of the United Booking Offices started to book their acts into the Nesbit. The house will play five acts in a split week. Three shows daily.

RULE AGAINST EXCESS.

Chicago, Nov. 10.

When Ethel Whiteside started for Aurora last Monday she made a discovery as soon as she struck the baggage room of the C. B. & Q. R. R. She was informed that in order to have the base drum (crated) which she uses in her act checked as baggage she must buy ten tickets.

This ruling seems to be confined solely to that road, investigation developing that the officials consider it too much of a nuisance to handle scenery, props and extra paraphernalia of performers.

Trunks will be the only item of baggage which the "Q" will carry for performers on the usual basis. If other properties are offered it will be necessary to purchase ten tickets, or else ship the property by express.

CHELSEA FOR SHEEDY.

Gordon's Family theatre, formerly one of the houses that Fred Mardo booked through the William Morris Boston office, has changed its bookings to the Sheedy camp. The Sheedy agency will place the attractions there commencing next Monday. The house will play five acts in a "split" week.



MAJESTIC THEATRE, SHREVEPORT, LA.

This is one of several theatres owned by EHRLICH BROS., all save the MAJESTIC, SHREVEPORT, being combination theatres; but frequently during the season vaudeville is played in many of them, booked by HODKINS' LYRIC CIRCUIT, which also provides the bills for the Majestic. This house has a capacity of 1,600, plays six acts and gives two shows nightly with Sunday matinee. The stage is commodious and well equipped with scenery and all modern essentials for the comfort of performers and the presentation of good shows. There are twelve dressing rooms. The stage is 70 feet from wall to wall, 35 feet deep, 60 feet to the gridiron and has a 36-foot proscenium opening. An eight-piece orchestra supplies music for the performances.

A THEATRICAL DEAD BEAT

**A Man Should Pay His Debts or Give a Reason Why He Can't.
When He Does Neither, He's a Dead Beat.**

The above is the definition of a "dead beat," according to the lights of Sime Silverman.

Mr. Silverman is the publisher of this paper. He was asked by a VARIETY representative what he classed as a "dead beat." Further questioning along the same lines brought forth an interview on the "theatrical dead beat."

"The 'dead beat' subject to the publisher of a theatrical newspaper is a serious one," said Mr. Silverman. "It has never been discussed in print. Theatrical publishers, like other publishers, give credit. Credit is a part of the business of running a paper.

"Theatrical though is different from other lines, or with the general news daily. Firms and advertising agencies have credit with the daily paper, which accept no more than the ordinary business risk.

"The publisher of a theatrical journal gives credit to the individual, often upon his reputation, not for financial responsibility, but his standing in the profession as an actor or artist.

"That is and has been the custom since theatrical papers first issued. A player is looked upon by the publisher as a firm, who must advertise. The business department of a show publication should know the relative standing of all actors and artists, male and female; producers, managers and theatres. As that standing rates them high or low in their professional capacity, so are they entitled to credit, without investigation or references required. Though they may not be entitled to the credit this rating gives them, it is the practice professional papers have found necessary to follow.

"While no doubt every theatrical publication has bad accounts, none has given publicity to this side of their business. The publication of a daily or weekly is no different in the financial end from any other commercial proposition. A paper must support itself. Its support is received from advertisements. Consequently it is obvious that if the advertisements are not paid for, the paper cannot succeed.

"VARIETY did not voluntarily commence to expose the theatrical 'dead beat.' It was thrust upon it by false and malicious statements, made by debtors to the paper who had practically refused to pay for advertisements. These debtors made false statements for their own satisfaction or to explain some point they seemed to think reflected upon them.

"Now that the publicity has come through VARIETY, I, for one, would like to see the other theatrical papers take it up. I would also like to see all theatrical papers with a common credit sheet, upon which all the names of 'dead beats' as they were discovered should be placed. With the accumulated names these papers now have, every 'dead beat' in the show business would be on record.

"A man who may be slow in his settlements or cannot pay as he would like to, is not classed as a 'dead beat' by a publisher. These things occur in all lines of business. In many instances where a proper explanation is made for belated accounts, the tardiness does not affect the credit. Nor is a man looked upon as bad pay when he explains why settlement cannot be made, and requests an extension of time. The request is seldom, if ever, refused. The 'dead beat' is the one who takes advantage of the credit, places advertising for which he likely never intended to pay, and after receiving the publicity gives no further attention.

"Not alone is he spoiling a credit that might be of use to him at a future time, but he establishes a standing with the paper that is cheated, which might re-act upon him in more ways than one.

"This condition has caused VARIETY to become more strict on credit than other sheets. At the present time new accounts are not opened unless the advertiser is known to be reliable, or the account is guaranteed. Often the advertising solicitor who secures an advertisement from some one having no credit with us will guarantee the payment of the contract. VARIETY accepts no advertisements by mail from any one not known without payment is enclosed with the copy. This is a practice not always followed by the other papers.

"During the summer a promoter of pictures of an athletic event called at this office and wanted to place a page advertisement upon the payment of less than one-half the price, with a promise of seven more pages to follow and settlement of the balance in a few days. It was not accepted. He was advertising a pure gamble. Publicity through the trade press was absolutely essential to his scheme, his stock-in-trade in fact. This man with a knowledge of the looseness of credits in a theatrical newspaper office expected to boom his merchandise by advertising half paid for. To convince us we were wrong in declining the business, he displayed three receipts from three New York show papers, each for one full page, with each acknowledging a deposit of \$50 on account. I venture to say that not one of those papers ever received a penny of the remainder.

"In the operation of a trade paper, I have discovered two things, that the 'enemy' the paper has and who speaks illy of it, is always either one who has received a poor notice or has been obliged to settle an account under pressure."

TWO AT A TIME.

Seattle, Nov. 10.

It is announced by Alexander Pantages that he will build two theatres in this city at one time. The present Pantages will be replaced by one of the new houses, while the other will take on stock.

HERE'S BILLY GOULD

By WILLIAM GOULD.

You can easily tell—in some papers—who is the alleged hit of the bill by reading the "ads."

This is supposed to have happened in a German saloon visited mostly by Germans. All the Germans discovered at different tables hiding behind steins of beer. One Germ to a stein. Once an hour a German takes a sip of beer from his stein, closes the lid and merely says: "Yah." A newcomer said "Yah-Yah" and was put out of the saloon for talking too much.

The "Squaks" gave a dinner to Henry Watterson and Irving Berlin on their return from Europe. There were about fifty Squaks and Squakesses present. Stews were the principal eatable on the bill of fare and program. There were stewed prunes, stewed Squaks, in fact everything was stewed—barring one. Some of the Squaks went right from the banquet—to work.

From the pen of a waiter in Jack's:

You ask me how I'm feeling,
If looks, my age reveal;
I'm much younger than I look;
Much older than I feel.

Can you imagine Emma Carus as a stage manager in Eddie Foy's show. Isn't that a suffragette number with a vengeance.

In this age of aeroplanes, automobiles and short cast comedies the poor old horse and the poor chorus girl are nearly things of the past.

By the way, what will the lobster joints do without their most generous customer, the chorus girl. She thinks nothing of spending \$20 or \$30 of some poor boob's money for a little repast. Well, it's all over now. No place to show her charms, consequently no one to share her meal.

Fred Ward is seriously thinking of becoming an aeroplane manipulator. He wrote me a note to that effect as follows: "Would it be right to write to Wright." Perhaps this will help Fred to a job.

In the game of politics Baker, Police Commissioner, was the loser and the mayor was the Gaynor. (Local; Pay no attention west of Buffalo.)

It is taking the stage hands an awfully long time to set Broadway and 42d street.

I think it is an outrage for the New York Sunday World to publish the choice jokes of the principal vaudeville acts playing New York. It is hard enough to get new material, without having them sent broadcast all over.

I asked Frank Tinney, last Sunday, "Where are you playing?" and he said, "Edna." If I felt like that, Frank, I'd marry the girl.

HENRY LEE IS DEAD.

Chicago, Nov. 10.

Henry Lee died in this city last night. He had been seriously ill for three weeks.

An Australian by birth, Mr. Lee had traveled the world as an actor, occupying a place all his own in the realm of theatricals.

Of recent years the deceased was best known as an impersonator. More lately he had been the centre of big descriptive productions, which marked a new era in travelogs. He was about 60 years old. A widow survives.

SHOT AND KILLED.

Memphis, Nov. 10.

Rice A. Pierce, Jr., son of ex-Congressman R. A. Pierce, a prominent Tennessee politician, is held here on the charge of having shot and killed Jack Chanler, a New York theatrical man, Nov. 5.

It is said that Chanler resented the attention of Pierce toward certain members of the show company.

A step-sister of Chanler lives at Nyack, N. Y., and an uncle at Togas, Me.

Jacques Krueger, aged 69 years, identified with theatricals for fifty years, after a fall from the flies in the Detroit Opera House, Nov. 2, during the night performance of "The Follies of 1910," died in Harper Hospital there Nov. 5. His body was brought to New York for burial.

Mrs. John Lynotte, who has five daughters in the profession, died in New York, Nov. 2. She is survived by a husband and eight children.

The three-months-old son of Mr. and Mrs. Jake Malvern (Malvern Troupe) occurred at Philadelphia, Nov. 6.

Eddie Chick, aged 16 years, son of Frank Chick, the bicycle comedian, died Oct. 5 in a Boston hospital of diphtheria.

John Egan, the blind singer, died Sept. 30. He appeared for eleven months consecutively at Proctor's Twenty-Third Street Theatre. He is survived by his widow, Jessie Phillips, the English comedienne. The latter is now in New York.

George A. Fair died Oct. 7, at his home in Norwood Park, a suburb of Chicago.

Mabel Lorena died at her home in Los Angeles, California, Oct. 8. Her husband, who survives her, is a physician of Los Angeles.

STOCK AT SAVOY.

Baltimore, Nov. 10.

It is announced the Boston Players will commence a stock season at the Savoy, Nov. 21, the house will be dark this and next week.

Up to this week the Savoy played William Morris vaudeville.

Maurice Wood is to return to vaudeville in the near future. She is arranging a new series of imitations.

Bertha Waltzinger, the prima donna, will play at Proctor's, Newark, next week, returning to vaudeville after an absence of two years.

Mollie Williams, whom report had under contract to play in "The Girl From Rector's" next season, claims she will not be with that show.

The Hopkins-Axtell Co. play the Fifth Avenue, New York, next week, their first appearance in the city. The players and sketch are from the west.

George H. Primrose is taking things easy at the West Baden Springs in Indiana, this week. He will appear at the Orpheum, Cincinnati, Nov. 14.

A Russian dancer in the foreign act now playing here blew out the gas in her room last Monday night. The doctors arrived in time to keep the act intact.

Eddie DeNoyer is recovering from an illness at St. Vincent's Hospital, New York. The physicians say he will be able to leave the institution very shortly.

Shanley Brothers, according to a story, have leased the entire Long Acre Building, and will remodel it into a hotel, when the leases of the present tenants expire.

Harry Tyler and Gladys Rollins have been married since May last, as announced by the husband this week from Jacksonville, Fla. Mrs. Tyler is the daughter of Dick Rollins.

Grim, of Grim and Satchell, who recently came east, is convalescing from a recent illness in a Brooklyn hospital and expects to open with his partner at Rochester next week.

The opening date of Victor Moore's starring vehicle "The Happiest Night of His Life," has been changed from Nov. 14, at Washington to Ford's Opera House, Baltimore, a week later.

Mrs. Walter Stanton (Tina Corri), wife of Walter Stanton, "the Giant Rooster," is recovering from the effects of an operation in Dr. Bull's Sanitarium, 33 East 33d street, New York.

The Four Indian Elephants will be started on the vaudeville circuits, Nov. 28, by the Marinelli office. The act will be worked by one woman. It was formerly known as "The Musical Elephants."

The Three Athletas, the French young women, will return over here to open on the United Circuits Jan. 23. The physical culture girls are under the booking direction of Marinelli.

Election week was quiet in the first half, anyway. Through Broadway traffic regulations election night, when the crowds were kept moving, the theatres held capacity, with big mat'nees as well. It rained early in the day. While that was bad for the Roosevelt finish of the campaign, the managers didn't mind.

NOTES

Madame Sedelmayer returned from a successful trip with the Metropolitan Opera Co. through Mexico, has supplanted Elizabeth Celli Arregli as prima donna with the Morati Opera Company.

Representatives of the Marinelli and Sherek & Braff agencies seen together recently in Paris, have caused some comment, the two foreign agencies having been considered bitter competitors.

"The Futurity Winner" (Harry Leonhardt's production) though expected at the American next week, may not play the house through a principal being absent, and other reasons.

Mabel Berra returned to New York last week after a long successful visit in the continental halls. Miss Berra reopens in vaudeville here at Dockstader's Garrick, Wilmington, Del., Nov. 14.

Fred Barnes, of the Western Theatrical Exchange, Chicago, and not Ethel Robinson, of the Western Vaudeville Association, as stated, attached Herzog's Horses in Massachusetts recently.

Melbourne MacDowell and his wife, Virginia Drew Trescott are to present the third act of "Fedora" (Sardou's play) in vaudeville, at Little Rock, Ark., Nov. 14, commencing then an inter-state tour.

Bothwell Browne is under consideration by Al. Woods for the principal role in the western company of "The Fascinating Widow," which is to serve as the vehicle for Julian Eltinge's dip into the legitimate.

William Millard, of Rose Sydell's "London Belles," at the Gayety, Minneapolis, last week, reported to the police his dressing room had been ransacked and \$303 in money and a diamond ring stolen.

Fred Brant called at the office of Jennie Wagner one day this week to book a "Jap" act. Who ever arranged the office never had the two in mind, so they adjourned to the street to fix the booking up.

The Klennetts, Lou and Hattie, former exponents of the Yiddish drama on the lower east side, have taken to vaudeville. They are to make their debut in the near future under the direction of John Mack.

John Pinkler, for many years connected with the staff of the Union Square when it was in the ranks of the "big time," is at present engaged in a managerial capacity at the Hudson, Union Hill, N. J.

The Avon Comedy Four were obliged to leave the Hammerstein program Wednesday through the ill-

ness of one of the members. The Four Judges and "The Dixie Serenaders" were placed in the bill.

Creatore, the eccentric band master who, several years ago, was a headliner on the big time, is at present presenting a band of fourteen pieces on the "small time." He was the feature at the Union Square last week.

Will H. Fox, the piano-playing-monologist, is carrying six complete changes of costumes on his present American tour, alternating with them at each performance. Some are in characters of the medieval periods.

Dora Ronca, the "gypsy violinist," says she was "touched" for a fifty dollar bill in a crowded elevator while she was on a shopping tour. Dora expects to get it back when she works the Fifth Avenue the week of Nov. 21.

Bob Irwin, who has returned to New York, may shortly go back to England to place American acts on the other side. Mr. Irwin has been commissioned by several English turns to secure American engagements.

"John the Barber" can secure \$1,000 for a week at Hammerstein's, so Freeman Bernstein believes. Freeman asked someone at Hammerstein's what the shaver would be worth as an attraction. The answer was \$600. This was a dull week.

Hilda Hawthorne, the ventriloquist, with "Johnnie" has engaged to play the Orpheum Circuit, opening at Spokane, Nov. 20. Miss Hawthorne declined an offer made for the same tour last season. The present one is more to her satisfaction.

Robert Hood Bowers is to be installed as the orchestra leader for "Alma, Where Do You Live?" at Joe Weber's Theatre next Monday. He will replace Hugo Frey, who had charge of the production until it was thoroughly whipped into shape.

Dr. Crippen's death has been postponed until Nov. 23. The Doctor's appeal for a new trial was denied. He claimed Belle Ellmore is alive. The Appeal Bench of England answered if he knew that, the Doctor should have produced her before the rope verdict was reached.

Charles F. Leonard, comedian, severely injured in a fall down a flight of stairs at the Youngstown (O.) Opera House Oct. 30, (knee cap fractured) is slowly recovering, but will not be able to work for several weeks. Leonard may be addressed Room 630, Wabash Bldg., Pittsburg.

Homer Lind's "Tales of Hoffmann" stepped into the vacancy created at the Fifth Avenue last week through the withdrawal of Bayes and Nor-

worth after the Wednesday night performance. The operatic sketch appeared at the Thursday matinee without an orchestral rehearsal.

The Orpheum Circuit is now adding an underline to its list of houses, carried in all programs, reading "Also affiliated with the theatres of the United Booking Offices in the east." In the Orpheum's list are several English halls Mr. Beck claims a connection with—and Berlin. (It's quite a ways from San Francisco to Berlin.)

Major and Roy will present a duplicate Bedini and Arthur act on the smaller time, opening at Stamford, Conn., Monday. Jean Bedini is sending the turn out. Phil Roy is a brother of Jean's partner, Arthur. The original act plays the Orpheum, Brooklyn, next week, with their funny burlesque of the Russian Dancers.

"Skigle" knows a little more than he is credited with. Sunday "Skigle" (twelve years old) did not feel well, remaining in bed. In the evening his uncle let loose a few offside remarks among the assembled company, which he thought would pass over the youngster's head. "Skigle" developed a "grouch." When asked what the trouble was, replied: "Why can't Charlie pull clean stuff?"

The American, walking in the footsteps of the New Theatre, made a bid for the east side patronage by sending paper printed in Yiddish to that section. It advertised the big show at the American, which might be seen on special tickets at 10-20-30. The paper perhaps should have been pasted in the Harlem section. No one on the east side could read Yiddish, or at least no one applied at the American for a special ticket.

The Burman Family is a learned one in vaudeville. They have a corner in typewriters on the fifth floor of the Long Acre building. Dorothy, who tries to understand Leo Maase's dictation in the Marinelli agency, is the niece of Augusta Burman, the typist of Al Sutherland's office. Another of Dorothy's aunts is Sylvia Burman, chief clerk for Weber, Albee & Evans. As each of the young women is good looking, that makes it all the better. Though Augusta and Sylvia are aunts of Dorothy, they don't show it.

Jack Darlington, who gives his address as 1720 Pennsylvania Avenue, Wilmington, Del., says he has a silk stocking belonging to one of the girls in the Billie Burke "Models Jardin de Paris" act. Mr. Darlington has written a letter to the girl, asking if she would like to know how he obtained the stocking. He also states that on the Saturday night of the engagement at Dockstader's in that city, he was near enough to the dressing room to see them and hear what was said. Mr. Darlington adds, "What I saw that night was sure great" and he underscored the "great." The great question is, was Darlington peeping or couldn't he just make his eyes behave?

"Skigie" Says Season's Best Show at Colonial

The Youngest Critic in the World is Very Critical Over the Program. Even Liked Pictures

The Macks are a girl and a fellow. They dance and sing. The girl gives an imitation of Eddie Foy and Harry Lauder. The one of Eddie Foy is all right, but the one of Harry Lauder is poor. The boy does a little dancing. The girl does most of the act. They went all right.

Edwards, Van and Tierney are another Hedges Bro. and Jacobson act. They sing some very good songs, and they can sing them. The fellow that plays piano can play. He plays a rag with the orchestra. The orchestra played so loud that down in the first row every now and then you could not hear him. One of them sang "Piano Man," and it was a riot. The other one with the deep voice sang "Italian Love," and at the first part the singer sang a sour note. They ended up with another song called "I'm On My Way to Reno." As usual an act like that at the Colonial on a Monday afternoon would be a riot, and it was.

Bothwell Brown is a girl impersonator. He makes up as good as Julian Eltinge but he has not got the voice. He talks very low and in the front row you hear him all right, but back ten rows it must have been pretty hard to hear him. The last number he does is great, and the snake he carries with him is about four feet long. He did not have the fangs cut out because you could see them shoot out of its mouth. At the end he takes off his wig and says something in his own original voice. He went quite well.

Yorke and Adams are Hebrew comedians. Their act is a kind of a long and one of the best I've seen of that kind in a long time. They have got some new stuff that's not tiresome like some others have. Others come on and talk about a dinner. They went very well.

E. Frederick Hawley, Francis Haight and Co. are in the same big act "The Bandit." They have got a new half breed in the act and at the end where the other one used to come on and cry over the body of the bandit they have cut that out. They went big.

Jean Marcel Models, a new act, is very good. The change of color on the models looks very good. I think the stage (frame) revolves like the stage at the Coliseum in London, I am not sure. There was a long wait before the curtain went up after intermission. The gallery started to get noisy and they hurried it up a little bit. They went very good.

Frank Fogerty, the Dublin Minstrel, comes out and does a monolog. He has got some very good jokes and got a lot of laughs. He received a large bunch of flowers done up in the shape of a harp. He went very well.

Lillian Shaw is taking the place of Jack Norworth and Nora Bayes. I'd rather sit through her act any old day. She certainly has some songs.

CIRCUS ACTS PLACED.

With the closing of the circus season, the H. B. Marinelli New York branch has placed many of the people with the shows on the vaudeville circuits for the winter.

Among the turns routed through the Marinelli branch are Cottrell-Powell (Pittsburg, Nov. 28); The Alexandras (Yonkers, Nov. 21); Jack-el's Royal Tokio Japs (Atlanta, Nov. 14); Fitzgerald's Juggling Girls (Memphis, Nov. 21); Gasch Sisters (Colonial, New York, Nov. 21); Bradna and Derrick, La Belle Victoria, Nederveide and His Monkey Jockey (Hippodrome, New York, Nov. 28); Lorch Family (Colonial, New York, Nov. 28); Marnello-Marnitz Troupe (Shea's, Buffalo, Dec. 5); "Pewitt" (Dockstader's, Wilmington, Nov. 28); Thaler's Circus (Chase's, Washington, Nov. 14).

HIPPO FOR "H. H."

Denver, Nov. 10.

The Sells-Floto show has received a large "hippo" from Germany, brought to this country in charge of a personal representative of the Hagenbecks.

BIG SHOW HOME.

Bridgeport, Conn., Nov. 10.

The Barnum and Bailey circus is expected to return to its winter quarters today. The show left Clarksdale, Miss., Nov. 5.

CIRCUS AGENT DIES.

Columbus, O., Nov. 10.

A wire received here Nov. 3 from Greenville, Miss., gave the death of James B. Stowe. His widow had received a letter that morning from her husband, saying he would be home Monday. The Stowes live at 313 Nineteenth avenue.

The deceased was fifty-two at death. He has been well known as a circus purchasing agent, and connected with all of the larger shows during his career.

Cincinnati, Nov. 10.

Gilsey Abrams, of the Hagenbeck-Wallace shows, died at St. Louis Nov. 8. He was formerly connected with the Robinson's Shows.

RATES GOING UP.

A report this week said that many circuses were placing orders for paper early, owing to a desire on the part of the show printers to push up the prices of their product after Jan. 1.

She sang about six songs Monday. She changed her dress three times. She was a riot.

Pederson Bros. are certainly great. The comedian is wonderful. He does one trick that's a peach. He runs, jumps and then catches himself on the pole with his feet, then swings down lower and lower till he strikes the stage. The other fellow does not do much, but what he does he does great. They went as big as anybody on the bill.

The pictures are very good and most of the audience stayed to see them. It's the best show I've seen at the Colonial this year.

SOUTH AMERICAN REVOLUTION.

Manoves, S. A., Oct. 10.

When the usual revolution broke out here at 6 a. m. Oct. 8 between two factions of the Republican party, about 150 Federal Marines opened fire on the police and began a determined attack on the Governor's palace. Nelson Bros., Blanch Sloane, Octave Collouits, Walthour Trio and Nixon Savant were playing at the Teatro Julieta.

In the excitement which followed these artists experienced a shock that they won't forget in a hurry. Savant says the marines brought word for the Governor of Manoves to step down and out. That dignitary refused and called upon his police guard to protect the city. Notice was given for the people to "take to the woods." The entertainers were summoned to the American Consul's quarters.

The real bombarding began at 2 p. m. The shells whizzed mighty close to the consul's place, whereupon it was thought best to seek a safer point. The artists ran for a mile and a half when a wealthy native invited the Americans to become his guests. Drinks and food were passed around. It seemed like a picnic until a shell reminded the party that the revolution was still on.

News came at 6 o'clock that the Governor had resigned and that the fighting had ceased. It was learned that seventeen had been killed and forty wounded. The market place, the Governor's palace and all the public buildings had been shot full of holes with all communication with the outside world temporarily shut off.

The following day the fight was resumed, but the Americans pluckily gave a show. When a pistol was fired during the Walthour act, the police surrounded the theatre thinking a riot had been started.

Savant says the American flag was enthusiastically applauded (the first time in five weeks), but when he "pulled" the Brazilian flag there was a great demonstration.

After the show, the artists without removing their make-up, made a bee line for safety. By Monday peace was declared and there was no further trouble.

The Seven Merodias, with the Hagenbeck-Wallace show, have returned to Europe, but will again be seen with the same circus next summer. The Apollo Trio, of the Barnum-Bailey show, have also gone back. Marinelli booked both acts.

Charles Hayes, of the Ringlings shows, is going ahead of "The Arcadians," Frank J. O'Donnell, who returns to the Hagenbeck-Wallace circus next season, will pilot "The Nigger" from Denver to the Coast, the show making four one-nighters only on the trip.

It is hinted that Fred Beckman, Eddie Arlington and the Miller Brothers are at odds over the "101 Ranch" show, with Beckman asking to be informed just where he stands.

R. M. Harvey was in New York a couple of days this week, leaving for Cincinnati Wednesday night.

OWN AMUSEMENT FOR \$100.

This is a tale that will be recognized only by those who have been on either end of it sometime in the past, or perhaps will encounter it sometime in the future.

In vaudeville there is a manager who books a house in one of the nearby cities to the Metropolis. Like all managers, he wants a good show as cheaply as it can be procured. It is often said that no director in vaudeville can secure his bills at lower figures than does the one in point, who usually plays his "headliner" on a percentage agreement, covering the gross receipts for the week.

Very often the manager has an obstacle thrown in his path in the engagement of an act. The act doesn't like to clip the salary down to the sum suggested. The "clip" is more often a deep cut. When this emergency arises with an act containing one or more men, it has been customary for the manager to take the prominent male in the turn aside, state to him the glories of the city he is about to visit, and dilate especially upon the pleasures and jovial society that may be found there.

As evidence of good faith, and for a further inducement to have the "deep cut" accepted, the manager sorrowfully tells how he himself will initiate the actor into all the midnight mysteries of the town. He knows them all, so says the manager, and every good act on his bill must become acquainted with them. It is a part of his duties as a regular manager. To keep the person the manager is talking to in good spirits during the week at his house, the manager mentions as an impromptu bit of information it will surely cost him \$100, which should be considered by the act in agreeing to the "clip."

Mr. Manager's speech "got over" so often that it became a routine, and he has even been known to "pull it" on females before thinking. Two or three acts lately working in the house were together one night. Each told the story, and how after the Monday matinee, there was but a vacuum where the manager should have been.

A foreigner, the head of an act, listened. The next day the promising manager solicited him for an engagement. Everything went well until the manager tossed over the spiel about the good time. The foreigner then spoke up, saying "In my country \$100 would be too much for anyone to spend on me. I'll tell you what we'll do. You cut my salary \$50, give me the other \$50, and I'll take care of myself all alone."

The manager couldn't realize what had happened, and they are still dicker-ing, with the manager vowing vengeance against whoever tipped the fellow off.

Louis Rinehart and his orchestra from the Orpheum, Brooklyn, exchanged places this week with Jules Lenzberg's Colonial aggregation of instrument players. Mr. Lenzberg followed the Russian Dancers. The Orpheum orchestra has an organ for the big attraction. It gave a body to the music at the Colonial this week that caused many in the audience to rubber.

LONDON NOTES

VARIETY'S LONDON OFFICE

415 STRAND, W. C.

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

London, Nov. 2.

The situation seems to bring out strongly the possibility of some sort of a friendly arrangement between Moss and Stoll who will have separate offices about Dec. 1. Moss' Empires will be operated from the present offices in Cranbourne Mansions, while the Stoll forces will work in the Coliseum building. A representative of the V. A. F. and Oswald Stoll had a lengthy interview regarding the new contract. According to reports all the argued points have been arranged. From the new contract, Stoll is going along his old line, of making all the London music halls play exclusive engagements. A good share of the artists would object to this, as some add up a very large salary when they are in a position to play more than two halls a night. Things have been quiet or are being kept quiet with the managers of the Varieties Controlling Co. Ltd., which company includes the DeFrece and Barrasford Tours, and the Palace.

The new German agency law seems to have the English agent who was wont to travel into Germany to secure material for London in a lot of trouble just at present. It seems that it is against the law for a foreign agent to book anything from Germany, without a proper license. It is even unlawful to talk about a future engagement while in Germany.

Fred Karno has received judgment from the Gibbons circuit in a suit over the claimed shortage of salary for one of his acts which played the Holborn some time ago. The judgment was for about \$500.

George Robey, billed to appear at the Holborn Empire last week as headliner did not appear through illness. Rinaldo and the Poluskis replaced the comedian.

An opposition "Wireless Airship" to the one on the Stoll Tour is now being shown on the Syndicate Halls.

There seems to be an epidemic of "western sketches" in the outside London hall just now. Some are really funny. The geography in some cases is most wonderful. A sketch actor in one of the dramas announced he was "going across the border of Texas into the Argentine, on the other side."

One of the Athdne Brothers, a "strong" turn at one time is now doing an act with a girl called Sinclair.

Sam Elton sailed for Australia last week.

Earl Gandy, connected with "Wild West" shows on this side of the water, is now telling the newspapers of a million dollar summer theatre he will

build in London next year, to be opened about June.

Helen Zanora, wife of the cyclist, sails for America (Baltic) Nov. 12.

Leonard Rayne, a South African actor-manager, will take a vaudeville company for a tour through the legitimate theatres in South Africa, with Ada Reeves at the head of it. This will be a brand new venture for the actor. The company is to sail in a few weeks.

The McLallen-Carson Duo have been booked for Australia by the London Morris office for Jan., 1912.

R. A. Roberts sails for Australia in February.

Marie George with her present sketch "The Cowboy Girl" has been booked by Hartley Milburn for the rest of the Stoll tour, to start immediately following her engagement at the Coliseum.

Maud and Sydney Wood are booked to play in Vienna the month of January. This will be the team's first appearance on the continent.

Walter Hast intends taking his act to the States for a New York trial about February of next year. Mr. Hast has not played in the States for some time.

Velanche's Dogs ran into a tangle on the continent last week, when the act signed with the Circus Busch after having engaged for the Appolo Vienna. The act is now playing with Busch in Vienna. It should be with Tieber of the Appolo. Tieber has levied on the entire salary for the month.

Rinaldo goes to Australia (Marinelli office) in Jan., 1912.

Willie Pantzer and Anna Dougherty after their eight months in Australia have been booked for the Stoll tour by the Collins agency. The Dougherty Sisters will separate after the Australian date.

A rough guess as to how the men now with the Moss and Stoll co-operative companies will side with the leaders, is as follows: The Stoll staff may be W. S. Michle, Lew Johns, A. D. Davis, John Hayman, B. J. Machlachlan, William Ward, Horace Cocks, John Christie and Albert Mitchell. These may go with Sir Edward Moss: Frank Allen, Sam Gething, Hatton Wharton, William Nokes and Frank Elliott. It is strongly rumored that Allen Young would not return to the Moss forces, as expected.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Nov. 1.

Jack De Frece has not only reopened negotiations for the purchase of the lease of the Casino de Paris from A. Callar, but he has paid down a deposit giving him an option until the middle of December. He also has paid an option on the Folles Bergere at Bordeaux. Jack would fain create a tour on the continent, not omitting a Folles Bergere, and is negotiating for various establishments often in the market. What will be the outcome is doubtful.

Dorothy Kenton, who has made a hit at the Alhambra, returns to New York this month. Lillian Graham, who recently figured so successfully in the Olympia ballet, will likewise return home in December.

C. M. Ercole, who has now personal charge of his agency in Paris, has engaged Willy Plonka as manager and secretary. Plonka was previously with Rasimi, of Lyons.

In the play "Arsene Lupin contre Sherlock Holmes" given Oct. 28, at the Chatelet, there is a circus introduced, in which some vaudeville is shown. In this piece are Gento Lotto, and the Pickard troupe. The Chatelet has recovered from its labor troubles.

Maurice de Thiers presented her act, the human "cup and ball" at the Casino, Oct. 22, but fell the first evening, hurting her cheek somewhat. The show is now drawing big crowds.

Biana Duhamel, who created "Miss Helyett" at the Bouffes Parisiens some twenty years ago, died Oct. 26, in Paris, at the age of 40, in destitute circumstances.

I spoke some weeks ago of the action of the Society of Authors regarding the authorship of the play now on that stage. Messrs. Nilsson-Lhery, the management, have brought an action against the Society claiming \$20,000 damages, for the prejudice caused by the insertion in certain journals that the Folles Dramatique, not having a contract with the Society, was on the "blacklist."

It is announced that one-day rest in seven is now given to all artistes playing at the Palais de Cristal, Marseilles.

The revised title of the play Polaire wrote for production at the Moulin Rouge was "Souris d'hotel," but as previously mentioned it was withdrawn immediately. Will she try it in New York? Doubtful, as it was not sufficiently original for Paris.

At the Etoile Palace, 3 "San Remo Girls," Rohda Brothers, Joe and Willy, Maise Dene, Carlo Male Trio, Saltley, La Flerka, Henry Het.

The November program at the Al-

hambra contains Fragon, Harry Allister, Mary Grey, Stewart and Morgan, Maud Lordy's Dogs, Keeley Brothers, Honors and Le Prince, Violet King, The Carmos, Emile Noiset, Les Mario, Moran and Tingley, Adolph and Susie, Mlle. Bekefy.

J. Chartleau, a member of Marinelli's force in Paris, is on the sick list—bad attack of pneumonia. Wollheim, the London manager of Marinelli's, was over seeing the Paris shows this week, with Dante, of Sherek & Braff. Among the folks I noticed at the Olympia premiere Moule, Alfred Butt, Neighbour, Anna Held, Geo Ali, Cooper, Ike Rose, Cleo de Merode, Dante, Isola Brothers (the second lessees of the hall), and in fact tout Paris! It was the greatest success this hall has had.

The November program at the Folles Bergere consists of the ballet "The Wings" with Napierkpwaka and Heidenreich's "Flying Girls" (but minus Othero and the Abbas Ben Zai Arab Troupe), the MacBanns, 3 Athletas, 3 Meers, 5 "X Rays," Mosher, Hayes and Mosher, Humpsti-Bumpsti. Nov. 10 Archie Goodale (walking the hoop) and Mayol will appear.

The new revue "Mals z'Oul," at the Cigale was successfully produced Oct. 30.

AMERICAN MINSTRELS ABROAD.

Herbert Lloyd's British-American Minstrels are touring England. In addition to Lloyd's headline act with the show, the following present specialties: the Five "Jig-Em-Ups," Harry Hellis, the Elmers, Jeff Herbert, Vernon, Buckingham's Dogs, British-American Four, Huntley and Wright, Ernest Lloyd and "Cooke."

The show is offered in three parts, the first being the semi-circle minstrel performance, the second, the olio, and the third, a blackface burlesque on Napoleon and Waterloo, entitled "A Royal Swank," including the "Cold-cream Guards' Band."

Artie Francis is acting manager with the Lloyd aggregation; J. W. Spencer, stage manager. Joseph Winslow travels in advance.

CREATORE'S REPEAT.

Creator and his band were the principal attraction at K. & P.'s Union Square the last half of last week. Although the organization is but a shadow of its former self, it proved quite a magnet.

Saturday night, Creator failed to appear. One of the musicians conducted. After the band had done fairly well with Suppe's "Poet and the Peasant" overture, Creator came on and had the band play it all over again. The audience received no explanation.

Stanley W. Wathon has arranged to bring the Ten Loonies, a big "crazy" musical act, from abroad next spring.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

Maelyn Arbuckle and Co., Colonial.
Seven Belfords, Colonial.
"The Underworld," Bronx.
Gould and Nelson, Hammerstein's.
John W. Ransome, Hammerstein's.
Joe Fanton Trio, Hammerstein's.
Maxini and Bobby, American.
Roy Harding, American.
Galemberta, American.
Dora Martini, American.
Harry Mayo, American.
Amy Ricard and Lester Lonergan,
Fifth Avenue.
Hopkins-Axtell Co., Fifth Avenue.
Kuma Family, Bronx.
Columbia Comedy Four, Bronx.

The Macks.
Songs, Dances and Imitations.
13 Mins.; One.
Colonial.

While the Colonial program mentioned "The Macks," it is believed the correct title of the act is "Peerless Two Macks" or "The Two Macks." Of the three, the one on the Colonial program should be adopted. A boy and girl are extremely good dancers, with the girl a very likely soubret. In the present arrangement they have been too ambitious. It has led to overcrowding in the material and dressing. There is too much of everything. The couple seem to lose sight of the principal item, dancing. All should be rayed from that center. Miss Mack should not imitate, nor should Mr. Mack take the falsetto in his final number. These young people are attempting to forge ahead. Entitled to encouragement, they seem to have made the error of depending too much on their own ideas. They require advice, or else the understanding that observation may give them. The Macks could frame up a crack two-act. Opening the show at the Colonial, with everyone walking in, they had not much of an opportunity, but did nicely as they would do in that position on any of the big bills. The present act, though, will not permit them to advance. While playing it they should arrange to substitute another at an early date. *Sime.*

"Three Maidens from Sals."
Silhouette Dancing.
20 Mins.; Full Stage.
Hippodrome, London.

That Londoners are pretty well tired of the classic dancing in general was demonstrated at the London "Hip" when the latest in that line appeared, a "silhouette" dance, employing three women who wear little and dance less. The audience remained quiet at the finish and outside a few scattered hands, the act was received in the same icy stillness. Why experiments of this kind shouldn't be left alone remains a mystery. Legitimate attractions would result for the better all around. The "bunk" has been proven worthless. The three women in fleshings from heels to heads, undraped, might be a pretty sight, but not for a house drawing real matinee audiences.

Homer Lind Co. (5.)
"Tales of Hoffmann" (Operatic).
23 Mins.; Three (Special Set).

In reproducing an extract from grand opera for vaudeville, Homer Lind chose the first act of "Tales of Hoffmann." The four final days of last week the operatic sketch replaced Bayes and Norworth at the Fifth Avenue. Vaudeville has had grand opera—in bits. "Faust," "Carmen" and "Lucia" have been the favorites. Two seasons ago this singing was in vogue. In the course of vaudeville events oversupply killed the demand, bringing "ragtime" again to the fore. "Ragtime" is being chopped to pieces in the same manner, but in the production of the tabloid "Tales" Mr. Lind does not seem to have hit upon the psychological moment for the operatic revival. Some will say the selection of the first act was the error; that it is dramatic, without comedy; that the second act of "Tales of Hoffmann," the ball room scene with the mechanical doll might have been better. But the second act would have required an almost stupendous production. In the present effort of Mr. Lind's, the main fault must be the singers. To present an excerpt from grand opera, the voices must be there, and in this particular section there needs be dramatic ability. The soprano of Mr. Lind's unprogramed company possesses mellow lower tones, but sends forth shrill upper notes that become metallic. They destroy the melody. The tenor is not an actor, nor an extraordinary tenor, and the bass ("Dr. Miracle") while a passable bass, is just a singer. His is the strongest acting role. Together with this, the first three minutes at the opening is a vacant stage, voices behind the scenes singing the serenade, the very catchy theme of the opera itself. But there is not sufficient volume, nor did the orchestra supply the deficiency. The finale is the daughter singing herself to death. Immediately after "Dr. Miracle" returns to the stage amid an ensemble who mourn over the death. This is the second death, for it kills the ending. The finale should have been cut off short at the conclusion of the trio, during which the girl died. That would have meant applause. If something in short sketches must be sacrificed, the best sacrifice always is for applause. Withal, however, and better voices (which would mean immeasurably more cost) there would yet remain a doubt whether tabloid grand opera of the highest class is what vaudeville craves. The audience at the Fifth Avenue did not appreciate it, certainly, though going wild over a violinist who occupied the stage for thirty minutes. Either vaudeville likes grand opera in one selection a week, or a grand opera story is over its heads. The latter opinion is preferred. Perhaps Mr. Lind did not chose the proper extract for his commencement of operatic productions. He has made a very creditable effort—and it will be worth another try at something else or even re-trying this sketch before pronouncing final failure. *Sime.*

"The Man From the Sea" (5) (Dramatic).
18 Mins.; Full Stage (Special Set).
Bronx.

The program states that "The Man from the Sea" is "Maurice Campbell's sensational sensation." Gruesome would be a better word. A more wierd bit of melodramatics has not been shown in vaudeville in quite some time. The playlet is by Paul Dickey, also one of the principals. Charles W. Goddard collaborated. The piece is intensely gripping. Mr. Campbell has given an ample production. The story tells of two business partners who were in love with the same woman. She is undecided. The men decide for her by cutting a deck of cards, Carroll Brown (Mr. Dickey) ("the man from the sea") loses and boards his steam yacht, although a raging storm is in progress, intending to put out to sea when the fury of wind and wave abate. His pleasure craft drags her anchor and drifts seaward. In an endeavor to keep her pointed toward the open water the straining engines burst a piston head. At the mercy of the current she is carried toward a reef. Those on board, knowing the end is death unless they can arouse assistance, charge the air with a "C. Q. D." call, received at the private wireless station on the property of the victor in the gamble of love. Even though his ocean going yacht is in the harbor with steam up he refuses to go to his partner's aid. The latter's craft strikes the reef and founders, all on board going down. The scene, opening eight months later—the wedding night of the victor—is laid in the wireless station. The operator (F. Owen Baxter) is in the cabin alone. The instrument clicks out "C. F.," not his call but it continues without any other response he answers. The sending operator asks for "C. F." The receiver asks who is sending and where from. The answer is "I am Carroll Brown, on board the yacht Polar Star, nine thousand leagues below the sea." This is treated as a joke by the wireless operator until his predecessor drops in for a visit, he tells his reason for quitting the job, leading up to the fact that the messages that he was receiving from the sunken yacht were too much for his nerves, the old call of the station being "C. F." for Cape Fear, where it is located. His reason for the visit was because of the dead who had been calling sent a message that they would be present on the night of the wedding of Bradley Wolf (Frank Sylvester). They call the Polar Star, stating they are "C. F." The reply is that Carroll Browne will be present at the nuptials. The message is delivered to the bridegroom. He hurries to the wireless station. The bride-to-be accompanies him. Wolf directs the operator to take her in the auto to the house. He then employs the wireless instrument to call the dead. The answer is that his former rival will arrive in three minutes. Here arrives the gruesome portion. The bridegroom makes ready to receive his visitor with drawn revolver. The door swings open twice, by the force of the wind. The audience is keyed up to a pitch. It almost causes the nerves to snap when the door

"La Folle des Grandeurs."
Sketch.
Alhambra, Paris.

This is a French "pochade" by Yves Mirande played by Rozenberg, who migrated here after the withdrawal of "La Fuite" at the Olympia, although he is also playing at another small theatre in Paris at present. The sketch is better than "La Fuite," the idea more original (although it saw the light at a *theatre de genre* in Paris some months ago), but it is quite unappreciated at the Alhambra, and I ask myself who can be responsible for having booked such an act for this popular hall. Adrian (on the program; Oscar in the piece) has earned a little money by writing a sketch—can it be Mirande?—and his great pleasure is to buy a bath, like his more aristocratic colleagues, which he installs in his dining room. The whole act passes with Rozenberg seated in a bath (in a part of which there is real water). He receives visits from his janitor, his sweetheart and an unpaid tailor. He takes things in a high tone, combs his hair with a fork, and vainly tries to raise a hearty laugh. Judging by the number of persons who left their seats during the performance (the act closing the program) "La Folle des Grandeurs" is out of its frame at the Alhambra and would be in any large hall for that matter. *Ken.*

Barnuls' "Luminous Drawings."
Olympia, Paris.

During the three evenings the Olympia remained open, while preparing for the revue, M. Barnuls (Dubois) presented his new act resembling that of Bert Levy to a marked degree. By the means of a powerful lantern the artists projects on a screen different designs in white which he draws on a piece of blackened glass in view of the audience. Barnuls has some talent as a draughtsman, and his pictures are amusing. The act was well received. The artist introduces himself by writing on the glass the same as Levy does. *Ken.*

opens the first time. On the third trip when the door opens it discloses an apparition that startles one. "The man from the sea" stands there. The make-up affected gives the delineator the appearance of a fleshless skull. The dead accuses the quick of having cheated at the time of the gamble. He has returned for "a square deal." The dead man wins, remaining to say he will take the bride with him to the graveless burial place. The bridegroom fires several shots from his revolver at the apparition without effect. As the last shot is fired the telephone bell rings. He receives a phone stating that as the automobile bearing his bride was skirting the seawall on the way to the house, it skidded. His betrothed was hurled into the sea and drowned. The final picture after the first curtain shows "the man from the sea" and the bride he claimed clasped together in the doorway of the cabin, as in death. The sketch is capably acted. It remains to be found whether the nerves of vaudeville can accept all the gruesomeness along with the improbabilities. *Fred.*

Jean Marcel's "Art Studies."
17 Mins.; Full Stage (Special Set).
Colonial.

Recalling the many posing acts seen in New York since the last time Jean Marcel presented his "Art Studies" in the Metropolis, his absence has been a distinct loss to vaudeville. Returning now Mr. Marcel offers many groupings, paintings and bas reliefs. Mr. Marcel is the first as far as known who gave the stage bas relief. His work is unerring in this. Of the former subjects, the artist has retained a couple, "Prodigal Son" as a bas relief and "The Angelus" for a reproduction. The latter is never-falling. "The Wheatfield" among the new subjects was astonishingly natural and pretty. "Autumn" and "In Italy" are within the "real life" class. Mr. Marcel has his models wear fleshings. The posing is artistic, especially "In Italy," a reproduction of the sensuously painted scenes involving the women of the Latin country. In this draperies were employed. About ten pictures were presented. Also about ten models are carried, groupings not running beyond five people in any one. Mr. Marcel obtains some beautiful lighting effects. Here and there, the shades were reached too quickly, but the effects were ever the same. For the time and space Marcel accomplishes wonders with the lights. His colorings, however, are of great aid to this end, but the credit is all his nevertheless. In the subjects approaching the nude, Marcel seems to bring them forward too suddenly. Following an artistic allegory in a bas relief there will perhaps strike the audience a picture of a young woman in full length with not even a smile. Mr. Marcel might approach these subjects more slowly, by a process of graduated steps as it were. At the Colonial Monday evening considerable applause followed all subjects excepting the "real life" ones. At the conclusion, Marcel was called before the curtain for three bows. The finish should have a grouping of all the models, to indicate the act has concluded. Mr. Marcel has a likeable turn, the best yet shown by him; it's thoroughly artistic and for that reason alone will create admiration anywhere. But Mr. Marcel is capable of producing the acme of all posing turns. This is what he should go after, charging and receiving more money when he has it. *Stine.*

Mme. Mabel's Animals.
Dogs and Monkeys.
12 Mins.; Full (Wood).
Union Square.

Dogs and monkeys fill the stage, although a little white pig gets in the way occasionally. Much of the routine of the dogs and monkeys is common and a portion of it should be discarded even on the "small time." One of the dogs shows unusual class in "two legged" feats and his work saves the act. The comedy antics of the monkeys, given the freedom of the stage, cause considerable laughter. More tone would be given the turn by working the animals down stage, using a table or chair as comedy assets. An aeroplane novelty with the monkey aviator is the closing feature. *Mark.*

The Norins (4).
Diving.
17 Mins.; Full (Special Set).

This mixed quartet of divers presented a "tank act" at the Hudson, Union Hill, last week. It should create a stir in vaudeville circles after being whipped into proper shape. The act is distinctively different from any of those in the same category. All four are expert divers, and they present nearly a score of different dives. A special setting and a glass tank, about eight feet deep, set on the stage so that the audience has a full view of the maneuvers in the water, after the dives are accomplished. This adds materially, giving the act a certain showiness not found in others. After this one is seen none of the others will prove as acceptable unless they are presented in a tank such as is used by the Norins. The usual routine of backward, forward, standing, sitting, somersault, hand-stand dives are shown. Besides these are several new tricks. One especially stands out. It is the "locked dive," by the two girls from a spring board. The two clasp each other in crab fashion of acrobatics and jump. Another good trick is a backward dive in a sack, also done by one of the girls, who releases herself under water. The finish is strong, the entire four diving into the tank in rapid succession, the first three remaining under water until the fourth has landed, all coming to the surface at the same time. The Norins make a natty appearance in black strip tights. The women are shapely and good to look upon. At present there are several short waits. After they have been eliminated and the act cut to fit fifteen minutes it will serve as a feature attraction. *Fred.*

Adonis and His-Dog.
Equilibrist.
9 Mins.; Full Stage.
Fifth Ave.

Adonis is an equilibristic contortionist. He works on a raised platform, using the spotlight continually. There is the usual routine with several very good single hand stands. For a finish a well behaved fox terrier is introduced. It also goes through a familiar routine in the best and most willing manner. Through a shifting about of the program Adonis, instead of opening the show, was "No. 3," a spot too strong for the act in a big bill. The finish in which the dog imitates the man—walking on his front legs while the man walks on his hands—brought quite some applause. Very likely Adonis himself would prefer the opening spot in a house of the Fifth Avenue class. As an opener he would command more value, through creating more demand. *Dash.*

Bonner and Meredith.
Comedy Sketch.
11 Mins.; Four (Special Set).
Fam. Dept. U. B. O.

A Western comedy sketch is presented by this team. The offering is too talky even for the small time. There are fully four minutes wasted at the opening. The rest goes over fairly well but the laughs are slow. *Fred.*

Wm. H. Thompson and Co. (4.)
"The Cardinal's Stratagem."
19 Mins.; Full Stage (Special Set).
Fifth Ave.

"A quaint, quiet little incident is "The Cardinal's Stratagem" as presented by William Thompson and a capable supporting company. The action takes place in a garden, surrounding a palace at Versailles in the days when the court nobles wore satin knickers and powdered wigs. The setting equals anything vaudeville has had in exteriors. The story is light, too light. It is the wedding morn of a young couple, betrothed when children by their parents. The couple had seen each other but three times before wed. Each previously had formed an attachment for another. After the ceremony letters from the sweethearts fall into the hands of the Cardinal. Bringing the young couple together he, in a fatherly way, brings them to the realization of where the true love lies. The story is pretty, and even somewhat hidden, never a good trait for a vaudeville sketch. Mr. Thompson gives a bully interpretation of the Holy Father, who with all his holiness has a keen insight into human nature and a worldly wisdom. It is only the presentation and the playing that will possibly carry the piece through. It would make a pleasing afternoon affair at a professional matinee, but for vaudeville more is expected of the star, who has done much for the dramatic sketch in the variety theatres. At the Fifth Ave the audience followed the piece interestedly but seemed to be waiting for something to happen. The applause was light. *Dash.*

Clark and Bergman.
"Baseball Fans." (Songs and Talk.)
16 Mins.; One (Special Drop).

Nifty and neat are the words and Clark and Bergman the duo to whom they well may be applied. In their new act the entrance to a baseball field is shown. Clark appears first, natty attired in gray. A moment later Miss Bergman exits from the grounds becomingly gowned in pink chiffon with hat to match. While engrossed in her score card she is accosted by Clark and baseball slang is exchanged from a joking standpoint. A conversational song, "Baseball Fans" (written by Clark) and dance follows. There is more snappy baseball talk and Clark sings "I Wouldn't Give My Heart to Any Other Girl But You," while Miss Bergman changes to a light blue chiffon dress with corresponding headgear, joining in the chorus. Clark then changes to evening clothes, while Miss Bergman renders "Somebody Else" in sweet voice. After some more talk they close with "I've Got Your Number Just the Same," presenting a graceful dance before leaving the stage to the strains of "Every Little Movement Has a Meaning." Clark and Bergman "tried out" the act three weeks before playing Greenpoint. Some of Clark's jokes smack of originality and will score anywhere. When the act is polished off, which a little more playing will do, it will find favor on any bill. Several bows and a speech at a Greenpoint matinee last week, offer a good testimonial. *Mark.*

Mlle. Toona's Indian Novelty Co. (4.)
Operatic.
18 Mins.; Full Stage.
Star, Chicago.

Charlie Beehler didn't take his vacation in Arizona last summer for nothing. On his return he astonished the residents of the Majestic Theatre building with stories of bull-fights, Indian skirmishes and even told the elevator starter how he killed a rattlesnake. And now several months later Charlie springs a quartet of full-blooded Indians who sing grand opera and sing it in a way that would make even Caruso sit up and rub his eyes. Mlle. Toona, who is responsible for vaudeville's latest novelty, has spent several years giving lectures on the red men and finally succeeded in coaxing four from their teepees to tackle the two-a-day in the land of the pale face. Before springing the bunch on the Star audience Mlle. Toona should have provided them with their tomahawks for the west side cares about as much for grand opera as a full-blooded Indian does for grape nuts. Nevertheless the initial performance proved beyond the shadow of a doubt that Indian opera will go in vaudeville provided it is presented before those who appreciate it. Howling Wolf of the Eagle Tribe opens with the tenor solo from "Rigoletto." Howling Wolf has a well trained voice for a red man and handled the solo in excellent shape. A college song by the quartet follows, after which Eagle Horse, a chief of the Raven Tribe, offers "The Tramp" and "The Birth of Dawn." Eagle Horse is the baritone and easily the best of the four. The Chief would do better to render "The Tramp" first, using the other for an encore. With the proper light effects "The Birth of Dawn" as sung by Eagle Horse would add considerable value, for the Indian has a great voice. Next comes Howling Wolf, who gives the sacred calls of his tribe. The call of the hungry wolf is featured and according to Charlie Beehler, who knows a thing or two about Indians, Howling Wolf has a copyright on the hungry wolf call. For another Indian in the same tribe to use the cry means death. (If that law applied to vaudeville there would be a sudden scarcity of acts around Chicago.) After hearing Howling Wolf give the yell it must be admitted he was well named. The quartet from "Rigoletto" is the finish, and the best of the whole. Besides the two men the act carries Moon Beam of the Hopi Tribe and Star Light of the Raven Tribe. The latter sings soprano while her companion boasts of an alto. Mlle. Toona has in the Indian company a distinct novelty and with some appropriate scenery, should soon be found on the big time. She makes the announcements herself as well as playing an accompaniment to each number on the piano. At present the offering could hardly be well judged, for without the scenery it is not complete. Mlle. Toona has at least put native America on the grand opera map. (Italian papers please copy.) *Wynn.*

(Continued on page 17.)

Charles Eschert has returned from his deer hunting expedition.

WHAT STARTED THE TALK.

All the talk about a new moving picture combination to be formed to oppose the Licensed and Independents has faded away in the distance since the American Film Co. of Chicago has become affiliated with the M. P. Sales Company.

There was plain talk of a revolution in the ranks of the "Independents," and unmistakable signs that a "third party" was imminent unless something was done to calm the newly organized American Company. Had the Sales company refused to recognize the Kennedy organization, there would have been something beside a love feast at Cleveland.

Soon after the Independents had dispersed after the meeting in Cleveland, the Sales Co. heads got together, unanimously agreeing to take the American Co. into its fold.

The American is admitted on the same grounds as the other manufacturers, A. M. Kennedy and his associates being recognized as old members more than anything else.

AFRICAN FILM MAN HERE.

E. D. Martin, of the African Film Syndicate of Johannesburg, South Africa, is paying the film manufacturers of the United States a personal visit, having inspected the Chicago and New York plants at close range. His main purpose in coming to America is to arrange with agencies, representing the American licensed manufacturers, all makes being included in the list of films required for his syndicate, which confined its operations solely to the hiring, or renting, of films in the British possessions of South Africa. It is his plan to deal with the American plants direct.

MORE PICTURE HOUSES.

Harrisburg, Pa., Nov. 10.

Two picture houses are to be added to Harrisburg's present quota.

Isaac Marcus, proprietor of the Empire, has leased the J. T. Ensminger property on North Third street and will open a "pop" show about Jan. 1.

The Silverman brothers of Altoona have leased the Einstein building on Market street, just two doors away from the Lyric, another moving picture house conducted by Burket & George. They will open a moving picture show on Nov. 15. The rental price is said to be \$6,000.

The Silvermans operate houses in Altoona, Johnstown and Pittsburg.

LIDS MUST COME OFF.

Youngstown, O., Nov. 10.

A crusade against big hats in motion picture theatres is on in earnest and despite the passing of a recent ordinance, which ruled against the wide-spreading headgear, the managers have shown unwillingness to compel the women to remove their hats.

City Solicitor David G. Jenkins has caused the arrest of one proprietor and warrants will be issued for others if the "lids" don't come off.

Col. Roosevelt doesn't stand so well with the vaudeville managers since election day, says Jack Levy.

VARIETY'S PICTURE REVIEWS

"THE FISHING SMAOK." (Gaumont.)

An old fisherman loves his smack to such an extent he won't part with it under any conditions. He concocts a plan to ply the sea and a lack of funds forces the daughter to sell the boat. The old man is said to be dying, yet he makes his way to the water's edge to find that the dory has been rechristened. He becomes furious, but all ends well when the new owner and the daughter agree to marry. The old seaman recovers, notwithstanding that the doctor said he would die. MARK.

"TWO LITTLE WAIFS." (Biograph.)

Real sentiment is touchingly and feelingly brought out. Two sweet little tots are placed in an Orphan's Home but they long for their "mama who is in Heaven." A wealthy woman, living in a mansion not far away has lost her only little one and her grief weighs heavily. The motherless kids run away from the "Sisters" in charge and start out to find Heaven. They reach the rich woman's estate and enter. She takes them to her heart and adopts them legally. The action is real and the photography is fine. The furnishings of the bedroom are not in harmony with the house and grounds. MARK.

"ABRAHAM LINCOLN'S CLEMENCY." (Pathe.)

The story of the soldier boy, who, fatigued and worn out, was found asleep on duty and sentenced to be shot for breach of discipline, and was granted clemency by President Lincoln during the Civil War furnishes the theme. Sticklers for historical points will find fault, although the idea is well handled. The sham battle at the close is poorly arranged, the soldiers shooting at the trees. A tableau is very patriotic. MARK.

"THE LITTLE STATION AGENT." (Edison.)

The manner in which this story is enacted in addition to the staging makes this film a credit mark. A good story consistently told, the scene laid in a locality that adds much to the value of the picture, and photography that is particularly good, are all here. FRED.

"THE WOMAN OF SAMARIA." (Pathe.)

A colored film of a biblical subject. A lavish production and a large company are used in its production. An interesting subject, beautifully presented. FRED.

"THE LADY BARBER." (Sellig.)

Liberties with country village etiquette and carrying the idea too far enables the Sellig people to put out a film that falls to cause the merriment desired. The picture is silly, overdrawn, but not badly cameraed. MARK.

"THE BACHELOR." (Sellig.)

The camera pictures a stout-looking man trying to sew a button on his trousers. He fails in the attempt, uses a safety pin and exits smiling. Neither comic nor educational. MARK.

"MAX IN A DILEMMA." (Pathe.)

Little Max would marry the ideal of his dreams but her papa frowns on the suit. Max would kill himself, but lacks the nerve. Max hires a burglar to put him out of the way before midnight for \$100. The offer is accepted. Meanwhile Max receives word that he has been left a fortune. He rejoices, wins over the prospective father-in-law and worships at the woman's shrine. The burglar attempts the work of killing Max, but has to give it up as a bad job. Some of the comedy is amusing. MARK.

"MICRO-CINEMATOGRAPHY—RECURRENT FEVER." (Pathe.)

This film would make a ten-strike with medical school students, scientists and doctors' conventions, but falls short on the attraction for the general public. It is interesting and all that, but the animated forms of seas, ticks and other busy little insects that carry germs and spread disease are not relished in any shape, let alone on a magnified scale. The photography is fine. MARK.

"A DOUBLE ELOPEMENT." (Vitagraph.)

Two love-stricken couples endeavor to steal a march on unrelenting parents. They plan to elope, selecting the same hour and meeting place. In the confusion at the getaway in autos, the fellows change girls. There is an auto chase ending up at the hotel, where the runaways are quartered. The change of girls throws the irate parents off the scent and after they are gone, the couples are reunited. The photography is good and the picture pleasing, notwithstanding that some of the details are flimsy. MARK.

"THE FACORI FAMILY." (Pathe.)

Two women and a man go through a neat routine of aerial tricks. Excellently photographed. The film is short, but entertains. MARK.

"SECRET OF THE CELLAR." (Urban-Eclipse.)

A foreign officer and his sergeant are close friends. Before going to war they secret some important papers in the wall of an old cellar. In the field, the same shell kills his superior officer and blinds his subordinate. Upon hearing the news, an impostor seizes the dead man's fortune. The daughter of the deceased is forced to live in poverty, but the return of the sightless sergeant, who uncovers the papers, saves the day. Photography fairly good. MARK.

"PHARAOH, OR ISRAEL IN EGYPT." (Gaumont.)

An elaborate picture of Biblical coloring in which many superumeraries play an important part. The film is beautifully colored. The Tenth Plague of Egypt is pictured, although the scene of the dead children is unpleasant. The exodus of the enslaved people, with sheep and camels in line, is the closing feature. The picture shows careful arrangement. MARK.

"HANK AND LANK: LIFE SAVERS." (Essanay.)

Wilson Beach on the Illinois side of Lake Michigan gives Hank and Lank a chance to splash around in the water. They attempt to be life savers and manage to work up a little comedy at the finish. MARK.

"THE MASQUERADE COP." (Essanay.)

A man starts for a ball in the uniform of a policeman and gets rough handling when mistaken for a genuine "cop." The coat and pants are taken away from him at police headquarters and he tries to get home in a hurry. The man's scanty attire causes some laughter. MARK.

"THE SHIP'S HUSBAND." (Edison.)

Nautically speaking, a ship's husband is one who has charge of a ship in port and that furnishes the idea for this Edison product. Jealousy plays an important part. Splendid ship and water scenes are a feature. All ends well. MARK.

"WAITER NO. 5." (Biograph.)

A Russian officer in raiding a meeting of revolutionists finds his wife a member of the party. He loves her and not only breaks his sword, discarding his military regalia, but flees with her to America. Here, the man becomes a waiter and as the years roll by, sends his son to college. The boy loves a society girl. They elope. By chance when planning a wedding dinner with the girl's mother and brother, the father of the groom appears as the waiter. There is a scene, but fortunately the arranger has an old army officer step up and declare that the Czar has restored the man to his former standing. MARK.

"A TRIP THROUGH SCOTLAND." (Urban-Eclipse.)

Scientifically and photographically, this film is a gem. MARK.

BACHMAN VISITS SALES CO.

Empowered by the National Independent Moving Picture Alliance of which he is president, R. G. Bachman of Chicago, came to New York the latter part of last week and personally inspected the M. P. Sales Company's office.

TAKES ON TWO.

Joliet, Ill., Nov. 10.

Sullivan-Considine will book the new Coliseum building on Chicago street. It opens today with five acts and moving pictures.

Everybody thought the Coliseum, seating 1,250 and finished in metropolitan style, would house legitimate attractions. The theatre is owned by a corporation.

E. C. Stevenson will be house manager.

The Victoria, Lafayette, Ind., dark for some time, will reopen (Schlesinger & Harris), Nov. 14, with vaudeville and pictures, the acts to be furnished by Sullivan-Considine.

The outcome of this third attempt to establish vaudeville at the Victoria will be watched. First it was a Morris house, then Ed. Churchill lost money through his bills and the house closed.

The Family here has had the inside track here for some years, booking through the Western Vaudeville Association of Chicago.

Willie Hammerstein, when asked Wednesday how business on the Roof was getting along, replied, "It went up two cigars yesterday."

BILLS NEXT WEEK

NEW YORK.

AMERICAN: Jolee Kitchie, Joe Welch, "La Sonambule," Felix and Calre, "Futurity Winner" Maxini and Bobby Roy Harding, Gaiemberta, Dora Martini, Burke Sisters, De Lauer Trio, Harry Mayo Garcia, Francis Wood, Helen Vincent, Young and Marks, Dotson and Lucas (Three to fill).
FIFTH AVE. Eva Tanguay, Richard & Lonergan, Ben Welch, Motoring, Ruby Raymond, Hopkins-Axtell Co, De Velde and Zeida, Three Nevaros.
ALHAMBRA Lillian Shaw, Marcel's Models, Murphy and Nichols, Ed. Reynard, Burke and Adams, Brow and Ayer, Robedillo, Mack and Williams.
ORPHEUM Russian Dancers, Mathewson & Meyers, Frank Fogarty, Bedini and Arthur, Pederson Bros, Wright and Dietrich, Lieut. Eldridge, Arlington Four.
MAJESTIC Nat Willis, Rigoletto Bros, Elsie Fay, Fringle and Whiting, Bert Coots and Co, Amy Butler and Boys, Three Leightons, Irene Romaine, Melrose and Kennedy.
ORPHEUM Imperial Musicians, Bonita and Hearn, Bernard and Weston, Bird Millman Troup, "Roses of Kildare", A. O. Duncan, Mario-Aldo Trio.

HAMMERSTEIN'S

"Giri Wari" the
"Dreamy Eyes"
"Governor's Son"
Paula Edwards
Gould and Nelson
John W. Ransome
Yorke and Adams
Sam Mann and Co
Jolly, Wild and Co
Exposition Four
Ferre Brothers
Ames and Corbett
Joe Fanton Trio

COLONIAL

Maclyn Arbuckle & Co
"The Man from the Sea"
Barry and Wolford
Henry Clive
Jones and Deesley
Berzac's Circus
Seven Helfords
Juggling Burkes
Brice and King

BRONX

"The Underworld"
Charles F. Semon
Kuma Family
Fay, 2 Coleys and
Columbia Comedy
Four
McConnell & Simpson
(Others to fill)
GREENPOINT
Chip and Marble
Maggie Cline
Harry Breen
James and Sadie
Leonard
Morton and Moore
Woods and Woods
Trio
(Others to fill)

CHICAGO.

AMERICAN
Four Mortons
Grace Hazard
"The Hold Up"
McKenzie and Shannon
Harry Coots and Co
Hall and Earl
Gardner and Stoddard
La Belle Nello
Virginia Grant
"Georgia Campers"

NEW ORLEANS

AMERICAN
"Scrooge"
Zeugener Quartet
Jack Ark
Finlay and Burke
Will Van Allen
Bessie Leonard

The Gray Trio deny they have appeared at the Priscilla, Cleveland. The trio say they have not played in Cleveland in the last two years.

Ida St. Leon, starring in "Polly of the Circus," appears with the show at Denver next week and will play in the west for some time.

Max Pendix has been chosen for the musical director of Werba & Luescher's "Spring Maid," which will open the early part of December.

Ralph Johnstone has placed his services with Jack Levy, dedicating them to vaudeville, if Mr. Levy can command the figure wanted.

Billy Farnon and the Clark Sisters commence a tour of the Orpheum Circuit, Dec. 4, at Spokane. Al Sutherland put the contract over.

Louis Wesley, of the Loew Booking Agency, had a vacation of three days this week, the first that he has had in a year. He listened to the wild waves at Atlantic City and took a peek at the Savoy.

Jessie Roe of the Pantages office, and Nelly Fallon, of the Casey Agency, no longer have any particular liking for the Customs officers who guard the pier ends where ocean liners warp. An experience Sunday night cured them.

Ellaline Terris and Stanley Brett and Co. (8).

"Blue Bell" (Musical Comedy). 30 Mins.; One and Full Stage (Three Scenes).

Hippodrome, London.

"Blue Bell" is an old pantomime kind of a musical comedy, last week (Oct. 31) revived in miniature form with Stanley Brett and Ellaline Terris as the principals. The piece is a simple affair. The Ellaline Terris name is the draw. In trying to be modern the fixer-over of the playlet introduces Miss Terris and Mr. Brett in a specialty, which would mean the boat sails Wednesday if attempted by a vaudeville team. Brett and Miss Terris, while seated on the stage, tell without flinching the one about "we have caught up to those cows again" or Ezra Kendall's "Good Gravy" on the stage. This is not all, Miss Terris tells someone's future wife's name in the audience. "Released" in 1803; tried and sentenced to death in 1886. Outside of the musical comedy people imitating a music hall show this badly, there are bright spots and six of the nicest looking little girls ever. Also two fellows dressed as footmen, the real funmakers, but with comparatively little to do. Miss Terris must be the draw if there is a draw.

The Four Judges. Acrobatic. 9 Mins.; Full Stage. Hammerstein's.

The Four Judges went into the bill Wednesday. Three men and a woman are the act, which evidently arrives in New York from the circus ring. Some of the members may have belonged to turns bearing the "Judge" name in the past. Closing the performance, the act did its best at the finish, a whirling effect, with the two end-holders to the rod rapidly whirled while held from above by the teeth of a bearer, who hung by his knees on the suspended trapeze. The same man previously held the trapeze while another balanced upon his head only on the bar, with the frame revolving. It was good work. The girl brought herself to attention by teeth holding, swinging back and forth across the stage. The ground tumbling of the wild variety, with the finishing trick, were the main points. The rush to take the spot in the bill may excuse the apparatus.

For speed all ground work with the present finish would be better, but at best unless a sensational trick can be introduced, there is nothing in the present routine to attract undue notice. *Sime.*

Reynolds and Reynolds. Singing and Talking. 14 Mins.; One. Victoria Roof.

When these men break away from the "slap-stick" and hitch their wagon to some up-to-date patter, they will leave a better impression. Some attention could also profitably be paid to the singing end and better numbers secured. The "straight" was applauded for his "My Gal Sal" selection, despite a noticeable hoarseness. The comedian reels off a monolog and sings a number which should be sidetracked. The team shows capabilities. *Mark.*

Joe Tinker. Monolog. 15 Min.; One. American, Chicago.

"The Cub's" shortstop made his entry into vaudeville last Monday under most favorable auspices. Chicagoans missed their chance to enthrone over the World's series and it seems on Monday evening that all the whoops which were due to burst forth in the event of the series falling this way were unlimbered when Tinker came on to do his monolog, show his still pictures of baseball celebrities and a few plays in the championship series. The welkin rang, for sure and true. Joe proved himself an attraction, and as he is said to be booked for ten or twelve weeks in vaudeville he will have opportunity to become more at ease as a monologist and therein improve an act which on its merits passes very well indeed. Joe was nervous and ill at ease Monday night, but his routine of talk, including two "poems," secured an appreciative hearing nevertheless. Last season Tinker appeared as a vaudevillian with a partner and succeeded; his appearance this season as a "single" promises to bring him into equal popularity. *Walt.*

Yvette. Musical. 12 Mins.; One. Hammerstein's Roof.

Yvette had a "try out" on the Roof and demonstrated she is not only a beautiful voiced soloist, but has much talent as a violinist. Yvette dresses becomingly and has a personality that will help her when she debuts on the big time. She may have been an amateur, a novice, or a verdant backwoods prodigy, but it is a moral certainty that she showed she will soon be receiving attention in the bigger houses. Her voice has range, expression and quality.

Her technique with the violin is superb and her execution near faultless. Her deft touch, changing from the soft, mellow to the reverberating impressive tones, shows that she has mastered the instrument long before she made up her mind to appear in public. Yvette is a brown-haired wisp of femininity. Monday night she appeared in a dainty pink hobble gown with chatelaine pearl effects, singing "Cavaleria" with piano accompaniment, then play "Marzurka de Concert," and follows it with "Dreams, Just Dreams," with violin obligato, closing with "Beautiful Rag." *Mark.*

Alpha Comedy Four. 15 Mins.; One. Hammerstein's Roof.

One of the best colored singing combinations playing the "small time." The baritone, who also is the comedian, stands out in bold relief. He has the voice and manner that might enable him to travel as a "single." The tenor has a voice, but seems to lack control of it. The harmony of the four will send them over the smaller circuits with credit. No uniform style of costume is adopted. The bass does an old type well. Their jokes bear an antique label, but the quantity is small. *Mark.*

Rice, Sully and Scott. Horizontal Bar and Trampoline. 7 Mins.; Full Stage. Fifth Ave.

Rice, Sully and Scott were down to close the program at the Fifth Ave, but the usual weekly shift brought the act on first at the night show. The general frame-up is not greatly different from the Camille Trio, although the trampoline is used here. It is from the bounding net that all of the comedy comes. The three men work in comedy make-ups and secure a fairly good percentage of laughs. It would be a better arrangement if one would appear "straight." The Chinamen now means nothing. Were he to work "straight," showing a little more real bar work, the contrast would send the comedy percentage up. All the men seem to be good bar performers, though they don't do much straight work. The act is short but still seems a bit slow at times. More action could be squeezed into the same number of minutes. As an opening act Rice, Sully and Scott are all right. They started the show nicely at the Fifth Ave and were well received. *Dash.*

Three Musical Huzzars. 13 Mins.; Full Stage (Palace). National.

The Musical Huzzars have an act for the "big small time." The fault is the trio work in a bare stage, necessitating a constant running off by the artists to change instruments. They have one novelty that is distinctive. That is a medley of popular numbers the two girls play on various toned auto horns. This made quite a hit. *Fred.*

Alabama Comedy Four. Singing and Dancing. 16 Mins.; Full (Exterior). Union Square.

The boys commence like regular singers, show class in their dress and rendition of numbers, but lose valuable time towards the close in "mugging" and "cutting up monkeyshines" that become tiresome. The colored quartet should pay more attention to harmony and select better songs. The men open in brown suits (evening dress style), change to military coats and hats and then close in red coats and red hats. The final two songs are poor selections, although the dancing "bit" makes a hit. A topical medley would help. *Mark.*

Jane Cooper and Co. (3). Rural Sketch (Comedy). 17 Mins.; Full (Exterior). Union Square.

The first half of Jane Cooper's rural sketch is the stronger and the star wins much laughter with her drunken "bit." Miss Cooper is assailed by two men and a young woman. One does the village constable and while his dialect isn't bad, his make-up could be improved. The other man is a violinist, who plays some of the old-timers, and sticks down stage too long. The girl has little to do with the action of the piece. Miss Cooper has two characters, the first a talkative corset demonstrator and the second a country widow. The best results are from the first, her laugh proving contagious. *Mark.*

"The Strike Breaker" (Comedy-Dramatic). 10 Mins.; Three (Two Special Drops). National.

"The Strike Breaker" is a dramatized version for vaudeville of a story that appeared in the Saturday Evening Post some weeks ago. The act has an adequate production and is evidently intended for the "big time." While the sketch itself is there, the present cast of principals (with the exception of Kelly, "the strike breaker") far from accomplish what they might. With recasting the act will be in demand. The story tells of a street car strike in a city of the middle west. After the men are out, Kelly calls on the superintendent of the company and says he can call his men and have the road running on schedule time within four days. Kelly makes a contract with the "super" for 75 men at \$4 a day. But instead of gathering a crowd of thugs to do his work, Kelly (really a merchant in the same town and dealing with the strikers) hires the strikers at \$3 a day, in excess of what they are demanding. He finally withdraws his contract when the railroad company accedes to the demands of the employees. The sketch properly presented will keep the audience guessing and provoke laughter, but at present it is not in shape for "big time." *Fred.*

OUT OF TOWN

Charlotte Hunt. "A Woman's Folly" (Comedy). 13 Mins.; Full Stage (Interior). Keith's, Boston.

Miss Hunt put over another one for her second week, in the sketch called "A Woman's Folly." She portrays the part of a young society woman, who, through jealous eyes, after seeing her fiancé with another woman, prepares to take poison, rather than stand the ignominy of being cast aside for another. Miss Hunt is a handsome vivacious little lady and has a great vehicle for a vaudeville success. She is a local stock company favorite, the daughter of a Boston manager, and wrote the present sketch. *Gooltz.*

Will Lacey. Trick Cyclist. 12 Mins.; Full Stage. Wigwam, San Francisco.

Lacey adopts the comedy messenger boy dressing, making his entrance slowly on a bicycle, reading a novel and accomplishing a good comedy fall. Effective work is put over on the two wheels, the major portion of the routine being confined to the unicycle. Lacey has made creditable efforts at originality, riding with one foot, rope skipping and a Spanish dance with tambourine scoring liberally. He has for billing "The Fellow that Waltzes on a Single Wheel"—from his closing trick. Putting over a single verse song, centre, on the unicycle, with a backward and forward movement, ending with a twirling waltz about the stage. Lacey has the strain of originality that is going to carry him along and as a trick cyclist can hold his own. *Fountain.*

HASTINGS' BIG SHOW.

Properly placing the show together is what makes this season's Hastings' "Big Show" a pleasing entertainment rather than the work of any individual or of any particular department. The performance has been woven together with a proper idea of what a burlesque audience wants. The numbers, comedy, business and staging all go to make up a fast show that never loses its speed.

A good company is carried with an unusual number of men to help out the singing and fun. Sixteen girls make up the chorus. Amongst them are six of the best-looking and liveliest "ponies" who have shown. The numbers are all worked so that the ten "show girls" appear first, the "ponies" coming on to send the number over to a lively finish. The girls are well dressed, although there are one or two of the costumes which bear a flavor of old burlesque.

The pieces bear about the same quantity of plot as is consistent. The opening is set in a clubroom which affords a chance for the management to show an interior set that is really something. The set is very pretty and was not secured with any idea of cutting expense. The opening is away from the usual burlesque thing, as are several other items. The opening shows just one woman on the stage and the chorus get on in little groups with some incidental business before they really go into the opening chorus. It is not the usual chorus either, the long medley thing is dispensed with and a fast number starts things going from the jump.

The after-piece is an exterior and while not elaborate in any way is good looking and strikes all right. The first part goes from the interior to a peculiar finale. A roof garden arrangement is shown. For a finish the men (nine or ten), wind up the opening with a bunch of foolish burlesque magic, hand balancing, conjuring, etc. It makes a good finish and a laughing one. It is good enough to receive a little more attention from the players who should secure more out of it.

Dan Dody put the numbers on. Dan did a good job. There is a difference between each number that is refreshing. And what is more the chorus, when returning for encores, do not repeat what has gone before in any instance. The girls sent the numbers over in a manner which brought two and three encores for each one.

Dancing has not been overlooked in framing up the show, either. There are several dancers. The dancing falls in nicely to make a break in the rest. The series of different styles of dancing went over well and gave several of the choristers a chance to shine. A little girl that put over a Russian dance scoring a resounding hit.

The comedy is rough and not always funny, but it is fast and there is no long stretches which become tiresome. A rough house in the first part with six of the men taking part was rough but funny and secured screams. An old bit crops up now and again, but for the most part it runs to new stuff or at least it is given with a new twist. The show is clean, although one or two of the men

might clean up a little on their make-up.

Harry Hastings leads the principals, playing a straight man in a convincing manner, wearing his clothes well and carrying off his bits with the comedians in fine style. Harry has dug up a couple of English songs which he gets over and both score. One is Mark Sheridan's "Seaside" number and the other "All the Nice Boys Love a Sailor," a last season's hit in London.

Tom Coyne shares big type on the program with Hastings. He is the leader in the fun making, although not taking too much upon himself, standing back to let others have a chance to send a laugh over. Coyne is a rough Irishman with a sense of humor. Aside from throwing lettuce into the face of someone working opposite, Coyne does nothing away from the clean slate that could be complained of.

Harry Harvey is next to Coyne in importance in the comedy end, playing a German in the first part and a Hebrew in the burlesque. Harvey does very well, but needs a little watching if he wishes to develop. The first thing for him to do is to clean up on his clothing and makeup. The German makeup is unnecessarily dirty and the Hebrew only a little better. His dialects are all right, and if he were not so anxious to be funny, Harvey would fare much better.

Frank Winfield is a generally useful man in the troupe, figuring in all sorts of roles, but adding real value through dancing. F. Ed. Lower also has many roles to play, so many he does not get a chance to shine in any particular one. Several other men figure in the olio in various acts.

Viola Sheldon is the principal woman. She does very nicely. Her bully singing voice is heard in several numbers, but is not overworked and she, with the rest, seems content to give everyone else a chance. Three very pretty gowns worn by Viola helps the dressing average.

Mona Raymond, although not billed, appears doing bit little, probably because she has lately joined the show. Mona led the number hit in "Honolulu Rag." New wardrobe will also come with time. Miss Raymond should have it, for she is a dandy looking girl and can wear clothes.

Pauline Cahn is a dancing girl whose work is also felt in the general results. Besides good dancing, she looks well in her clothes. There are a couple of more women who get to the front now and again, but only for brief spells.

The olio, after the intermission, at the Olympic this week, frames up very well. The audience became enthusiastic over the illustrated song act of Bohannon and Corey in which moving pictures are utilized.

Hill, Cherry and Hill put over an excellent comedy bicycle offering in which the good riding and comedy share equally. A bath tub automobile arrangement with a shrill automobile horn used by the comedian brought roars of approval.

Adams and Winfield didn't get all that they should have for a very neat song and dance turn. The boys made a very good dancing pair. Dash.

BRIGADIERS.

A typical burlesque audience should favor "Whallen & Martell's "Brigadiers," though it is not what is called a good show. On the other hand, for the burlesque regular, it will not displease even with many disadvantages which tend to injure the entertainment. This is another company without a soubret or dancer.

The burlesque is far ahead of the first part for comedy. That is of great assistance in leaving a good impression. At the Casino last week Burleigh's "Balloon Girl" was the extra attraction, and a terrific hit. The act was well worked, with a pretty girl in the basket of the balloon, which swung around in an inky dark auditorium. Another extra attraction was a "pie eating contest."

The first part is called "The Perfume Bath." The burlesque is entitled "Rubber Island." The latter is a Cannibal Island affair, with an attractive exterior setting. Of the three comedians, Frank Chick leaves the other two standing still in the after-piece. The two are Harry McAvoy, an Irishman, and William Mossey, a "Dutchman." Chick comes to the front as a "Patsy" in the second piece, using the Dave Marlon hare-lip idea of talking (with Marlon's "Dreamlands" following "The Brigadiers" on the Wheel).

In the opener Chick has but a sort of "bad boy" role securing nothing from it. Of the two other character comedians, Mossey is much the better. Neither is strong individually. The reason may be that in the first part, where their opportunities are open, there is no material to handle; and in the burlesque, Chick takes everything.

"Money changing" is the principal comedy item. When the funmaking from "betting" commences, it runs through the cast of principals each time, until the audience is quite aware of what the finish will be. An exception occurs when Chick in the final piece secures a mystic medal giving him hypnotic powers. This bit could have been made very laughable by rough work. It did well enough.

Whallen & Martell seem to have made a consistent effort to have a good production, though keeping the expenditure limited. The first part has a special interior set, backed up by a special drop. Probably sixteen girls compose the chorus, though but fifteen were in the lines the evening the show was seen. There are twelve numbers in all, including opening ensembles. For each the choristers change costumes. The dressing is not expensive, but always neat, with some good designs. The best is a white and silver bathing costume in one number, an excellent scheme, but lost among the many other colors brought into this particular selection.

The principal women do not keep pace with the chorus in the changing of dresses. Lillie Stevens seems to be possessed of a single gown, a black one, worn from the opening until the closing of the show. The only instance when she discarded it was while doing a tough bit. On the skirt is a large monogram in brilliants of "L. S." intertwined. It looks like a three-sheet. Miss Stevens wears a couple

of hats and a lace drape with the dress at different periods during the show, but that black gown with its glittering advertisement of the owner's initials becomes decidedly passe before the performance near concludes.

The chorus girls run to jeweled decorations as well. The two prettiest, a blonde in the front row, and a brunette in the rear line, are destitute of any ornaments, but the remainder seem to be vying with each other. One girl has a bracelet, with a diamond in it. Friday evening she had the "Mandy" number in place of Gertrude Fiske, who did not appear. Her name is Marie Morse, and she has a little bit in the burlesque. Another young woman wore a diamond ring, a jumble of jewels in a pendant breast-pin, and four jeweled hair combs. It looked as though she was handicapping herself for weight in the dancing, or else becoming her own safety deposit vault.

Miss Fiske has three numbers programmed. Her presence might have added strength to the show. No doubt if her absence was but temporarily, some dialog had to be cut as well. Alf Bonner sang her second number, "Cavaller" a pretty song, and Anna Meek Bonner secured several encores through the third ("Silver Bell") programmed for the missing member.

Miss Bonner was the other principal woman, wearing a different dress in each piece, and two gowns in the olio act of Alf and Anna Meek Bonner. This gave Miss Bonner a total of four gowns. Each was a dressy costume. Miss Bonner's appearance as much as anything else carried her numbers through, he securing one or more encores at every attempt; real encores, too. "Cupid's I. O. U." was well sung in the burlesque by the Bonners, though it's not good stage management to have a singing duet between a couple who have previously appeared as an act in the olio, doing the same thing.

Lillie Stevens' numbers were "Waltz Me Dearie," the "tough bit"—well worked up for her by Chick—and "August," with its pretty melody.

Mossey has the "live" song in "Masherding," but he fails to bring the repeated encores it should, through enunciation. People in front could not understand the lyrics. They are decidedly spicy, particularly the lines about the "lobster."

Sandy McGregor opened the olio, after an introduction by Mossey, who announced the pie eaters at the same time. McGregor's impersonations of Harry Lauder were appreciated by the house. He has a slight grotesque role of the Cannibal King in the last part.

The Bonners did a neat little singing turn, Alf playing a good "souse" and singing very well. His singing was always pleasing. Miss Bonner contributed vivacity and good looks, though laboring through some dialog which was delivered too mechanically by both.

Sime.

Alice Lloyd received a silver loving cup when leaving Rochester last Saturday, from the management of the Temple, as a memento of the new record for receipts established by Miss Lloyd in the theatre.

OLYMPIA, PARIS.

(Estimated Cost, \$7,000.)

(Seven night performances; two matinees.)
Paris, Oct. 31.

After being postponed twice the public dress rehearsal of the new revue, "Vive Paris," was publicly presented by H. B. Marinelli and V. de Cottens Oct. 22.

It is the finest show the Olympia has produced. The artists are all excellent, the costumes gorgeous, and the staging a real feast. That the effort is appreciated is shown by the receipts which since the opening have averaged \$1,700 a performance.

There is plenty of fun, but little wit. The people, however, want to be entertained, and Marinelli has given them plenty for their money this time. If anything it is too big, or as the French would say "la mariee est trop belle." With judicious pruning it will soon settle down to the finest in town.

M. Bannel, who was at the dress rehearsal, will have to hustle if he wishes to go one better at the Folies Bergere in December.

There are several successes, but the greatest is that achieved by Bessie Clayton, who has taken Paris by storm. Another new comer is Mme. Deltenre, a Belgian, and a real comedienne. Laia Selbini introduces her bicycle act, and also the Italian dance with her brother which she has been giving in vaudeville for some time past. Laia takes well.

Max Linder, of Pathe fame, does a boxing match on skates with Tom Pender, in a Montmartre cafe. They lead up to this with a moving picture showing Linder at a match, where he acquires a manla to spar. The number is a skit on the Jeffries-Johnson fight.

Berryer gives his piano trick, where in the instrument and player mounts towards the flies, turns a circle and gently redescends. The trick is intriguing for the uninitiated.

Gorski proves to be a great violinist. The Pender Troupe will amuse the youngsters in their high stilt act. It is old, but it takes. Girier is the best French star on the program. He has several roles, even to that of a jockey on a flying dummy-horse. His scene, which represents the Grand Prix, needs improvement as a quick set. It is extremely tasty, but the effect is lost.

There is a pretty luminous scene arranged by Frey, where an aeroplane circles on the German frontier. Of course this is enthusiastically received. A march by twenty girls in armor, arranged by Curtl, is effective.

Other scenes in the thirty-five tableaux that need special praise are "Apple Orchard Ballet," "Chantilly Lace," "Brussels Exposition," "Flower Fete," "Bell Chimes," and the "Nicotine Fairy" (introducing all kinds of cigarettes, each portrayed by four girls in appropriate costumes).

Among the artists engaged for this monster production specially worthy of mention are Darcet (compere), Lucy Jousset (commere), Resse, Mike-Mikun, Odette Auber, and Pocalas. Emle has sixteen English girls called "The Blossoms." There is a Spanish danseuse, Blanca de Bilbao, whose act did not take so well. Ken.

HOLBORN EMPIRE.

London, Nov. 1.

Just what could be done with a bill made up of acts very well known to the Holborn audience was demonstrated at the Empire there yesterday, at the first show when a capacity audience came to see all of the favorites on one bill.

Chas. Austin, headliner, was at the Holborn a couple of weeks ago in his new sketch called "Parker's Progress." This week he puts on the old one "Parker P. C." Though most everyone in Holborn knows the act backwards, the comedian was a big laughing hit.

George Mozart, another Holborn-at-home attempted some new material which after a little working out will bring the hoped for results. Mozart is now taking characters out of a family album. The idea is full of comedy possibilities.

Ella Retford was the most substantial hit, with singing and dancing. This young woman has come ahead at a mile-a-minute speed. There is no telling where she is going to stop. Ella is now singing "By the Light of the Silvery Moon" for a closing number, followed by a neat dance.

The Pasquall Brothers, hand-balancers, landed a hit as well. These boys are always welcome with their swift routine, and they have some great feats in the twisting line. Natalia and Diana are two very shapely girls in a double aerial act. Appearance goes a long way in making the act.

Chas. Norton seemed out of sorts with his "Pros at the Races." The comedian was forced to cut his turn down, and didn't work in the same old style. Cooper and Lait furnish the comedy sketch, playing "A Man of Spirit." While the man in the act is a good comedian, some of the methods he employs to gain laughs could well be done away with. The girl will do nicely as a sketch artist, but not as a singer.

Osborne and Brookes brought plenty of laughs, where the man does the souse. This he does very well. It's always good for five minutes of solid fun. That's plenty. Beattie and Babs, the juvenile favorites, won out well, the "straight" girl really helping now instead of the burden resting upon the little comedienne, as before. The comedienne is stretching the comedy too far at present. Clara Beck who looked charming sang one ballad, and with the aid of some of the audience inclined to sing, passed nicely. Lily Langtry, she of the full-of-ginger kind, on early, did as much as could be expected.

Zajah is the name of a ballet dancer whom the program said was put on the stage by Elise Clerc, of the Alhambra. With a toe dance, followed by one in the "Dutch" character, finishing with a classic affair, the dancer could not get over.

Jordan and Harvey as usual were a hit. The new partner hasn't harmed the act any.

Cella Weston appeared as a "single" at the Alhambra last Sunday. Miss Weston was of "The College Girls." She has been brought into vaudeville by Max Winslow.

COLONIAL.

(Estimated Cost of Show, \$3,400.)

It was surprising the running of the program had not been changed for the Monday night performance. There is little doubt but that a vastly improved show would have been the result. "The Bandit" might have been placed in the "No. 3" spot, instead of closing the first half, with Bothwell Browne transposed with the dramatic piece. With Jean Marcel's "Art Studies" (New Acts) closing the bill, and the Pedersen Brothers at the opening of the second half, where Marcel was, it would have been a lightning show from "No. 3" to the end.

It would have also left an earlier field for Frank Fogerty to open in (one after intermission). "The Bandit" sobered the crowd, with an interval following, and the re-start taken by a quiet posing turn. This left Mr. Fogerty to commence the show all over. He was followed by Lillian Shaw, another act in "one." The two "one" features are the headliners, taking the top line that Bayes and Northworth (first billed) could not.

Each of the "singles" put it over. Fogerty has some corking new Irish stories, with a new song to open and a new recitation to close. One of Mr. Fogerty's stories brought so much laughter it caused him discomfort while waiting for it to subside.

A batch of dandy songs, all but two new, did the trick for Miss Shaw. She had to give "Yiddle" at the far end. The opening number is not strong, but good contrast for the character ones to follow. "It Can't Be Did" is Miss Shaw's "Dutch" song. In it she almost reaches her "Yiddish" success. A new combination of the latter class is "Rosie, the Yiddisha Ginny," an excellent character selection for her.

Following the lively act of Fogerty's, Miss Shaw got everything left in sight. The Pedersen Brothers, right after, concluding the show, brought another outburst through their three big finishing tricks.

The Macks (New Acts) opened. Edwards, Van and Tierney, a "ratskeller act" were second. Even with songs now employed by most of the turns in their line and closing with "Reno," the three boys landed a big score. The audience clamored for "Reno" until many encores were given. The young men, who look a typical trio of the sort they may be impersonating, might give themselves more class by a better dressing scheme.

The finishing dance, a "Cleopatra Snake," won out strongly for Bothwell Browne, a female impersonator who classes well up as such, but is held back through his simulated voice. As well as Browne might cultivate effeminate tones, so it seems he could train his natural voice into a mezzo soprano at least. It would help him. The idea of keeping too far away from masculinity in the singing is not demanded, where the make-up equalizes.

Yorke and Adams have an act now. There is considerable new talk, with little old. A new "house and lot" "gag" is held too pretty long, but it may go down in history that as far

FIFTH AVENUE.

(Estimated Cost of Show, \$3,900.)

By Monday night the program had been turned upside down. This week the shifts did not work out as well as last. The house on the eve of election was very light, but the audience seemed like a holiday crowd, very enthusiastic.

Linden Beckwith, "No. 6," failed to help the general running in that important position. Miss Beckwith comes into vaudeville with a straight singing offering in which there are no costume changes; nothing in her songs that are more than the usual ballads, although the "Coming Thro' the Rye" thing is there for a finish. She stands in the spotlight throughout the act. The second on the bill to do that. It was also a drawback. It isn't a good plan to keep a vaudeville house dark too long. A good voice nicely trained is what Miss Beckwith has to recommend her.

Homer B. Mason, Marguerite Keeler and Co. carried everything before them in the "In and Out" sketch. The piece can bear seeing a couple of times. After a third setting, it still remains very funny. Mr. Mason manages to squeeze in a few new lines and points at each showing.

Brown and Ayer pulled out a pretty good size hit. The boys have a quiet entertaining singing and piano turn. It will have some trouble following the many popular "ratskeller trios" that have broken in lately, but they are a bit different and when not asked for too much should pass nicely. The evening clothes might be laid aside for street dress. It would be more in keeping and the boys could carry them better. They are singing selections not heard before, a big asset, and also work in some quiet fun that is helpful. McIntyre and Heath came along at 10:15 and carried the show to a close around 11 o'clock.

Arthur Whitelaw had a good start with a song in which the orchestra is used for a little business and then went into a series of stories that fell short at the opening but got going towards the finish, where the material is much better. Whitelaw clings to the Irish ones. Making up as a prosperous Irish-American he holds to the character and brogue nicely. A semi-dramatic or pathetic recitation drew him back for several bows at the finish.

Wm. H. Thompson and Co., Adonis and Dog, and Rice, Sully and Scott (New Acts).
Dash.

as known Yorke and Adams "pulled" the first parody on "Every Little Movement." They also had a good one on "The Barber Shop Chord." The talk has been arranged and the frame-up of the act is such that all goes for speed. If they will drop the "Rings on My Fingers" parody it will be even better. The act received enough applause to notify Yorke and Adams that they are now right. They are using a "Yesterday" joke.

"The Bandit" did very well in the applause line, but a dramatic sketch can not stand repetition too often. This is the third time at the Colonial. That's another reason it should have been "No. 3" in this bill. Sime.

Toomer and Hewins.

"It Happened in Lonelyville"

(Comedy).

15 Min.; Four (Interior).

Chicago.

For several weeks Toomer and Hewins have been whipping their sketch into form in Chicago and hereabouts. The process of elimination and change should proceed further if the players are to secure the full benefit of the opportunity. More things happen in Lonelyville in fifteen minutes than Opalaka, Ala., will ever experience in its sad career. It is 11 a. m. in the Lonelyville hotel. A show stranded in the "tank" the night before. One of the actors is in his room facing the future with \$1.65 and a hotel bill of \$1.50 to lift. The chambermaid arrives to "ready up the room." She has an immense structure on her head surrounded by red hair; eventually the bulging thing proves to be a comedy "rat." Comedy also results from her athletic process of shaking the sheets and through various incidents in which the girl is concerned during the "business." She is not so green as she looks. A lot of bright patter passes back and forth during the early moments. Suddenly the whole proposition becomes sad; so sadly sudden that consistency takes wings and the rest of the sketch is all wrong. The girl has married a traveling man who left her after the briefest of honeymoons, secured a divorce through default on grounds of desertion and sent her the news that she was a grass widow in time for her to read it to the baby. The actor discovers that the traveling man was his brother; that the chambermaid is his sister-in-law, and the baby his niece or nephew. Instantly he asks her to become his wife, and when she accepts the baby becomes his son or daughter (the gender of the kiddie is one of the sketch's secrets). To arrive at this finish the act turns over in the middle from comedy to pathos; from a comedy start to a ridiculous finish. The girl would better remove the melodramatic streak out of her work altogether. The ridiculous conclusion could be arrived at with better grace if she would look upon the marriage, the divorce and the baby in the light of comedy resignation to fate and so add fuel for laughs in making a comedy acceptance of the changed situation. Nan Hewins is a talented woman with unquestioned personality, enough good looks to serve any purpose, and a grasp of comedy which would be intensified if the sketch were carried around the sob section and on to a comedy climax to a situation which at present is broad burlesque, although not so intended. Toomer makes good as a semi-straight. He brings his own laughs when laughs are to be secured, but breaks when the pair hit the sad part and never strikes his stride again. But the greatest actor in the land could not make the last half of "What Happened in Lonelyville" anything but ridiculous. Opportunity for costume changes is cleverly created by the lines and action of the sketch, and there is plenty of mirth and action in the earlier passages of a playlet which some doctoring should change into a really good comedy offering.

Walt.

NATIONAL.

Following a policy of a headliner for a full week which brought big box office results at the house last week, the Loew management booked Joe Welch for this week.

The show is one that pleased and for the last hour appeared almost as a regular vaudeville performance at one of the "big time" theatres, the last four acts on the bill being given without any pictures between.

As early as 7.30 Monday night there was a line half a block long lined up in front of the National. By eight fifteen seats were at a premium in the theatre, in spite of its tremendous seating capacity. Young Brothers and Veronica opened the show with their good singing and dancing specialty. They were followed by the Musical Huzzars (New Acts).

Harry Thompson with his live stories was the third member to appear and he made good. Then came "The Strike Breaker" (New Acts), followed by Joe Welch, the headliner, who "cleaned up" for the bill, although he has done better in the bigger houses. Suffering from a severe hoarseness may have had something to do with it. A new midget in the place of the youngest boy suffers from comparison with his predecessor.

The Bijou Comedy Three followed Welch and did nicely, even with poor comedy. Caron and Herbert closed the show with their comedy acrobatics. There were illustrated songs in addition to pictures.

Fred.

HAMMERSTEIN'S ROOF.

Aaron Kessler, who looks after the booking wants of the Roof put one over on the "big time" downstairs this week by featuring a newcomer in vaudeville, who not only made good from her first appearance, but is in line for an engagement below, as Kessler is understood to have taken the artiste under his management (subject to the will of Dave Rose, who "discovered" her. Rose also plays the piano accompaniments). She has been given the stage name of "Yvette," (New Acts) dug from the fiction tales of some of our popular writers.

The show made them "sit up and take notice" this week. Other numbers were enjoyed. Alpha Comedy Four (New Acts), Dunlap's Horse, a handsome white "mounter," did some pleasing high school tricks at the direction of a white-dressed miss. Reynolds and Reynolds (New Acts). Illustrated song and pictures had their usual place, and ran well.

Mark.

UNION SQUARE.

An animal act, a rural comedy, a colored quartet, an athletic act, Dr. Burr's lecture and pictures furnished a decent little bill at the Union Square the first half of the week.

The high kicking and jumping act of Louis Guertlin started things off nicely and the athlete made a good impression.

Jane Cooper and Co., Alabama Comedy Four (New Acts) and Mme. Mabel (New Acts).

Dr. Burr showed some splendid views of Central America and his lecture entertained.

Mark,

CORRESPONDENCE

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

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MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit; Monday rehearsal 9).—Carrie De Mar fulfilled every expectation Monday after noon in presenting the showiest, most unique and cleverly devised single singing specialty these audiences have enjoyed in many months. "Three Days On the Ocean" closed her offering of five songs, each one equipped with special drops, rendered with costume changes and in the little lady's proverbially artistic manner. She went in and rendered a more substantial showing on real endeavor. Placed fifth, the act got a good whack at the audience and made good. Chas. Ward, a clever light comedian; Katherine Klare, a statuesque and handsome woman, and Alice Lillian Ward, a peachy girl in pink, joined in an entertaining comedy sketch. "The Twin Flats," and put over a substantial hit in "one" with a ballad travesty which brought all three to the front as laugh provokers. Merrill and Otto, with their patter and song, slipped into "one" when the Ward-Klare combination evaporated and kept the laughs close by singing at a speedy pace; at the finish their dance won a solid hit. Howard, the finished Scotch ventriloquist, came back with an act which seemed in many little items an improvement upon his previous turn and his finish sent him along with the protective applause. Mignonne Kolin sang three songs, made several changes of attractive frocks and danced her way through the combination, winning a substantial hit as her reward for sincere effort, artistically directed. At 2:15 Galetti's Monkeys were in the final moments of their work. The wit the audience applauded in the fourth place the Bowman Bros. got away from the usual run of talk and song males, by costume changes, to skirts, for one, and a black-face make up in view of the audience for the other. Their opening worked through to the body of the act in fair shape and they closed with the Brampton hoop riers, opened, and Grace Hoops, a singing comedian, was second. The bill entire gave splendid satisfaction.

AMERICAN (William Morris, Inc., mgr. and agent).—Of the nine acts scheduled Monday evening, three were dramatic displays, one being another was a repeater, and the rest of the show figured with a "curio" act as its feature, and Joe Tinker (New Acts) as a special attraction. Real vaudeville had a mighty struggle to make known its presence in the slow-running formation. The Williams brothers drew the show with an interesting interlude, opening the second half. The Lloyd Brothers closed the show with a bounding rope display, which disclosed some skillful manoeuvres. Frank Sheridan and Co. gave "The Derelict" to an appreciative audience, composed largely of spectators who had not forgotten the sketch since its previous showing. The Three Vocarrys closed the first part with examples of acrobatic cleverness often made known to these theatregoers. Opening the show, the McLarens presented a neat, showy and well-developed singing, dancing and musical offering, with a special hit for the clever little twigs who performed upon drums and "traps" with considerable skill. Hall and Earl were seen in some fair acrobatics, with a moderate showing of comedy. Entering upon her second week, Wish Wynne retained two of her first week numbers intact and changed the street urchin study so little that it amounted to a repeat. Only in her first song did she make a complete switch. It is to be regretted that she did not give a more diversified offering for her second week, but as it was, she made a real success. The hit of the show fell to Charles Kenna, away down next to closing, at a time when it looked as though the night would pass without much of importance actually happening. "The Fakir" and his funnyisms kept the audience alternately laughing and roaring. He made good all over the place.

FOLLY (John A. Fennessey, mgr.).—Sim Williams is offering about the same show as last season except for a few changes here and there and possibly a few new faces. He hasn't gone in for a pretentious production, seeming content to produce a good laughing show with all suggestive material and one that should show a reasonable profit any week. The first part is labeled "A Glorious Night" and affords unlimited opportunities for good legitimate comedy, most of which have been taken advantage of. The story tells of the stranded theatrical troupe in a wretched "Dutchman." Every one tries different scheme to land his bank roll which naturally makes it necessary for him to leave the stage occasionally for a fresh supply of the "phony" green. Harry Cooper is the principal comedian doing his "bone-headed" Dutch character. Cooper shows an improvement over his offering of last season, if anything, and seems to have timed his work to a nicety, for he never becomes tiresome. William J. Deery in the Irish role has only a fair opportunity for he is kept in the background most of the time. Nevertheless, Deery makes good with ease and could enlarge his part for his style is dif-

ferent from the majority. Clayton Frye does his best work in the burlesque as a "hick" circus man. Frye seems to know this character backwards and made a favorable impression for the short time he was on. Walter Johnson is the juvenile, doing nicely in the female department the troupe is well represented by Ollie Francis, Violet Hillson and the Misses Goodner and Hughes, the latter working as a team throughout and opening the vaudeville department with a singing and dancing specialty which might have secured better results had the orchestra been a little patient. Miss Hillson is the soubrette, a lively little person with lots of personality and a fairly good singing voice. But after looking all through the program the one name that stands out head and shoulders above the whole troupe is Ollie Francis, the principal woman. Tall and handsome and with a splendid voice, she was always welcome. Miss Francis, when figuring out the top notchers will have to be counted in. She carries the singing hit of the show, a ballad in the first part which would have done the better had Mr. Frye shown a little interest in the work. At the finish of this section Miss Francis appears in tights. The burlesque is a big improvement over the first part, from the comedy standpoint and the laughs were many and fast. This is about the same as last season. The costuming is a little above the average although it is evident the producers didn't sink a fortune in dresses. In the olio Miss Cinemas "Porcelain Animese" held the favored spot, while Deery and Francis closed. Both are good attractions for the olio. Sim Williams has a good show in his "Imp-erious" WYNN.

STAR AND GARTER (Wm. Beebe, mgr.).—The eleventh show of the season here opened easily the best of all Sunday night, when "The College Girls" kept an audience of capacity proportions alternately convulsed with laughter and in ecstasies of admiration. All of the acts of the show which had been heralded in advance were amply made good, book music, principals, costuming and chorus making an allied exhibit of classy diversion. Everybody and everything worked in perfect harmony; the many witty and amusing passages in the story finding an almost faultless portrayal in the hands of capable principals; the costuming, elaborate without becoming superficially gaudy, set off to an advantage a bevy of women talented and attractive, and the music, tuneful in the original and appropriately selected when interpolations were made, was well sung both solo and ensemble. The members of the chorus are so evenly energetic and skillfully trained that when particular and deserved mention is made of an auburn haired beauty who is conspicuous for her classy bearing and stylish demeanor it may be considered destination, indeed, for, taking the chorus of the "Don Tons" this is the best looking, hardest working and most evenly effective bunch of girls the Eastern Wheelers have sent this way thus far.

TREVITT.—Now the religious revivalists have hid to other parts and with almost capacity night audiences the shows look much better. This week the comedy department is left to the Williams Thompson Co., who have been presenting different sketches at the house for several weeks. Notwithstanding that the material is of an ancient brand, this trio cleans up with no trouble. The comedian is one of the cleverest of blackface actors. His support is excellent. If they would supply themselves with a suitable vehicle and shelve the others, they would probably find themselves in demand. Willard's "Temple of Music" closing the first part, turned out to be the surprise and hit. Here is a musical novelty. The electrical finish brought six curtain calls. Ralph Cummings and Co. presented "After the Play," a breezy little piece with an original plot and two good characters. Cadieux opened on the bounding wire, bringing applause. Richard Burton pleased with a few recitations and songs, Lewis Stone danced his way into favor. Boyd and Veola should have been down lower in the bill. The female can deliver "coon" songs with the best and scored an individual hit. Terre and Hyams will have to depend solely on their voices until they find some better material. Everything in their favor from position to audience. Both men have splendid voices and the singing carried them through to a safe hit. WYNN.

PRESIDENT (I. M. Levison, mgr.; agent, William Morris).—With the possible exception of Preston Kendall, a bill of excellent class was shown here during the week-end which closed Sunday. Kendall is a protean actor, giving a war drama all by himself, entitled "Across the Lines." Too much of a story is attempted; it carries his act to a tedious length. He should eliminate the dullest and the woman for the reason that in one instance the character is the cause of long wails and in the other Kendall is not physically or factually adapted to female types. He changes rather quickly, but not phenomenally so, and does as well as any transfigurator could with this material. Just now the act looks only fair from the front. Kendall was third; the bill would have benefitted, as seen Thursday night, if he had been placed to open. La Velle and Grant's ornate and cleverly accomplished hand balancing act was practically wasted in the early position. Here is an American act with every hall mark of European

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class, style and manner of presentation; some exceedingly skillful work is shown. In second place Allie Leslie Hasson sang and talked, opening with a popular song and turning quickly to the "kid" which she has done so well when working with partners. Allie has a method of procedure which puts her stuff across with a nicely sharpened point and the President folk liked her immensely. Nell McKinley made a great hit with his stand-and-deliver style of singing. He has a potent and pleasing personality and style all his own. Three bows, encore, and four bows. The Kirk-Smith Sisters closed the show and could be playing and bowing still if the picture curtain had not been run down to stop the endurance contest between the applauding audience and the pretty sextet. They have much improved their style of presenting the act since first seen in town, and have turned in the right direction to reach the place their talents and classness deserve—the best of the big time. The "small time" has never harbored their equal as vocalists and instrumentalists. WALT.

STAR (Tom Carnody, mgr.; agent, W. V. M. A.).—Headed by Mile. Toona's Indian Novelty (New Act), the Star is carrying one of the best all-around bills the West Side has seen in some time. Although the headliner failed to make much of an impression, Mile. Toona should not become discouraged, for she has a novelty in her possession that should develop into a first-class act. Arcola and Co. opened proceedings with a nifty little musical turn, carrying special scenery and some pretty costumes. The Kinodrome held second position, with the Indians following, after which Sampson and Douglas entertained for awhile, scoring one of the big hits. Dick Crollus and Co., with their familiar sketch, "Shorty," nosed their way to the front in large strides,

and captured the plum without an effort. Hand Alexander also scored safely with her piano and three numbers. Miss Alexander is one of vaudeville's prettiest singles, but her work would carry her through even if masked. The Wilson Brothers, next to last, scored the hit of their lives Monday afternoon. Joe Jackson closed the show with some clever pantomiming. WYNN.

CLARK (Joe Grein, mgr.; agent, William Morris, Inc.).—The latest addition to Chicago's long list of neighborhood theatres proves to be one of the prettiest of all. Located at Clark Street and Wilson Avenue, the house is a little out of the way, but past experience has marked the vicinity as the most profitable section in Chicago for small shows, and if Manager Grein continues to supply bills of the quality shown at the house the first part of this week, he should have no trouble in building up his patronage. Adelaide Keim and Co., headliner with the comedy playlet, "Miss Bright-Decorator." With her company of three, Miss Keim offers a half hour's entertainment that would do justice to any bill. Watson and Dwyer are a clever pair of boys, with plenty of versatility, something seldom found in two dancers. They made a good impression, at the same time pulling down one of the evening's hits. Dancing Davey and Pony Moore should never have shown the old offering. At present, Miss Moore works herself to death, with no results. Davey is a great dancer, but the value of the offering lies in Miss Moore's abilities, at present hidden. She is one of the cleverest little women in vaudeville, but an audience must be shown. Violinsky should have changed places with Joe Grein's Singing Mascots. In an early spot he cleaned up and made it hard for the balance of the bill. Grein's Singing Mascots proved to be the lady users. The illustrated song booster occupied the stage while the mascots warbled the chorus from the four boxes. It's a good scheme if the girls would sing. Marie Dorr appeared at the top of the list. WYNN.

Carrie De Mar plays her first Chicago engagement in six years as this week's Mastic headliner.

Gladys Vance has returned from the Princess Circuit, having headlined bills in southern cities for eight weeks. She is laying off for two weeks to give Chick Howard opportunity to arrange for her a new "mirror" gown. This one is to be called "The Variety," for the reason that different colored rays of light will be deflected from the various mirrors which will be hung onto the dress and the drop which will be used with it. Howard made Miss Vance's original mirror dress, and has discovered a trick in electricity to color the reflecting glasses for the new idea. He is hiding away on their Indiana homestead to do the work.

The Board of Aldermen has passed an ordinance which will permit managers of the local 10-20's to add to their scenic equipment provided they install a sprinkler system or else a "water curtain." They may use six drops and two sets of scenery under the new ordinance. One set of scenery, a picture drop and an asbestos curtain will be the limit, unless the water plant is installed.

Dramas holding over this week are: "The Commuters" at Powers; "The Aviator" at the Olympic; "The Deep Purple," at the Princess; "The Naked Truth," with Henry E. Dixey, at the Cort; "Barry of Ballymore," with Chauncey Olcott, at McVicker's, and "The Penalty," at the Chicago.

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Has produced more successful pantomimes this past season than all other producers combined

Frederick V. Bowers and Doroth Brenner were introduced to "The Sweetest Girl in Paris" with the hundredth performance of that musical comedy at the Salle last Monday. Other musical organizations in town embrace Fritz Scheff in "The Mikado," at the Lyric; "The Chocolate Soldier," at the Garrick; "Bright Eyes," at the Colonial, and "Lower Berth 13," at the Whitney, Al Fields and Dave Lewis going into the cast last Monday night.

Popular priced attractions for the week include Geo. Sidney, in "The Joy Riders," at the Haymarket; "The Girl from Rector's," at the Crown; "The Adventures of Polly," at the National; Eugene Blair, in "The Light Eternal," at the Globe.

Robert Edson, in "Where the Trail Divides," succeeded Genee at the Illinois Monday; "The City" followed Mrs. Flske, at the Grand; Bernhardt is in her second and last week at the Studebaker, and grand opera is just getting into its stride at the Auditorium.

At the College theatre there is a new stock company, managed by T. C. Gleason, presenting "A Woman's Way" for the first week of the new deal. Bertha Creighton is the leading lady, others in the company being Albert Perry, Chas. Pitt, Adda Gleason, Smith Davies, Virginia Berry, Frederick and Edith Julian and Chas. D. Brown. Stock companies are this week playing "Wanted by the Police," at Weber's; "Pink Dominoes," at the People's; "The Card King of the Coast," at the Bijou; and "Texas," at the Criterion.

Sosman & Landis have contracted to supply scenery for a vaudeville theatre of 1,000 capacity to be erected by Harris & Stein, in Mattson, Ill., and for another vaudeville house which Berger & Doyle have about completed in Lima, O. They will also furnish the "stage paintings" for a 500 capacity house which is being erected in Mays, O., a village of 500 population.

The Sisters Cardownie, booked at the Temple, Grand Rapids, for the date which they played at the Grand, Chicago, have been served with notice by E. P. Churchill that they must settle for liquidated damages if his attorney, Sol Lowenthal, can win his case—and Sol is some winner.

Lloyd Spencer soon forsakes the management of the Royal, San Antonio, to take charge of a new theatre nearing completion in Chattanooga, which will be added to the Hodgins Lyric Circuit.

"The Moto Girl" has been placed by Eddie Shayne for a tour of the Interstate Circuit, opening Nov. 28 at Little Rock.

Harry Spingold will next week produce two acts, "Sue's Bill" and "The Special," both with three people, written by Henry Weisberg. They will be tried out in town before being routed.

The Velde Trio started for Louisville last Sunday to open a fifteen weeks' tour of southern vaudeville theatres.

Richard Hyde, of Hyde & Behman, came to town last week to look over his beautiful Star & Garter Theatre, always an attractive place, but made more so this year through the process of redecoration which has put it in the front rank of Chicago playhouses.

Tim Keeler reached town Monday, bound for the Gollmar Show, where one of his Jap troupes will close the season with the show at Sitsville, Mo., Saturday. The circus will ship direct to winter quarters in Baraboo.

"Our Miss Gibbs" will be the Colonial's attraction, starting next Sunday night, following "Bright Eyes."

Bernhardt will open her New York engagement at the Globe, Dec. 4.

The Ziegfeld will be known hereafter as the Comedy, opening probably next Monday with Douglas Fairbank in "The Cub."

John R. Thompson, the restauranter, has picked out a spot on Milwaukee Avenue, where on he states that he will soon erect a theatre to cost \$100,000, but what he will do with it when completed he does not say.

Le Roy and Cahill have left "The Bon Tons" and return to vaudeville next week at the White Palace and Republic.

Lincoln Avenue, from Southport to Roscoe, is ablaze with light by night and en feté with flags by day this week—street carnival. Fritz Bothman, who ran a famous retreat for the all-night rounders under the Ashland Block, has "made his pile" and retired. In

tea-cups, after hours, scores of actors were wont to find just what they wanted. Frits will be misled by many a thiraf. It is said that "Smiley" Corbett will reopen the place in another month.

Under the title of "Entertainment for the Club and Home," Manager Charles E. Bray, of the Western Vaudeville Managers' Association, has issued a very attractive booklet, embellished with half-tones and letters of praise from previous patrons of the Association's club department. The booklet will be distributed where it will be beneficial in extending the usefulness of Harry Robinson's department in the Association.

Maginel Mullin, of the Millinl Trio, saxophone soloists, was stricken with a paralytic stroke before the second show Sunday evening at the Empress, Kansas City, last Sunday night and died early Monday morning at 3 o'clock. The funeral services were conducted Wednesday from St. Mary's Church, Kansas City. Before entering vaudeville with his two daughters, deceased was a member of Gilmore's and Liberatti's Bands.

SAN FRANCISCO

By LESTER FOUNTAIN.
Variety Office, 908 Market Street.

ORPHEUM Martin Beck, gen. mgr.; agent direct).—Orpheum bill not up to the standard this week and falls short of last week's entertainment. Gus Onlaw Trio opened, leaving nothing wanted for a getaway, although the posing show had been trimmed, considering the position. A picture preceded Lionel Barrymore and McKee Rankin, but the sketch took a direct flop. Frank Morrell, with a bad cold, started the applause and landed solid. Old Soldier Fiddlers scored the usual success. Felice Morris and Co. were amusing and thoroughly enjoyed Camille Ober was flatteringly received. Imperial Russian Dancers opened well, but were a disappointment at the finish. Three White Kuhns, in a tough spot, started slowly, but finished a terrific hit.

NATIONAL (Zick Abrams, mgr.).—Thoroughly satisfying bill. Bush and Peyster commenced nicely. Imperial Three did splendidly, although working comedy a trifle strong. Campbell and Yates played "200 Miles from Broadway" to an appreciative audience. Three Escadros scored with an effective finish. Pistel and Cushing, "The Stranded Minstrels," continual laugh. Edwin Prince, local tenor, put it over. "Lady Betty," wonderful "monk," scored strongly.

WIGWAM (Sam Harris, mgr.).—Good all around show. Alex Brisson passed. West and Van Stelen caught on nicely. Earl Comedy Four well received. Powers and Wilson gained favor. Nat Leffingwell and Co, good laughing number. Harry Van Fossen cleaned up big. Rice and Prevost great.

CHUTES (Ed. Levey, mgr.; agent, Pantages direct).—Not an oversatisfactory program. Four Henrys opened the bill, deserving of a better position. Silk hose and redfire omitted would benefit. Kunz and Kunz were well received, brighter material needed, dressing



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highly commendable. Jones and Greiner, big laugh winners. Carpos Bros., effective specialty. Weiser and Dean landed. La Jole Troupe, clever. Larger member deserving of special mention.

The American Circuit of Theatres and Cafes is now booking the Olympic Cafe, Seattle, the largest of its kind in the northwest. Five acts every two weeks will be booked for from eight to six weeks' engagement.

The Earl Comedy Four has secured a release from their Pantages contract and are booked for indefinite time on the Bert Levey Circuit.

The Arizona Joe Co. have added two more horses to the production and a new set of scenery. This is their second tour over the Pantages Circuit within eight weeks, leaving a trail of record-breaking business behind.

Buffalo Vernon, formerly with the "Two Bills" show, is in town with a good sized roll. Since leaving the show at Clinton, Ill., Vernon has been following along behind, putting on "Wild West" exhibitions in Idaho and Washington, his stock in trade being a suit case, saddle, chaps, and his broncho busting abilities.

Will J. Casey, a former usher at the National for the past two years, left for New York 30 to court fame and fortune.

The steel construction on the Premium, Fillmore St., is progressing rapidly. The house will present pictures.

The 9th annual benefit performance by the local order of Associated Managers will be held at the Columbia 18.

Theodore Mayer, one of the promoters of the Richmond, this city, returned this week from a two months' trip through the northwest. Mr. Mayer reports houses all doing a prosperous business and the outlook for the coming year very good.

Charles Bush, age 48, who conducted the Cameraphone Nickleodeon on Fillmore St., which introduced the first talking and singing pictures in San Francisco, died of a chronic ailment at his home in this city. The deceased was a first cousin of Manager Harris of the Wigwam and is survived by a widow.

Beatriz Michelena, a sister of Vera Michelena, is making a host of admirers and friends for her talented work with the Max Dill Co. at the Garrick. Big things are expected of Miss Michelena before the season progresses very far.

Jimmie Lawler, ex-pugilist and manager of the Midway Cafe in Pacific St., the heart of the "Barbary Coast," was stabbed five times in the back Tuesday last week by Samuel Meyers, a waiter employed in the resort, during an altercation over a settlement of checks. Lawler was taken to the Emergency Hospital, where his wounds were pronounced serious. Meyers was arrested and subsequently released on bail, later appearing before Judge Shortall.

Walter Hoff Seely, of William Morris Western, is expected back in the city about 11 after a trip east.

The Princess had a full fledged "tank" fly-by-night attraction in "The New Minister." Among those required to slip on the grease paint in addition to their other duties was the stage manager, the electrician and the stage carpenter. After counting up in front of the company manager "beat it back" and did "his bit."

The Bestyette Trio has been booked over the Orpheum Circuit, opening in Ogden Dec. 4.

Art Hickman of the Chutes staff, had to undergo a painful surgical operation last week, from which he rallied quickly and returned to work the following day. Fortunately for Art they didn't cut out the "boozie" (now that he is a partner in the Chutes Cafe).

COLUMBIA (Gottlob & Marx, mgr.; direction K. & E.).—"The Fortune Hunter."
SAVOY (F. Bussey, mgr.; direction John Cort).—Mme. Nazimova.

PRINCESS (S. L. Lovrich, mgr.; direction John Cort).—Max Figman in "Mary Jane's Pa."
GARRICK (S. L. Lovrich, mgr.).—Musical comedy, Max Dill in "The Girl and The Baron."

ALCAZAR (Belasco & Mayer, mgrs.).—Stock, "Too Much Johnson."
PORTOLA (Alburn & Leaby, mgrs.; agent,



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ZEISSE'S HOTEL Opposite the Walnut and Casino Theatres, Philadelphia, Pa.

the Boston-1915 Association, held at the Arena 10-12.

Ellen Terry is appearing at Tremont Temple in an illustrative acting production showing Shakespeare's heroines.

The Harvard and Dartmouth Musical clubs appeared in a dual concert at Jordan Hall 11.

The classic musical program announced for Symphony Hall brings Josef Hoffmann for the first Boston appearance in seven years.

Helen Allen Hunt in a song recital with Isidore Luckstone, assisting, is booked for Chickering Hall 15.

The Boston Symphony Orchestra with the entire Cecelia Society with 175 voices will rival the opera with the following program at Symphony Hall: Omar Khayyam, with Margaret Keyes, George Harris, Jr., and Robert Maitland, Dec. 1. The Children's Crusade, with Corrine Rider-Keiser, Edith Chapman Gault, Edmont Clement and Claude Cunningham with a chorus of 100 children, Feb. 16. The Passion Music, with Marie Zimmerman, Janet Spencer, George Hamlin, David Bispham and a boy choir of 50, will close the season April 14.

Marcus Leow was in town for 24 hours 5-6 supposedly on a tour of investigation. He spent the greater part of his time at the Orpheum, his house, and the amount of business done there must be very gratifying to him. In some circles, it was rumored that he came to Boston for the purpose of locating a site for the erection of a Hippodrome. If that was his purpose, he should have advertised the fact. The Chamber of Commerce and the Boston 1915 Association will greet him as a brother if he intends to help make this a bigger, better, busier Boston.

A thoroughly cultured, classic Boston audience vacated Steinet Hall the other evening, when but a third of the program had been finished. At that stage it also brought on the finish of Paul Gruppe, the Dutch cello artist, who was giving the recital. It was not because the audience was displeased that it vacated so suddenly, but because Boston's cul-

tured audience did not understand the arrangement of the program. The first number was a sonata in three parts. The audience mistook this for the first three numbers in their entirety. The second number consisted of the same arrangement, so that when the second number had been finished, the audience rose en masse, which means in a bunch, and left the hall. After each part the artist, Paul Gruppe, received a magnificent amount of applause which was very gratifying, coming from a Boston audience. He made his artistic bow and exit. At the close of the second number he bowed himself out. Following a slight intermission, returning to the stage, his consternation was great to find the same audience that had been applauding his numbers so generously leaving the hall. There was no way to call them back. He had no ballyhoos. All that remained to hear the finish—his finish—were the newspaper musical critics and a few real musicians. Yep—it happened in Boston.

From the Boston Opera House comes a "corrected" list of a Board of Directors, as it now stands. The directors at present are: Nathan L. Anster, Walter C. Baylies, Samuel Carl, George W. Chadwick, Frederick S. Converse, George R. Fearins, Jr., Ralph R. Flanders, Charles Hayden, Eben D. Jordan, Robert Jordan, Otto H. Kahn, Gardner M. Lane, Charles M. Loeffler, Francis Peabody, Thomas Nelson Perkins, Eugene V. R. Thayer and Peter N. Vail. The new list adds to the directorate of last year Otto H. Kahn of the Metropolitan Opera House, and Messrs. Baylies, Thayer and Vail of Boston.

PHILADELPHIA By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The ninth anniversary of the opening of the big Chestnut Street house was fittingly observed. The theatre was in its new winter attire, the attaches wore handsome new uniforms and a souvenir program was circulated. Carl George Hoffman was in the second week of her stay and the crowded condition of the house was the best evidence of what this clever artist is doing in this city. Miss Hoffmann added "The Bell Girls" originally with her in one of the Anna Held shows and the physical culture number "Trapaze Sextet" in her list of numbers, cutting nothing from the first week's offering. The two new numbers bring Miss Hoffmann's chorus girls into prominence and they made a big hit. Lee Chapin is doing good work in the Valeska Suratt and Kellermann numbers and the entire offering scored deservedly from start to finish. No feature presented here has caused the talk about town, heard since Miss Hoffmann began her engagement. The remainder of the show was made up of well remembered acts. Wormwood's Dogs and Monkeys held down the closing position well. There is always something new about this act to demand attention and it was warmly appreciated. Bodini and Arthur made their first appearance here in several seasons and scored strongly. The new stage setting adds more to the appearance of the act than the old one. Bodini's Juggling and Arthur's clean cut comedy pulled through a nice big hit. No burlesque was attempted this week. Wilbur Mack and Nella Walker were very pleasing in their neat singing and dancing turn. Jen Welch returned with about the same material he used before, changing only his songs. The talk is getting well worn from constant use, but he makes it go. Spencer Kelly and Marian Wilder offered their straight singing turn which met with favor and McBee and Hill opened the show with comedy and aerial bar work which passed fairly well in the poor spot. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Good show this week and it could have been better with a little attention paid by the acts in framing up their offerings. This was most noticeable with Marlon and Dean and Freeman and Fiske. Both numbers did well in parts and it only needs a bit of rearranging to bring them up to their best. Marlon and Dean set a new start by opening with single numbers working slowly, and it is not until they get to their team work with some cross fire talk that they land right. They should develop along this line. Freeman and Fiske work on the opposite with the same result. They put away nicely with a song and some talk which they put over in good shape and then went back on attempting some rough comedy stuff which never reached anyone. They should keep right on with what they sign with and can easily build up a regular act. They dress neatly and look well when they first appear. Clark and Clark did not seem to shake up their act. The start with the man appear-

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AFTERNOON AND NIGHT, NOV. 13

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ing in a surprise for a ballad ought to be taken out. It is not new and never was just right. The final song used by the pair would be a better opening number and they should try to keep up speed all through. The man has a good voice and the woman plays the piano above the ordinary. Attention should be made this act prove a good number. There was nothing wanting in the remainder of the bill. Burgols and Clara scored strongly with their novel act, the finish on the wire with the woman acting as a bearer is a corking good trick and this alone makes it a fine act for the small time. Houseley and Nicholas got through in fine shape with their instrumental numbers, but the act falls shy on comedy and this could be dropped with profit. The Fox and Fozie Circus made its usual strong impression. This is well up in the front rank of acts in its line, especially for the small time. Humphreys carried off a big share of the honors with his imitations of musical instruments. George Ofermann sang his usual three songs which won him the usual favor, and Leroy and Paul did nicely with their comedy bar act. Pictures.

PALACE (Juice E. Arson, mgr.; agent, H. Bart McHugh).—The bill held well up to the high average with plenty of variety well balanced. The Great Nola Family was featured and held the position down in good shape. This is a showy bar act for the small time and was appreciated. Ed Lennox went through flying with his rapid fire talk and acrobatics. Lennox has the right idea about sending his stuff over and makes it count. Kelly and Gordon were well received. One of the pair is a clever pianist, the other whistling. The two make a pleasing team. There is an announcement about the pianist being blind, which might be omitted. It acts as an appeal, though the announcement is supposed to obviate this. Nicodemus and Summers offer instrumental music which brought them liberal reward. One of the men works in blackface and does well with his comedy talk along quiet lines. There was a liberal sprinkling of girls throughout the bill and it helped a lot. Elsie Gray appeared alone and got away nicely with three songs. Miss Gray makes a nice appearance, dresses plainly and neatly. She has not a strong voice, but delivers it well and she knows how to pick good subjects from the audience for one of her numbers. The Creighton Sisters are a trio of singers and dancers of average class. One is a little girl who shows a lot of promise. The two larger girls put over a song and dance with fairly good results. They could help the little girl on the first song by holding down on their voices to allow the youngster to be heard. One of the two large girls has a winning smile. Morton, West and Morton, two girls and a man, also do singing and dancing with a little talk which does not help. Their singing and dancing is their best. They need better dressing to attract attention. The act of the Blacks, a colored team, starts and stops with the man's dancing which brought good applause. The woman adds nothing in any way. Hoiden and Claire offered shadowgraphs and Lester Brothers did nicely with some comedy acrobatics. The big feature picture this week was a Pathe release on an American subject of Lincoln and war time.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Webster Cullison and Lucie K. Vilia C. McBride, Purcell and Shelly. Shaw Twins; Selsor Trio; Lamalze, Quall and Tom; Tony Baker; Al Leonhardt. Moving pictures in the new Bijou scope.

WILLIAM PENN (Geo. Metzler, mgr.; agent, Fitzpatrick Agency).—Morgan and Whaley; Selma Bratt; Russell and West; Lynden and Dornen; William and Hilda; Mysterious Henella; Colonel Fred, educated horse special feature. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgrs.; agt. Nixon-Nirdlinger Vaudeville Agency).—Military Four; McDonald Brothers; T. W. Slater and Co.; Four Lorraine; Cotter and Boulden; Miller and Russell. Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Wopman and Pierce; Mokomis; Noodles Fagan; Lucille Savoy; The Morleys; Robinson Sisters. Pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Leclaire's Ponies; Harry Jordan; La Croix and Debonnis; Needham and Wood; Loona. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Four Everetts; Rome and Ferguson; Hughes and Logan; Eckert and Francis; Mayne Brothers; Blanche Davis. Pictures.

COLONIAL (F. Wolf, mgr.; agents, Taylor & Kaufman).—Hildebrand and De Long; The

MILLION-DOLLAR PIER (J. L. Young and Kennedy Crossan, mgrs.).—M. P.

Monday and Tuesday at the Apollo Mortimer M. Thaise presented Jack Johnson and a vaudeville road show consisting of twenty-five persons. Wednesday and Thursday Franklin Woodruff played in James K. Hackett's last year's show, "The Call of the Wild." "Ar-sene Lupin," with William Courtney, was the attraction for the last two days.

"Our" James Walsh, the man who deals out sleeping quarters at Young's with no come-back has just returned from his vacation.

A visitor mentioned that she was sending away some salt water taffy the other day. Now frankly the only ones who fall for the taffy are visitors. Atlantic Cityans consider it as something that goes with the Boardwalk.

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Leons; Chartras Sisters and Holliday; Rowley and Gay. Pictures.

EMPIRE (Stanford & Western, mgrs.; agts. Taylor & Kaufman).—Five Jordans; Georgolas and Bro.; Gruet and Gruet; Margo's Manikins. Second half—Powers Brothers; Fritz's Dogs; Mysto. Pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Powers Brothers; Fritz's Dogs; The Real Widow Brown; Mysto, Second half—Gruet and Gruet; Georgolas and Bro.; Margo's Manikins. Pictures.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman).—Davis and Payne; Tom Howard and Co.; Spencer and Davis; Schwab and Knell. Pictures.

TWENTY-NINTH STREET PALACE (C. Kellner, mgr.; agents, Taylor & Kaufman).—Kenney and Lacey; Douglas and Douglas; Will Morrissey. Second half—Knox and Alvin; Faustina. Pictures.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—Knox and Alvin; The Emerys; Flinnerty. Second half—Kenney and Lacey; Woodward and Derrill; Will Morrissey. Pictures.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris through U. B. O.).—Joe Maxwell and Co., entertaining; Milo Belden, Hazel Chappie and Co. in "What's the Matter With Father," full of laughs; Al Carlton, uproar; Christy and Wills, comedy juggling; Abbott and Minthorne Wortley, in "Over the Beach," pleasing; Manning and Ford, dancers, went big; Two Hardts, burlesque acrobats, good.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Barry and Mildred, very funny; The Akermans, acrobats, very good; Rose Berry, pianologist, liked; Al Herman, monolog, good; Healy and Barry, s. and d.; McCort and Fisher, s. and d., good; "Talking Pictures."

STEEPLECHASE PIER (R. Morgan and W. E. Fenner, mgrs.).—M. P. **CRITERION** (John Child, mgr.).—M. P. (Passion Play).

ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Ben Beyer and Brother, Fennel and Tyson, O'Brien Havel and Kyle, Forbes and Bowman, "School Boys and Girls." Porter J. White and Co, Melville and Higgin, La Pia.

PRINCESS (Dan S. Fishell, mgr.; agent, William Morris).—"The Holdup," Clarice Vance, Jessie Broughton, Reid Sisters, Steve Barthele, Mason and Bart, Johnson Clark, Paul Gordon.

SAM S. SHUBERT (Melville Stots mgr.).—"The Midnight Song" (second week).

OLYMPIC (Pat Short, mgr.).—"The Dollar Princess" opens two weeks.

AMERICAN (John Fleming, mgr.).—"The Newyeds and Their Baby."

STANDARD (Leo Reichenbach, mgr.).—"Passing Parade."

GAYETY (Frank V. Hawley, mgr.).—"Run-away Girls."

COLONIAL (John T. Overton, mgr.).—"Dancing Belles," Lloyd and Whitehouse, Bessie Andras, Carroll and Breevort, Musical Lewis, Charles Hitchcock.

Two weeks' engagements are getting to be popular, but it is an open question whether they are because of a scarcity of attractions (each side having two houses to book now), or because of business. Pavlova and the Russian Dancers appeared at the Odeon Monday night.

DENVER

By WILL P. GREEN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct, rehearsal Monday, 2).—More evenly balanced bill now and one with greater promise of success not presented here this season. Every act received full quota of applause. Jack Artols Trio, comedy gymnasts, started show slowly, but managed to furnish fair amount of comedy for opening number. Arthur Bowen, singing and drawing at the same time, drew his applause because of his voice. More attention to details and greater care would improve sketches. William Flemen, in "Back to Boston," handles slang with mirth-provok-

ing ease, and added that touch of pathos intended to elevate the prize fighter in the opinion of general public. Bert Kalmar and Jessie Brown never grow dull. Edwin Arden, in "Captain Velvet," disappointment to Denver familiar with his stock work here. He suffers through a poor sketch, far too melodramatic. It may have been more successful had not Arden been playing in light of comparison with past achievements. Bison City Four, plenty of noise and caused still more of it out in front. Too much noise only fault. Four Rlanos ended show amidst storm of applause.

PANTAGES (William A. Weston, mgr.; agent, Pantages; rehearsal Saturday, 11).—Bill this week held up by John L. Sullivan. Other than his act, offerings below general average of house. Sullivan and Jake Kilrain received tremendous ovations. Mason, Wilbur and Jordan, in a "Soldier's Dream," well received. It took audience some time to wade up Elmore and Raymond. The girl is good looking, but sings, like Florence Four Andersons, in "Mischievous Bob," good in parts. Master Ivan Anderson struck audience as coming comedian, and Baby Ruth Anderson proved favored. Owing to failure of Florence Trio to appear, De Monio Trio, on way to Cripple Creek, substituted Saturday, and Houghton Trio Sunday. Florence Trio has disbanded. In VARIETY Oct. 22 Fountain at Frisco remarked, "Florence Trio spoil otherwise good act through lack of attention to dressing."

TABOR GRAND (Peter McCourt, mgr.).—George Evans' Minstrels, featuring James J. Corbett as interlocutor, starting off big week. Best minstrel show in Denver this year. Corbett received tremendous ovation. His talk on the Reno quarrel listened to with unabated interest. George Evans a real hit. Only one stale joke in his monolog, that of deaf and dumb dance. His work in second part, "Colored Minstrel's Picnic," above reproach. Soloists hardly received a word with Dockstadters and Field's, with exception of Vaughn Comfort.

The Broadway is dark this week, but the Auditorium presents "The Lottery Man" as the regular opening of the house for the season. Lillian Russell comes to the Broadway 14. "Poly of the Circus" next week at the Tabor Grand.

It is a matter of general comment among those familiar with the Denver theatrical field that no matter what the show, the Tabor always is crowded. As a general rule, when musical comedy is not the bill, the orchestra is moved to the stage in order to use that space for extra chairs. Take last week, for instance. The critics roasted "Honeymoon Trail" unmercifully, and yet the box office had its customary run throughout the engagement.

Edwin Arden was substituted on the current week's bill at the Orpheum after Thomas and Hall had been announced. Arden is a prime favorite here.

The Orpheum announces the following bill for 14: Charles Leonard Fletcher and Co., "Hart's Bathing Girls," Covington and Wilbur, Quigley Brothers, Linton and Lawrence, Williams and Warren, Harry La Belle.

ALTOONA, PA.

ORPHEUM (A. E. Denman, mgr.; agent, U. B. O.; rehearsal 10.30 Monday).—Kramer and Spillane, clever; Rose, Lane and Walker, good; L. T. Johnson, pleasing; Springer and Church, good; McEldowney, ill. songs. G. L. WONDERS.

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ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; Monday rehearsal 9)—Art Fisher, fair; Ward and Curran, pleased; Charlotte Sherman and Gypsy Girls, well received; Foster and Foster, excellent. **MELTON.**

BALTIMORE.

MONUMENTAL (Monty Jacobs, mgr.)—"Lady Buccaneers."
GAYETY (Wm. L. Bullauf, mgr.)—"Marathon Girls," Ed. Morton extra feature.
"VICTORIA" (Chas. E. Lewis, mgr.; agent, Wm. Job Daly)—7-9, Barnett Troupe; Janet Priest and Co.; Ford Sisters; June Le Veay, singer. 10-12, Seven Russells; Gaylor and Wiltz; The Bucknells; Gypsy Singing Four.
WILSON (M. L. Schabley, mgr.; agent, Norman Jefferies)—Annie Abbot; Corey Bros.; Lane, Goodwin and Lane; The Tells; Ethel Christie, musician; m. p. **LARRY.**

BRIDGEPORT, CONN.

EMPIRE (S. L. Oswald, mgr.; rehearsal, Monday 10.30)—Harry Crandall and Co big; Boston City Quartet, good; Gates and Blake, very funny; Sartelle, fair; Graham Sisters, well received.
BIJOU (W. E. Smith, mgr.; agent, U. B. O.; rehearsal Monday 11)—Violetta and Rosetta, good; Casey and Smith, liked; J. W. Cooper, very good.
POLI'S (L. D. Garvey, mgr.; agent, U. B. O.; rehearsal Monday 10)—Claude M. Roode, good; Clemmons and Dean, did nicely; Barnes and Crawford, big applause; Marlon Garson, big hit; Theo and Dancing Dandies, liked; Tom Waters, splendid; Camille Trio, good. **B. GLASNER.**

CAMDEN, N. J.

BROADWAY (Wm. B. MacCallum, mgr.; agent, U. B. O.)—Libby and Zanora; Walton and Brandt; Four Solls Brothers; Jules Harmon, Hoyt, Lessig and Co.; Trainor and Nixon; Gus Edwards' Kountry Kids; Pictures.

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CINCINNATI, O.

Harry Hess.
COLUMBIA (H. K. Shockley, mgr.; agent, U. B. O.; Sunday rehearsal 10)—Faul La Croix, excellent; "The Devil, the Servant and the Man," good; Clifford and Burke, very good; Gaston and D'Armond, good; Elbert Hubbard appeared Sunday matinee only; Mrs. Gardner Crane and Co., very good; Nellie Nichols, hit; Mms. Valleitta's Leopards, hit.
EMPRESS (Howard E. Robinson, mgr.; Sunday rehearsal 10)—Nelson, very good; Col. Ned Seymour, fine; Mimic Four, good but rough; Mr. and Mrs. Robert E. Keane and Co., fine; Gertrude Van Dyck and Ray Fern, hit; 3 Roehrs, scored.
PEOPLE'S (James E. Fennessy, mgr.)—"Star Show Girls."
STANDARD (Frank J. Clemens, house agent)—Robie's "Knickerbockers."

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10)—Les Navas, darling; Jack McKay, good; Kratons, extraordinary; Will M. Cressy and Blanche Dayne, in "Town Hall To-night"; Clifford Walker, interesting; Charles L. Fletcher and Co., feature; Nonette, ability; "The Models of the Jardin de Paris," hit; Alpine Troupe, skillful.
GRAND (J. H. Michaels, mgr.; agent, U. B. O.; Monday rehearsal 10)—Oltrad and Gradner, headline; Laurie Ordway, features; Aerial Barbours, clever; others, The Ozavos; Joe Golden; The Braminos; Gilmore and La Tour.
PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10)—Er Mey and Fey, fair; Netta Knice, good; Goodwin and Co., pleasing; others, Vaughner, Patterson and Halliday; Ned Dandy; Harris, Groves and Co.; Laughing Horse.
STAR (Drew & Campbell, mgrs.; Monday rehearsal 10)—Pat White's Gayety Girls.
EMPIRE (Ed. McArdel, mgr.; Monday rehearsal 10)—Sam Howe's Love Makers.
WALTER D. HOLCOMB.

COLUMBUS, O.

KEITHS (W. W. Prosser, mgr.; agent, U. B. O.; Monday rehearsal 10.30)—Yamanoto Bros., good; The Kemps, entertaining; Chasino, interesting; Kenney, Nobody and Platt, well liked; Bert Coote and Co., excellent; Joseph Hart's Bathing Girls, pretty; Conlin, Steele and Carr, big hit; Four Londons, very good.
GRAND (Jack Levy, mgr.; agent, Gus Sun; Monday and Thursday rehearsal 11.30)—The McNuts, cyclists, good; Fields and Hanson, hit; Robisch and Childress, fairly good; Tamborino, excellent; Lizette Waller, clever.
PRINCESS (Edw. Browning, mgr.; agent, Canfield, Cincinnati; Monday rehearsal 10)—Melotte and Co., fair; Floretta, good; Alvarado's Goats, excellent.—**COLUMBUS** (Thompson Bros., mgrs.; agent, Columbus Vaudeville Agency; Monday rehearsal 10)—Joe Kelly, hit; Mosher and Likes, good; Harry Welton, pleased; The Lauderdales, entertaining. "LITTLE CHARLEY."

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; William Morris, agent); rehearsal Monday 12.30)—Four Bards, sensational acrobats, holding up big as headliners; Hugh McCormick and Grace Wallace, fairly well-dressed ventriloquist act, go well; John E. Hall, sketch, with fair comedy; and Burt Earle, banjoist of class.
PRINCESS (Thayer & Schaffer, mgrs.)—Stock company in "Sky Farm" this week.
BURTS (Cort, Schubert & Kindt, mgrs.)—"Monte Carlo Girls," 4, using Laneta, extragood "Cooh" as feature; risque burlesque to a S. R. O. house, enthusiastic; Harry Bulger, certainly the feature of "Flirting Princess." **SIARON.**

DAYTON, O.

LYRIC (Max Hurlik, mgr.; agent, U. B. O.)—Gartelle Brothers, good; Quinlan and Richards, laughing hit; Whitaker and Hill, good; Mr. and Mrs. Mark Murphy, very good;

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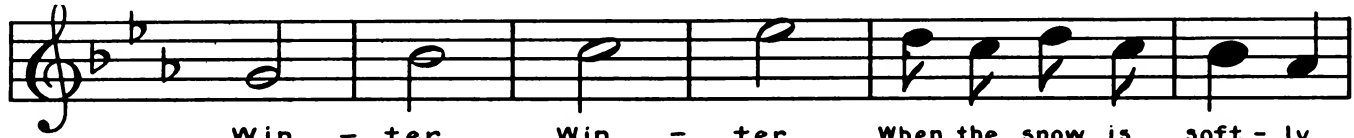
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DECATUR, ILL.

BIJOU (A. Siegfried, mgr.; agent, W. V. A.; rehearsal Monday 10).—Bert Lennon, impersonator, fair; Elliott & Nell, fairly good; Flavo Bros., balancers, excellent; D. Boehm-Kuhn-Boehm, singing and musical, pleased exceedingly; "Huckings Run," well received, snappy. Business excellent. A. C. RACE.

DES MOINES.

(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"Top O' World Dancers," feature; Julius Tannen, big; "His Phantom Sweet-heart," interesting; Reed Bros., pleased; Frank Rogers, good; Van Bros., unusual; Fielding and Carlos, hit.
MAJESTIC.—Being remodeled after recent fire.

ERIE, PA.

PARK (Jeff Callan, mgr.; agents, U. B. O.; rehearsal Monday 10).—Mavolia, good; Diamond Comedy Four, very good; Fred E. Wright and Co., big; W. H. Van Horn and Co., interesting experiments; Lawrence and Edwards, clever; "Beautiful Melodia," fine.
COLONIAL (A. P. Weasler, mgr.; C. R. Cummins, asst. mgr.; agent, Gus Sun; re-

hearsal Monday 10).—Three McGrades, good; Terge and Daniels, amusing; Four Piccolo Midgets, clever; Lafreya, excellent; Bootblack Quartet, good; Col. O. C. Mack and Co., well received.
HAPPY HOUR (D. H. Connelly, mgr.; agent, Geo. Ver Beck).—Beverly and Mercer, very good; Paul Homan, clever.

Ed. J. Hayes, of Niagara Falls, is the new Treasurer of the Park Theatre.

Louis Baumann, the well-known drummer in the Colonial, died suddenly to-day of heart failure.
M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.; agent, Leow; rehearsal Monday 10).—Gallardo, good; Bailey and Tear, good; Harry LeClair, excellent; Percy and Emma, Follot, good; S. Elliston and Co., very good; Olivette Troubadours, good; Karno's Company, very good.—PALACE (Wm. B. Stecker, mgr.; agent, Sheedy; rehearsal Monday 11).—7-9, Rosetta and De Cosna, hit; Frederick and Kirkwood, very good.
EDW. F. RAFFERTY.

HAMILTON, ONT.

TEMPLE (J. G. Appleton, mgr.; U. B. O.; Monday rehearsal 10).—Dennis Bros., good; Kressler and Lee, fair; "The Duchess," good sketch; James F. MacDonald, fair; Mr. and Mrs. Frederick Voelker, excellent; Raymond and Caverly, scream; Max Gruber & Co., novel animal act.
M. S. D.

HARTFORD, CONN.

POL'S (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—Charles Ahearn Troup, big hit; Ethel Green, went big; Tuscano Brothers, novel; Ruby Raymond and Co., did well; George Bloomquest Players in "Nerve," exceptionally good; Hopkins-Astell and Co., in "Travel Troubles," scored; Sharkey, Gelster and Lewis, clever; M. P. HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—7-9, Hart, Mills and Jerome in "An Affair of Law," hit of show; Lucille Langdon, dainty; McCauley and Donnelly, funny; George E. and Minnie Tancan, musical; good comedy; Grottesque Randolphs, aerial, clever; M. P.

Manager Young is running a championship amateur contest at his Scenic this week. Lots of fun marked the first show.

Boyd and Lorenzo, booked at the Hartford the last half of last week, canceled on account of illness.
R. W. OLMSTED.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.; rehearsal Monday 10).—Harry Tauda, good; Archer and Carr, fair; Allen,

Delmain and Harrold, ordinary; Minnie St. Claire, pleased; Paul Seldon's Statues, big hit; Fay, 2 Cooleys and Fay, scored; Her-ring-Curtis' Aeroplane, impression.

HIPPODROME (A. L. Roumfort & Co., mgrs.; agent, Rudy Heller; rehearsal Monday 10).—Howard and Franklin, pleased; Chas. Rector, entertained; Lady Carmen, drawing crowds.

Silverman Bros., who leased the Einstein property at 221 Market St., will in addition to pictures have vaudeville.
J. P. J.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.; agent, Gus Sun; rehearsal 10).—Sam Lebert and Co., excellent; Gray Trio, good; Barthold's Cockatoos, well trained; Louise Elliott, good; Hurley and Hurley, pleased.

A new picture house, the New Theatre, opened Monday with the Jeffries-Johnson fight pictures.
L. T. BERLINER.

JOLIET, ILL.

Hobby Busy.
Jesse Hobby, scenic artist, has completed a trip over the Thelien circuit. Jesse has been doing a "single" scenic act. And as the result of the trip the Frank Thelien houses (Chicago Booking Agency time) are sporting several new drops and sets. Hobby leaves for Titusville, Florida, this week where he will paint several sets for the Florida Zoo.

Janice Owen and Abe Shapiro (Joe Bushe's 8 Kids) don't like each other any more, and Janice says she is going to close with the act at Kewanee, Ill., this week. She was formerly with "The Girl, Guide and Eagle."

(Ben "Frenchy" Lewis will be stage manager at the classy Joliet Coliseum. Frenchy is an old hand at the business and is known to hundreds of theatrical people. He is the originator of "You only have one eye, made up" and "Where's your other earring?"

Louie Goldberg, former manager of the Grand, Joliet, occasionally drops in to see his friends here. Louie says that he is making all kinds of coin and has charge of the routing department of the Chicago Booking Agency. "I may soon own another house of my own" said Louie as an after thought.

W. O. Jones, who has charge of the seating arrangements at the Coliseum, comes from Owensboro, Ky., and says that Joliet is some show town. When the Coliseum opens six houses will be playing vaudeville and several others are playing pictures and songs.

Joe Ganoung, a horse trainer, is wintering at the Ingalls Park Mile Track at Joliet.

Frank Thelien came to Joliet to review a new act last Sunday. The act wanted time and Thelien said he was willing to give it to them if somebody else would give them

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William (Nig) Miller, property man of the Grand, will desert when the Coliseum opens and take the job as "Props" at that house. Miller was formerly property man at the Joliet Theatre.

Abe Shapiro says he has written a few good songs, but his songs of the past will be nothing to the songs of the future. Abe refuses to state which particular song will put him on easy street.

Frank Kracker, a veteran stage carpenter, will hereafter have complete charge of the Grand stage. This house plays good attractions and has a seating capacity of 1,000.
ALBERT J. STEVENS.

KALAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.; agent, W. V. A.; Monday rehearsal 1).—Patsy and Sally, chimpanzees, first class; Minstrel Billy Clark, pleased well; McGrath and Yoeman, excellent; Fred and Opal Elliott, clever; Albutus, good.
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 ORPHEUM (Martin Beck, gen. mgr.; agent,
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 ception; John L. Reed, monolog, fair; Tay-
 r Krantzman, White, hit; Musical Steps,
 senced and pleased; Lem Put, clown, fair;

Hanon Bros., illusionists, big hit; Mr. and Mrs. Connelly, sketch, entertaining. LEE LOGAN.

LITTLE ROCK, ARK.

MAJESTIC (S. S. Harris, mgr.; agent, Interstate; Monday rehearsal 11).—Willard, Bond & Co.; Lydell & Butterworth; Halsey & Halsey; Bleknell and Gibney; Metz & Metz; Rosow Midgets; Ramsey Sisters.—CAPITAL (J. F. Head, leased); Fred Pennell, res. mgr.—Theodore Lorch and Co. in repertoire.—Buffalo Bill and Pawnee show in Argenta 19 on account of Little Rock license.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Week 31, Rock and Fulton, headliners, very clever and big favorites; Neapolitan Singers, charming; Maurice Freeman & Co., sketch, admirable; Work and Ower, jester gymnasts, funny. Holdovers—Tom Smith and Peaches; Evers-Wisdom Co., Fred Singer, Howard and Howard.
OS ANGELES (Geo. A. Boyer, mgr.; Monday rehearsal 11).—Martini and Maxmillan, hilariously amusing headliners; Mmie. Jenny's Cats, entertaining; Lester and Moure, sketch, pleasing; Leonard, Louie and Gillette, gymnasts, adroit; Hallen and Hayes, grotesque dancers, fair; Hughes Musical Trio, good.—LEVY'S (Al Levy, mgr.; agent, L. Behymer, Monday rehearsal 10)—Beattie Blake, character impersonations, excellent; Beth Lea, character singer, passable; Virginia Ware, singer, charming; Clementina Marcelli, operatic, capital; Milano Duo, songs, caught on.—PANTAGES (J. A. Johnson, mgr.; agent, direct; Monday rehearsal 11).—Arizona Joe Co., headline, entertaining; Roscoe Arbutuckle, comedian, clever; Johns and Abrahms, skit, catchy; Fletcher Duo, singers, favorites; DeFaye and Moore, musicians, above ordinary; Garnetta Bros., acrobats, novel. EDWIN F. O'MALLEY.

LOUISVILLE.

MARY ANDERSON (J. L. Wied, mgr.; agents, U. B. O.).—Dan Burke Wonder Girls, fine; Five Olympians, great; Graham's Man-akins, pleased; Fred Watson, pleased; Gordon Eldrid and Co., very good; Smith and Campbell, received well; Marie Fenton, hit; Ott, Jewel Viola, clever.
WALNUT ST. (McCarthy and Ward, mgrs.; agent, Gus Sun).—Darwin Carr and Co., very good; Ceder and Elgers, very good; Steele, Bunkeman and Steele, received well; Henry and Alice Taylor, clever; Bandy and Fields, very good; Mite, Nudge, very good.
BUCKINGHAM (Horse McCrocklin).—Big Review, very good show. J. M. OPPENHEIM.

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; agent, Orpheum Circuit; rehearsals Monday 10:30).—Ricoletto Bros.; Master Gabriel & Co., clever comedy; Six Kaufmans, brilliant cycl-ing; Four Vanis, splendid acrobats; Irene Romain, pleasing pianolog; Amy Butler and male quartet, popular; Hayward & Hayward, good.
CRYSTAL (Edward Raymond, mgr.; Orpheum Circuit agent; rehearsal, Monday 10).—Robert Fitzsimmons and wife, novel; LaGrange & Bruhn, splendid skating; Navin & Gordon, clever sketch; Lehteyam Rekrab, pleasing vio-linist; Personi & Haliday, romantic Japanese sketch.
EMPRESS (Edward Grey, mgr.; rehearsals Sunday 10)—Metropolitan Minstrels, pleasing headliner; Rosaries Co., good aerial; Emelly Dodd & Co., in "The Awakening of Lucile," good emotional playlet; Hammond & Forrester, humorous; Carron & Farnon, clever acrobats.
GAYETY (Wm. E. Mick, mgr.).—"London Belles," high-class burlesque. Splendid pro-duction.

STAR (F. Trotzman, mgr.).—"Bohemian Bur-lesquers." Fair show drawing good audiences. HERBERT MORTON.

MERIDIAN, MISS.

GEM (D. J. Hennessey, mgr.; agents, Wil-liams-Cooley).—31-5, Worrrell and Kenney, very good; Les C. Copeland, pleased; m. p.

NOTE.

B. Frank Isaacs, who is connected with the Gem, will open a new theatre on Fourth Street, playing vaudeville and pictures. The new theatre will be called the Princess, and will open about the 15th. Mr. Isaacs will still retain his connection with the Gem. H. B. MAY.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10:30).—Silent Nora, clever; Smith and Harris, pleased; Richard. The Hamllins—Louise Novelty dancing com-dians, great success; the 5 Brown Brothers, saxophone players, hit. GUS FIFER.

NEWARK, N. J.

PROCTOR'S (R. T. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—"The Little Stranger," very good; Jack Wilson and Co., very good; Luciano Lucca, fine; Fitzgibbona-McCoy Trio, funny; Mullen and Corelli, good; Irene Dillon, good; Four English Rosebuds, very good; White Comedy Mules, good.
EMPIRE (Leon Evans, mgr.).—"Merry Mald-ens."—WALDMANN (Lee Otetengul, mgr.).—"Fads and Follies."—ARCADE (Leon Mumford, mgr.; rehearsal Monday 9).—Cam-eron and Douglas, very good; Mlle. Millet, clever; John Meany, good. JOE O. BRYAN.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—De Lion did nicely; Lillian Ashley, also Redford and Wincheste, scored; Mor-risey Sisters and Brothers and Fanny Rice did fairly; Lottie Williams and Co., well re-ceived; Mareena, Nevoro and Mareena, capi-tal closing number.

AMERICAN (James R. Cowan, mgr.; agent, William Morris; Sunday rehearsal 10).—Herbert and Vance, opened; Frank Rutledge and Co., provoked laughter; Lee Tung Foo, big; Kara, repeated former success; Tom and Stasia Moore, hit; "Paris by Night," pleased.
MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.

HAPPY HOUR (Al Durning, mgr.).—Mr. and Mrs. Morgan, sketch; Stanley, the Great, impersonator; Ben Johnson, "coo, shouter"; Monroe and Cherry.

NORWICH, CONN.

POL'S (W. Adams, mgr.; agent, James Clancy; rehearsal 9:30 Monday).—7-9, Sas-ky's Hoboes, scream; The Boldens, good; Harry Sanber, great; Eckert and Berg, good; Falsuda Trio, very good.

AUDITORIUM (J. P. Egan, mgr.; agent, U. B. O.; rehearsal 11 Monday).—Goodrich and Sinham, good; "Tennessee" Hall, good; The Newmans, good; Carboni and Hedge, good. F. J. FAGAN.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Augusta Glose; Spissel Bros., Thur-ber and Madison; Willard Simms & Co.; holdovers, La Tortajada; John P. Wade; Quinn and Mitchell; Flying Martins.
BELL (Jules Cohn, mgr.).—Celest; Bea Verera; Gleasons and Houllhan; Emma Don; Billy Van; La Belle Meeker.

BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Great Fowlers; Carbohy and Williams; Martinez and Jefferson; Joe Car-roll.

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 9).—Strength Bros., went strong; Dolce Sisters, very good; Kath-erine Emmett and Co., well received; Signor Trovato, big; Eddie Leonard and Mabel Rus-sell, hit; Albert Whelan, pleased; Edie Fay, encored; George Felix, assisted by Barry Girls, amusing; Amoros Sisters, clever.

FAMILY (John P. Harris, mgr.; agent, Morganstern; rehearsal Monday 9).—Prince Albene and Le Brandt, mystifying; Jack and Mable Prince, amusing; Crazee's Shadow-graphs, artistic; Jack Brown, good; Caitis Bros., novel; Carl James, passed; Warner and Parker, fair.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal Monday 9).—Mr. and Mrs. J. J. Dowling, very good; Price and Levere, well received; Flenerly Trio, pleased; Risteen Bros., good.

GAYETY (Henry Kutzman, mgr.).—"Crusoe Girls."
ACADEMY (Harry Williams, mgr.).—"Washington Girls." M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsal Monday 10).—Mrs. Doherty's Follies, pleased; Bissell and Scott, good; J. R. Gordon and Co., good; Six Gypsy Sing-ers, very good; Harry B. Lester, good; Sa-bastian Merrill and Co., went well. FRANKLIN.

PORTLAND, ME.

CONGRESS (E. H. Gerstle, mgr.; agent, Quikley; rehearsal Monday 10:30).—Kenney and Hollis, scream; Prince and Virginia, hit; Mitz Admant, good; Harry Bouton and Co., pleased.

PORTLAND (J. W. Greely, mgr.; agent, U. B. O.; rehearsal Monday 10).—Billie Burke's Foolish Factory, drawing crowds; Kaiser Ter-riers, clever; Grimm and Satchel, some fun; Alton and Arliss, classy; Lamont and Mil-ham, took well; Cato. HAROLD C. ARENOVSKY.

PORTSMOUTH, O.

SUN (R. R. Russell, mgr.; agent, direct; Monday rehearsal 10).—John Mangels, good; Dixon and Mack, clever; Jack Harlow and Co., excellent; Bristol's Ponies, pleasing.

MAJESTIC (Maier & Reineger, mgrs.; agent, Coney Holmes; Monday rehearsal 10).—Gertrude De Mont, fair; Sanders and Glad, good; Beese Andre, excellent; Brown and Hodges, pleased. GORDON.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.).—Josephine MacIntyre, hit; Hurlbert and DeLong, big applause; Geo. DeVoy and Day-ton Sisters, excellent; Dollie LeGray, very good. J. E. P.

RENOVO, PA.

FAMILY (Albright and McCarthy, mgrs.; agent, Nixon Nrlinger; rehearsal Monday and Thursday 8:30—7:30, Jenn Jewell, fair; Zarella and De Amlan, good. 9-11, The Ed-monds, Clarence Higelow. WM. E. ALBRIGHT.

ROANOKE, VA.

JEFFERSON (I. Schwartz, mgr.; agent, Norman Jefferies).—Wysall and Edwards, fair; Great Mars, good; Robert Hadley and Co., good; pictures.
LYRIC (I. Foreman, mgr.; agents, Alburger & White; rehearsal Monday and Thursday 10).—7-9, Musical Duyo; Myrtle Nelson; 10-12, Three Lives.

Manager Webber of the Amuse and Comet has recovered from his sickness.

It has been rumored around town that there is some outside capitalist that is looking for

RENEE GRAHAM

"The Beau Ideal Invention"

Meeting With Success in America

This Week (Nov. 7) Fulton, Brooklyn

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WILLIAM MORRIS TIME

EDW. BARNES AND MABEL ROBINSON

POPULAR SINGERS OF POPULAR SONGS

THIS WEEK (Nov. 7) ALHAMBRA, NEW YORK

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THE
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ATTRACTION

(On the Stage and in
the Box Office)

My kind appreciation to
the management of the Temple
Theatre, Rochester, for the
recognition of the record es-
tablished while there last week.

Direction
PAT CASEY

The Whirlwind "Kidlets."

Peerless Two Macks

COLONIAL, New York, THIS WEEK (Nov. 7).

Management, JAS. PLUNKETT.

FRED MARTHA Lewis and Chapin

Playing United Time.

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MAX HART, Representative.

a location in this city for the purpose of
building a new theatre here in which to play
road attractions. JACK MANSER.

ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsal Monday 12.30).—Parsley, classy; Coffman and Carroll, pleased; Mr. and Mrs. Perkins Fisher, laugh producers; Yoka-homa Japs, hit. LOUIS F. WENDT.

ST. PAUL, MINN.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—J. C. Nugent and Co., good; Stepp, Mehlinger & King, fine; Marie and Billy Hart, sketch, good; Rocher Monkeys, good; Josie Heather, fine; Samaroff and Soma, Russian dancers, fair; Joseph Callahan, good. MAJESTIC (Diggs & Burns, mgrs.).—Alfer-etta, Glendover and Maumon; Alsace and Lorraine; Happy Rocholl and Albert; Ingra-ham; pictures. BEN.

SALT LAKE CITY.

(By Wire.)

ORPHEUM.—Rameses, clean up; "High Life in Jail," riot; Linton and Laurence, good; Williams and Warner, scream; Covin-

ton and Wilbur, good; Two Racketts, good; Harry La Belle, good.—CASINO.—Dawson and Booth, good; Dyso, good; Latoska; M. P.—MAJESTIC.—Willard Mack and Co., Rem-sey Chic Burnham. OWEN.

SAN ANTONIO, TEX.

ROYAL (J. L. & R. L. Nix, mgrs.; agent, C. E. Hodkins; rehearsal Sunday 10).—Week 30.—Three Dales, sketch, laughs; Sisters Earl and Co., good; Hidaigos, dancers, great; Youngers, acrobats, clever; Ballard and Al-berts, very good.

STAR (C. L. Wyler, mgr.; agent, B. Fahr-man; rehearsal Sunday 11).—Lois Grace, ap-plause; Bennell Trio, good; Fox and Durkin, well received. BEN MILAM.

SAN DIEGO, CAL.

GARRICK (J. M. Dodge, mgr.; agent, Orp-heum Circuit; Monday rehearsal 10).—"Din-kelspiel's Christmas," headline, good; Water-bury Bros. and Tenny, capital; Linton and Lawrence, clever; Lane and O'Donnell, ap-plauded; Beatrice and Franco, well received; Arthur Loftus, songs, average; Lillie Dorn, soprano, applauded; pictures.

PRINCESS (Fred Baillen, mgr.; agent, Bert Levey; Monday rehearsal 10).—Greve and Kingman, Musical Spraguellos; Joseph Hume, all good; pictures.

EMPIRE (Roy Gill, mgr.)—Pictures.

JEWELL (Ray Sauer, mgr.)—Pictures.

BANNER (H. L. Hughes).—Pictures.

UNION (F. W. Rublow, mgr.)—Pictures.

PICKWICK (E. M. Drukker, mgr.)—Pic-tures.

A baby girl was born 20 to Mr. and Mrs. Chas. Carberry at Imperial Beach. The Car-berrys compose the vaudeville team of Car-berry and Stanton. DALEY.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, W. V. A.; rehearsal Monday 2).—Rand and Byron, very good; Louise DeFoggi, versa-tile; Nellie Burt, great; Bernard and Roth, riot; Nat Nazarro and Co., splendid.

LIBERTY (Frank and Hubert Bandy, mgrs.; agent, Princess Theatrical Exchange; reheat-sal Monday 11).—Volta, very good; Dayton, hit; Pearl Allen, entertaining; Reed, St. John and Co., neat; Howe and Howe, clever.

R. MAURICE ARTHUR.

SEATTLE.

PANTAGES.—Shepp's Circus, headliner; Libby Trayer, amused; Hawaii Four, hit; Morgan Bros., pleased; Egyptian Tragedy, merit; pictures.

STAR.—Changed policy, plays burlesque.

FRANKLIN.

SIoux CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Sunday rehearsal 10).—"Operatic Festi-val," headliner, fine; "Police Inspector," strong; Low Anger, funny; Hibbard and War-ren, clever; Johnnie Small and Sisters, agile; Carana, different. C. S. CAREY.

SPRINGFIELD, MASS.

POLIS (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—Jetter and Rogers, good; Williams and Segal; Murry Livingston and Co., did very nicely; Jolly and Wild Co., very clever; "Gelscha Girls," handsomely mounted and unique; Haines and Vidocq wel-come as ever; Three Mascagnos, acrobats, closed well.—BIJOU (Ed. L. Knight, mgr.; agent, U. B. O.; Fam. Dept.)—The Brahms Ladies Quartet, excellent instrumentalists. G. A. P.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agents, U. B. O.)—Ray Cox, scored; Cassells Dogs, well trained; Stuart Barnes, clever; Melain Four, good; McDonald and Carson, pleased; Mile, Martha, great; Juggling Normans, novel; Cunningham and Marlan, funny.

GAYETY (T. R. Henry, mgr.)—Dainty Duchees pleased.

STAR (F. W. Stair, mgr.)—Society, scored.

HARSLEY.

WASHINGTON.

CHASES' (N. B. O., agent; H. W. DeWitt, mgr.; rehearsal Monday 11).—Alice Lloyd, dainty comedienne, hit of bill, many encores; Konez Bros., one of best acts of this kind ever seen; Verona and Verdi, musical, pleased; Clara Belle Jerome & Co., "Joyland," heartily ap-plauded; Niblo's Talking Birds, good; Conroy & Le Maire, made them laugh; Claude Ranf, excellent wire performer.

COSMOS (A. J. Brylawski, mgr.; rehearsal Monday 11).—Robert Hildreth & Co., rural sketch, pleased; Helen Chipman, hit; Clement and Eschel, second honors; Miss Beauty and Her Beast, very amusing; Frank Rice, German comedian, did fairly; Ward & Cullen, fair.

MAJESTIC (F. B. Weston, mgr.; rehearsal Monday 11.30).—"The Raven's Nest," musical, 17 people, decided hit, Jadoo, "Hindoo Mystery," second; Miss Maynard, well up; Frank Colligan, tenor, pleased; Court and Don, Scotch comedians, heartily applauded.

LYCEUM (Eugene Kernan, mgr.)—"The Rectors Girls."

GAYETY THEATRE (Geo. W. Peck).—"Star and Garter."

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.; agent, Edw. S. Keller; Monday rehearsal 10.30).—Little Billy, hit; Brothers Byrne, laugh; Frankie Carpenter and Co., well re-ceived; Joel P. Corin and Co., good; Gingras, good; Browning and Lewis, ordinary.

ORPHEUM (S. Schwartz, mgr.; agent, U. B. O.; Monday and Thursday rehearsals 12).—3.5, May Clinton, fine; Irish-American Trio, scored; Angela Dolores, laugh. 7-9, Titenia, very good; Luttringer-Lucas Co., pleased; Lightner and Bowes, liked. CRIS.

YOUNGSTOWN, O.

PARK.—Musical Fredericks, pleasing, Saberas, mental telepathy; Jack Atkins, bright; Madden-Fitzpatrick, excellent; Han-son and Bijou, lively; Cycling Brunettes, fine. C. A. LEDDY.

Hear "Tom" Sing
Oh! Say Wouldn't
That be a Dream?
and see them do
their "Bear Dance"

TOM FLETCHER DUO

"THAT CLASSY COLORED ACT IN ONE"

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The Stage Manager.....Mr. C. HOWARD ACKER
Props.....Mr. JOSEPH BENNETT
The Monologist.....Mr. HARRY B. KAY

CAST
Minnie Violet.....The Sister Act.....(Miss EVELYN REVERE)
The Headliner.....(Miss LILLIAN REVERE)
AND.....Miss LILLIAN DILWORTH

SAM MANN AND THE NEW LEADER
BOOKED SOLID BY M. S. BENTHAM

VARIETY ARTISTS' ROUTES FOR WEEK NOV. 14 WHEN NOT OTHERWISE INDICATED.

(The routes given are from NOV. 13 to NOV. 20, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act it with burlesque show mentioned. Routes may be found under "Burlesque Routes."

"C. R." after name indicates act it with circus mentioned. Routes may be found under "Circus Routes."

ROUTES 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."

PERMANENT ADDRESSES GIVEN FOR OVER THE SUMMER MUST BE REPLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

A.

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The Original "HANK SPONGE."
Next Week (Nov. 14), Folly, Oklahoma City.

Adams Sam D Trocadero B R
Adams Edward B Wintergarten Berlin
Adams Billy 39 Milford Boston
Adams & Lewis 106 W Baker Atlanta
Adams Milt Hastings Show B R
Admont Mitzel 3245 Broadway N Y
Adonis & Dog Auditorium Lynn Mass
Ahearn Chas Polle Springfield Mass
Aherns 3219 Cole Av Chicago
Aitken Bros 234 Bedford Fall River
Aitkens Great 2210 Gravier New Orleans
Aitken Jas & Edna 907 Park Av N Y
Alban 1045 Broadway N Y
Aldines The 2022 Cottage Grove Chicago
Alexander & Bertie 41 Acree Lane London
All Sidi 909 Spring Pittsburg
Allen Joe Robinson Crusoe Girls B R
Allen Leon & Bertie Arcade Toledo
Allin Joseph 422 Bloomfield Hoboken N J
Allison Mr & Mrs Majestic Houston

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Alpha Troupe Orpheum San Francisco
Alpine Troupe Temple Detroit
Altona Zoeller Troupe Chry Blossoms B R
Alton Grace Follies of New York B R
Alton Ethel 1532 Belmont av Seattle
Altus Bros 124 Cottage Auburn N Y
Alvarados Goats 1235 N Main Decatur Ill
Alvaretas Three Bijou Winnipeg
Alvin & Zenda Box 363 Dresden O
Alyno & Abbott Co 3942 Morgan O
Alquist & Clayton 545 Bergen Brooklyn
American Newboys Crystal Milwaukee
Anderson Gertrude Miss N Y Jr B R
Anderson & Anderson 829 Dearborn Av Chicago
Anderson & Ellison Trocadero Philadelphia
Andersons Four Pantages Pueblo Col
Andrews & Abbott Co 3942 Morgan St Louis
Andlans Animals Orpheum Winnpeg
Apollos Bijou Bridgeport
Arberg & Wagner 511 E 78 N Y
Ardelle & Leslie 19 Broezet Rochester
Arlington Billy Golden Crook B R
Armstrong Grace 810 Dearborn Av Chicago
Armstrong Ted V Serenaders B R
Armstrong and Verne Royal Wellington N Z
Arthur Mae 15 Unity Pt Boston
Ashner Tessie Irwins Big Show B R
Atkinson Harry 21 E 20 N Y
Atlantis & Fisk Keeners Mobile Ala
Atwood Warren 111 W 31 N Y
Aubrey Rene Runaway Girls B R
Auer S & G 418 Strand W C London
Austin Jennie Follies of New York B R
Austin & Klunker 3110 E Phila
Ayers Ada Follies of New York B R

B.

Bachan Sam H 1347 N 11 Philadelphia
Baker Billy Merry Whirl B R
Baker Harry 3342 Renow W Philadelphia
Baker De Voe Trio Dainty Duchess B R
Balloon Jupiter Barnum & Bailey C R
Bannan Joe Girls from Happyland B R
Bantus Four Columbians B R
Banyan Alfred 122 Smith Winnipeg Can
Baraban Troupe 1304 Fifth Ave N Y
Barbee Hill & Co 1202 Nat Av San Diego
Barber & Palmer American Omaha
Barnes & Crawford Kelths Syracuse
Barnes & Barron Columbia St Louis
Barnes & Robinson 237 W 137 N Y
Barrett Tom Robinson Crusoe Girls B R
Barrington M Queen of Jardin de Paris B R

Barron Geo 2002 5 Av N Y
Barry & Hack 761 Windlake Milwaukee
Bartell & Garfield 2099 E 53 Cleveland
Bartlett Harmon & Ergit 353 W 56th N Y
Barto El Washington Boston
Barto & McCue Midnight Maidens B R
Barton Joe Follies of the Day B R
Bates Virgie Irwins Big Show B R
Bates & Neville 57 Gregory New Haven
Baum Will H & Co 97 Wolcott New Haven
Baumann & Ralph 360 Howard Av New Haven
Baxter Sidney & Co 1722 48 Av Melrose Cal
Bayton Edna 4321 Broadway N Y
Be Ano Duo 3442 Charlton Chicago
Beaman Fred J Hudson Heights N J
Beardsley Sisters Union Hotel Chicago
Beaugarde Marie Merry Whirl B R
Behler Agnes Dreamlanders B R
Behren Musical 62 Springfield Av Newark N J
Belmel Musical 341 E 87 New York
Bell Arthur H 438 12 Av Newark N Y
Bell Norma Bowery Burlesquers B R
Belle May Robinson Crusoe Girls B R
Belmont May Century Girls B R
Belmont Joe 70 Brook London
Belmont Florence Girls from Happyland B R
Belmont M Follies of New York B R
Bentley Music 121 Cliff San Francisco
Bennett Archie Irwins Big Show B R
Bennett Florence Irwins Majestics B R
Bennett Sam Rose Sydel B R
Bennett & Marcello 206 W 67 New York
Bennett Bros 339 E 66 New York
Benson Marion J Passing Parade B R
Bentley Music 121 Cliff San Francisco
Benton Beulah Irwins Majestics B R
Benton Ruth Big Banner Show B R
Berger Anna Miss N Y Jr B R
Bergere Valerie Players Grand Syracuse

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Black John J Miss N Y Jr B R
Black & Leslie 3722 Eberly Av Chicago
Blair Hazel Reeves Beauty Show B R
Blamphin & Hehr Lyric Fairmont W Va
Blomquist & Co 3220 Chicago Av Minneapolis
Bobanion Burt Hastings Show B R
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"Bits of Vaudeville."

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Boutier Marie Merry Whirl B R
Bowers Walter & Crocker Grand Trenton N J
Bouman Fred 14 Webster Medford Mass
Boyd & Allen 2706 Howard Kansas City
Bradley & Ward Barnum & Bailey C R
Bradleys The 1814 Rush Birmingham
Bradna Fred Barnum & Bailey C R
Brady Marie Merry Whirl B R
Braz Joe Irwins Big Show B R
Breanan Geo Trocadero B R
Brennen Samuel N 2456 Tullp Phila
Brinkley The 424 W 39 N Y
Bristow Lydia Dreamlanders B R

Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 708 Lexington Brooklyn
Brose & Maxim Majestic S Omaha Neb
Brookes & Carlisle 38 Glenwood Buffalo
Brookland Chas Runaway Girls B R
Brooks Florrie Big Review B R
Brooks The Girls from Happyland B R
Brooks Harvey Cracker Jacks B R
Brooks Lena Lovemakers B R
Brooks & Kingman Vaudeville Woonsocket R I
Brooks & Jennings 801 W Bronx N Y
Brown Sammie Bowery Burlesquers B R
Brown & Brown 69 W 115 N Y
Brown & Wilmot 71 Glen Maiden Mass
Browning & Lavan 835 Cauldwell Av N Y
Brunce Walter Baker Denver Indef
Bruno Max C 100 Baldwin Elmira N Y
Bryant May Irwins Big Show B R
Brydon & Harmon 220 Montgomery Jersey City
Buckley Joe Girls from Happyland B R
Buckley Louise Lebanon Ore
Bullock Tom Trocadero B R
Bunce Jack 2278 13th Philadelphia
Burgess Bobby & West Sta Majes Montgomery
Burgess Harvey J 627 Trenton Av, Pittsburg
Burke Joe 314 W 14 N Y
Burke Minnie Trocadero B R
Burke & Farlow 4037 Harrison Chicago
Burnett Tom Century Girls B R
Burns May & Lily Grade Niagara Falls
Burns Lillian North Av Chicago
Burt Wm P & Daughter 133 W 45 N Y
Burton Jack Marathon Girls B R
Busch Devere Four Reeves Beauty Show B R
Bushnell May Fads & Follies B R
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Byron Diana West Mass
Byron Ben Passing Parade B R

C
Cahill Wm Reeves Beauty Show B R
Caine & Odum Orpheum Cincinnati
Callahan Grace Bohemians B R
Cameron Eleanor Vaudeville Uniontown Pa
Cameron & Gaylor American Chicago
Cameron & Gaylor American Chicago
Campbell Harry Marathon Girls B R
Campbell Phyllis Merry Whirl B R
Campbell & Parker Rose Sydel B R
Campbell Zeina Bon Tons B R
Canfield Al Follies of New York B R
Canfield & Carleton 2218 80 Bensonhurst L I
Cantley Fred 425 Broadway Av Chicago
Capman Bert Follies of New York B R
Capron Nell Follies of New York B R
Cardon Chas Vanity Fair B R
Cardowale Sisters 824 42 Brooklyn
Carey & Stampe 824 42 Bklyn
Carle Irving 4203 No 4 Chicago
Carmelo Bros 425 Broadway Av Chicago
Carmen Frances 405 W 143 N Y
Carmen Beatrice 72 Cedar Brooklyn
Carmontelle Hattie Marathon Girls B R
Caron & Farnom Unique Minneapolis
Carroll Nettle Trio Barnum & Bailey C R
Carrollton & Van 5428 Monte Vista Los Angeles
Carson Bros 425 Broadway Av Chicago
Carter The Vag Mo
Casad & DeVerne 1047 Walnut Cleveland
Casmas & La Mar Box 247 Montgomery Ala
Case Paul 81 S Clark Chicago
Casey Bros Menomonee Wis
Caulfield & Driver Normandy Hill New York
Celest 74 Grove Washington Pl London
Celeste Grace Midnight Maidens B R
Chabanty Marguerite Columbians B R
Chadwick Trio Greenport Brooklyn
Champion Mamie Washington Society Girls BR
Chantrell & Schuyler 219 Prospect Av Bklyn
Chaplin Benjamin 600 W 140 N Y
Chapman Sisters 125 W 14th Indianapolis
Chase Billy Grand Victoria B C
Chase Dave 90 Birch Lynn
Chase Carma 2615 So Halstead Chicago
Chassino Grand Pittsburg
Chatham Sisters 308 Grand Pittsburg
Chick & Chicklets Brigadiers B R
Chubb Ray 1017 Spruce Scranton Pa
Church City Four 1282 Decatur Brooklyn
Clairmont Josephine & Co 104 W 131 N Y
Clark Wilfred 130 W 44 N Y
Clark Geo Robinson Crusoe Girls B R
Clark & Ferguson 121 Phelps Englewood
Clark & Turner Jewell Paris Tex
Clark Carl 2234 E Av Nashville Tenn
Claus & Radcliffe 1840 Dayton Ave St Paul
Clear Chas 100 Morningside Av N Y
Clemmons Cam' n 462 Columbia Dorchester N Y
Clemmons Margaret Midnight Maidens B R
Clermonte & Miner 30 W 90 N Y
Clever Trio 2123 Arch Phila
Cliff & Cliff 417 W 11 Chicago
Clite & Sylvester 928 Winter Phila
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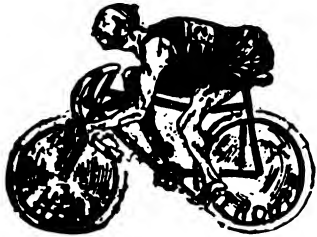
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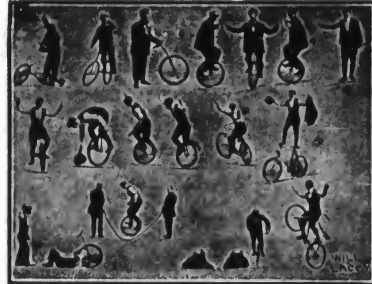


GILL BROWN AND LILL MILLS

Some Class to Gill and Lill and their Baby Bill in "One."

CHAS. F. SEMON

"THE NARROW FELLER"

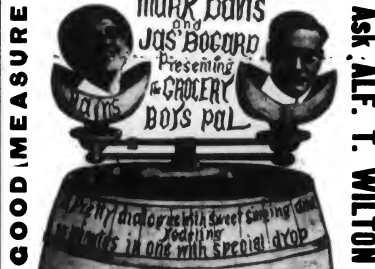


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A WIZARD AT THE PIANO
ORIGINATOR OF PLAYING THE VIOLIN AND PIANO SIMULTANEOUSLY
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Featuring Exceptional Voices in Tuneful Melodies.
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HARRY LORENE
HAZEL HARRY JR.

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FRANK and PAULINE
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 STAR THEATRE.....Brooklyn
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 JAS. C. BAIN, General Manager, National Amphitheatre, Sydney, Australia. Cable Address, PENDANT.

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NEW YORK AGENTS—Paul Tausig, 104 East 14th St., and Samuel French & Sons, 24-26 West 22d Street. Artists visiting England are invited to send particulars of their act and date of opening. THE STAGE Letter Box is open for the reception of their mail. 16 YORK STREET, COVENT GARDEN, LONDON, W. C.

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Acts to write or wire open time. Booking Thalia, Chicago; Joliet, Bloomington, Ottawa, Elgin, Aurora, Streator, Mattoon, Ill.; Waterloo, Ia., and other houses in Illinois, Indiana and Iowa. CHAS. M. DOUTRICK, Manager, Room 29, 92 La Salle St., Chicago.

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of your customers is required to build up a successful business. I have arranged STEAMSHIP accommodations 4 TIMES per week for Jean Clermont, Arnold De Biere, Jordan and Harvey, Alice Lloyd; 3 TIMES for Bellaire Bros., Sam Elton, Inno Fox, W. C. Fields, Hardeen, Arthur Prince, etc. Let me arrange YOUR steamship accommodations; also, railroad tickets.

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NEW ENGLAND HEADQUARTERS. The Marcus Loew Booking Agency

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 NO ACT TOO BIG Colonial Building, BOSTON ALL ACTS CONSIDERED

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Affiliated with ALL LARGE INDEPENDENT CIRCUITS HIGH CLASS VAUDEVILLE Suite 515, Mercantile Library Building, 414 Walnut Street, Cincinnati, O. Branch, Columbus, O. Ed. Browning, Representative. ATTENTION MANAGERS.—Those who are not satisfied with their present bookings, give us a trial. Our shows will make you money; catering especially to Family Theatre managers. Write for particulars. Managers in Ohio, Indiana, West Virginia, Kentucky, Tennessee, and Southern States, will be pleased to hear from you. Feature acts wanted. ARTISTS.—If coming east or west write us; we can break your jump; send open time.

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Booking all the principal opera houses and picture theatres throughout Canada. Immediate and future time to acts with class. No limit for feature novelties. Write or wire to-day. THE GRIFFIN CIRCUIT, Variety Theatre Building, Toronto, Canada.

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(Signed) WARREN D. CHURCH

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ARTISTS, Take Notice STEIN AND LEONARD, Inc.

Has opened two new offices—Savoy Theatre, WILKES-BARRE, Pa. David Cohen, Mgr. Joe Herbert, Mgr., 332 Smallwood St., Baltimore, Md. Main Office, 321 MINT ARCADE, PHILADELPHIA.

Letters continued from page 35

- Jefferies Flo
- Jerome & Jerome (P)
- Jones Maud (C)
- Jones Bobbie
- Jones & Greiner (C)
- Jordans Jukking
- K.
- Kaleratus Allcia (C)
- Kappa V G
- Karl (P)
- Kaufman Wm (C)
- Keely Tim
- Kelton Mrs. S (C)
- Kelly Perry (C)
- Kinsners The
- Kintner Dude
- Knowles R G
- Kullervo Bros
- L.
- Lange Geo. K (C)
- Langton Lilly
- La Thoma Harry (C)
- Lee Irene
- Le Mont Dan
- Leonard Chas F
- Le Roy Dott
- Le Van Bert
- Lighthawk Earl (C)
- Lindholm C A (C)
- Lloyd Helen
- Lorraine & Dudley (C)
- Lyle Jack
- Lynch Hazel
- M.
- Macomber Geo (C)
- Macomber Eva
- Mahoney Bros
- Malvern Rose
- Manley & Sterling (C)
- Manthey Mrs Walter
- Marrel Jean
- Marron Paul (C)
- Marshall Grace
- Martin Bradley (C)
- Matthews Harry & May
- Maxfield May
- McCarthy Thos (C)
- Mayers J (L)
- McGloin Mrs Bert (P)
- McGrath Thos
- Melroy Ned
- Merrill & De Vere
- Merritt Hal (C)
- Mike Harry
- Milburn Bert (C)
- Miley Katherine (C)
- Military Dancers
- Milliken Lucy
- Modersky J
- Mitchell Abbie
- Monroe F H (C)
- Montgomery Frank
- Moore Mr & Mrs (C)
- Moran John J
- Morris Joe (C)
- Morris Ike (C)
- Morrow Wm K (C)
- Morrison Althea
- Morse Harry M
- Murphy J Theo (C)
- N.
- Nelson Nichols Troupe
- Newell & Niblo (C)
- Norton Ruby
- O.
- Oliver Perry
- Otto Sam K (C)
- Otto & West (C)
- P.
- Page F M
- Parbrook & Keefer
- Paris Otto
- Parker Walter (C)
- Parson Sisters
- Parson Vernie (C)
- Pendleton Florence
- Perrigo Kitty (C)
- Perroni & Halliday (C)
- Phillips John Lindsay (C)
- Preston Geo
- Prichard Irwin (C)

- Q.
- Quigley Eli (C)
- R.
- Rankin McKee (C)
- Rankin Sidney
- Raymond Marlon (C)
- Raymond Al
- Red Bert E
- Reene Sigmund (C)
- Reynard Carl H
- Rickey Arnold
- Rigby Arthur (C)
- Rile Mr (C)
- Ring & Williams
- Rip Jack (C)
- Rivers David
- Roberts Lenora
- Robinson Alice (C)
- Rochester Nina
- Rockwell Frank
- Rochr Alfred (C)
- Rome Sam
- Rome Bert
- Ross Henry
- Ross Sam
- Roy John
- Rover & French
- Russell Eddie
- S.
- Samayon W (C)
- Sanders Paly
- Sarson Sward (C)
- Schillings The
- Scott Norman R (C)
- Seamon Billy
- Shannon & Moran
- Sharkey & Lewis
- Shoares & Newkirk (C)
- Sherman Terry (C)
- Shields Great (C)
- Shields Sydney (C)
- Simon Henry
- Simms N (L)
- Singleton J E (C)
- Singing Girls (C)
- Smith Ed (C)
- Spear Abe (C)
- Stafford & Stone (C)
- Staley Richard
- Stancy Della (C)
- Stanley Stan (C)
- Stark & Ryan (C)
- Steele Sisters (C)
- Steele Sisters
- Sterling & Wright
- Stevens Michael (C)
- Stewart & Sterling (S F)
- Stewart Jack (C)
- Street L A (C)
- Sully B A (C)
- Sully Jack (C)
- Summers Claude R
- Summers Celesta (P)
- T.
- Tanna A F
- Teed & Lapell
- Terry Twins
- Thomas Isabelle
- Thor Musical (C)
- Tooker Frank
- Trumbull Ollie M
- V.
- Van Hoffman Albert (C)
- Vorone J L (C)
- Victorine Myrtle (C)
- W.
- Walsh Paula (C)
- Walsh Wm
- Walters Musical
- Wayne Marie
- Weadick Guy (C)
- Webster Ted
- West Ethel (C)
- Wheeler Mack
- Wicke Gus (C)
- Williams Madge
- Wilson Grace
- Wright E G
- Wolford Harry (C)
- Y.
- Yale Mazie
- Young & Brooks (C)
- Z.
- Zech Curvin A
- Zeliska Miss (C)
- Zell Raymond (C)

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The Best Singing Quartette in Vaudeville

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All our music arranged by Geo. Botsford.
Next Week (Nov. 14), Miles, Detroit.

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This Week (Nov. 7), American, Omaha.
Next Week (Nov. 14), Walker, Winnipeg.

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THE DRUMMER AND THE MAID
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Sensational Gymnaasts.
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KNOX and ALVIN

A comedy offering in "one," entitled "Just for Jest," by Sam Ehrlich.

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

RENA ARNOLD

QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King K. C.



Out in Helena, Montana,
The place where we first met sweet Anna,
Ana-con-da we mean,
So it's plain to be seen,
Mont-annas-Con-da-Helena.
(Deep Stuff).
Say, Boys and Girls, do you use Lava Soap?
It is one of the luxuries we missed while in Europe.
Has anybody seen Adam Sourgy?
Some class to the English mail this week.
Thanks Boys and Girls.
Week Nov. 13th, Washington, Spokane.
Butte-afully Yours,

VARDON, PERRY and WILBER

J. LOUIS JEANNE
MINTZ and PALMER
"THE OTHER HALF."
A Classy Singing and Talking Comedietta.
An Original Playlet in "ONE" by Louis Weesly



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"THE EGYPTIAN TEMPLE OF MYSTERY"
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JOCK MCKAY



Scotch Comic, 2nd to none.
Seeing the challenge of John Birch who wishes to dance Mike Scott, I beg to offer my services as the Piper, and if Mike Scott can dance as quick as I can play the Pipes he's going some.

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"Hello Boys"
JOE WILTON

Light Comedian.
This season, Stock Burlesque.

Gartelle Bros.

Introducing Singing, Dancing and
SKATORIALISM

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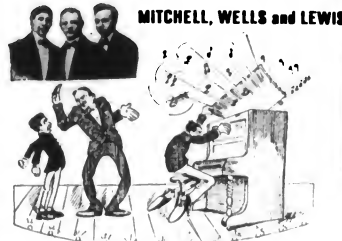


A Tip-Top Boy. Who?

T
Y
S
O
N

Lena Tyson

M. S. BENTHAM, Manager



The Rathskeller Trio:
Amy Leslie, in the Chicago News says of Mitchell, Wells and Lewis: "Recently three of the most noted singers of this class made a tremendous hit at the American Music Hall. They call themselves The Rathskeller Trio and are immensely entertaining. At first they do a perfectly serious song, and then they craftily lure the audience into a laugh, then a hurrah, and then a tumult of laughter at rattling good rough comedy and good music. Their voices are fine, their comedy special and their songs of that kind most regarded witty and salubrious by the fly ones who know what they mean; though they can be enjoyed by any sort of innocent with a white conscience when deftly put over the lights."
Next Week (Nov. 14), Bijou, Mason City, Ia.
Permanent Address: White Rats of America.

Marshall P. Wilder
ATLANTIC CITY, N. J.

Bell Phone 196.

BILLIE REEVES



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"FOLLIES OF 1910."
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"THE WAR IS OVER"



CAMILLE **PERSONI** AND

JACK **HALLIDAY**

In their Japanese Comedietta

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The Geisha Girl and Officer, not forgetting the Chink.

Note—We are NOT doing "Madame Butterfly."

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JEAN MARGEL

(The Originator of Bas Reliefs)

with

"Etudes d'Art"

(Art Studies)

Artistically posed and produced by an artist
for those who like and appreciate the true art

All models employed are art students

At Percy G. Williams' Colonial this week (Nov. 7)

Mr. Williams' Alhambra next week (Nov. 14)

**THIS WEEK (Nov. 7) KEITH'S THEATRE, BOSTON
RECEIVED WITH ACCLAMATION**

VILMOS WESTONY

Have you ever seen a pianist who cleans up every bill? No.

Then you must see Westony.

Last week he broke **THREE RECORDS** on the **ORPHEUM** stage in **BROOKLYN**. The first was when he was showered with flowers as he played; the second when his **ACT AVERAGED THIRTY-SIX MINUTES** at every appearance, and third when he received **SIXTEEN CURTAIN CALLS** at each performance.

THIS MAKES HIM A MILE AHEAD OF THE PROCESSION

NEXT WEEK (Nov. 14) GRAND OPERA HOUSE, PITTSBURG

Booked by the **MARINELLI AGENCY**

JOHN and MAE

BURKE

A RIOT on The Pantages Circuit

The most pleasant engagement we have had during our experience in the show business, and we have played the best in the country.

Read what Mr. Alexander Pantages says:

Seattle, Nov. 3, 1910.

TO ALL WHOM IT MAY CONCERN:

It affords me great pleasure to state that **John and Mae Burke** in their comedy sketch ("**How Patsy Went to War**") are one of the **biggest hits** that ever played my circuit.



That's going some, isn't it, boys?
Just have the goods; that's the answer

Week Nov. 14, Pantages' Theatre, Tacoma
Week Nov. 21, Pantages' Theatre, Portland

Week Dec. 5, Pantages' Theatre, Sacramento
Week Dec. 12, Chutes, San Francisco

TEN CENTS

VARIETY

VOL. XX., NO. 11.

NOVEMBER 19, 1910.

PRICE TEN CENTS.



EDGAR M. MILLER



"The Hypnotizing Lady"

Anna Chandler

After an engagement of Nine Months on the
Moss-Stoll Tour, England

Sailed on S.S. Baltic Nov. 12th, for home

American address, care of WILL VON TILZER, 125 W. 43rd St., New York City

English Representative, **HARRY DAY**

EVERYBODY LOVES THIS FAT MAN!

REED HARRY FRANK
ALBEE, WEBER & EVANS

MACLYN ARBUCKLE

PRESENT, FOR THE FIRST TIME
IN VAUDEVILLE, THE FAMOUS
STAR OF "THE COUNTY CHAIR-
MAN" AND "THE ROUND UP"

in "THE WELCHER," a one-act play by Robert H. Davis
NEXT WEEK (Nov. 21) FIFTH AVE., NEW YORK

Another from
the WEST
Booked over the
ORPHEUM CIRCUIT

Besyette Trio

HESS MUNRO POWELL
VOCALISTS AND INSTRUMENTALISTS

Opening at
Orpheum Theatre
Ogden, Utah
Week Dec. 4

Indianapolis "Star," Nov. 8, 1910.
"Not often do the booking offices deign to send a genuinely artistic act to fill in a bill built around a star of the first magnitude like Eva Tanguay, but they made a mistake for this week and sent Charles B. Lawlor and his daughters, Mabel and Alice, in "Night and Day on the Sidewalks of New York." With the single notable exceptions of Eva Tanguay and Gertrude Hoffmann, this act reaches the high-water mark of the season at B. F. Keith's. It opens with an Italian trio that rocks to sleep all other Italian character acts seen here in vaudeville in many seasons. Then there is another trio of a cross between the Bowery "tough" and the Parisian "gamin" that rises to the standard of the Italian impersonation. These are two splendid climaxes to an act thoroughly good all the way."

Chas. B. Lawlor and Daughters

(MABEL and ALICE)

PRESENTING

"NIGHT AND DAY" "ON THE SIDEWALKS OF NEW YORK"

THIS WEEK (NOV. 14) COLUMBIA THEATRE, CINCINNATI
NEXT WEEK (NOV. 21) COLUMBIA THEATRE, ST. LOUIS

DIRECTION OF
AL. SUTHERLAND

VARIETY

Vol. XX. No. 11.

NOVEMBER 19, 1910.

PRICE TEN CENTS.

MOVING PICTURES SHOWN IN THE FULL STAGE LIGHT

"Photoplane" Successfully Introduced at Keith's, Philadelphia. Company Formed to Promote Long Hoped for Invention. John J. Murdock at its Head

Philadelphia, Nov. 17.

The new "Photoplane," at Keith's Chestnut street house and the Bijou, has been causing considerable interest among moving picture lovers and in the trade line. Pictures are thrown on the screen while the house is fully lighted and a really wonderful subject results.

There is hardly a perceptible quiver. The process throws a remarkably clear, smooth and sharp picture, bringing out the most minute detail in bold relief. Like results are secured with both tints and black and white subjects. When the pictures were first shown at Keith's big house, Monday, the audience seemed surprised when the theatre was not plunged into darkness. Many who had started to leave remained to watch the novel display.

The "Photoplane" is the invention of S. L. Rothapel, owner and manager of the Family, Forest City, Pa. He and his invention were brought to the notice of the United Booking Offices through Charles J. Kraus, a local booking agent affiliated with the United.

A company has been formed to push the process with J. J. Murdock of the U. B. O. as its head. It is understood that Rothapel has signed a contract with the concern for a period of three years at \$5,000 a year and that the photoplane system will be installed in all of the theatres connected with or booking through the United.

The new system was first used in Forest City, but the inventor kept it quiet until induced to bring it to this city. It proved such a success no time was lost in binding Rothapel to a contract.

NEXT IS BILLIE BURKE'S NIECE.

The very next debut for vaudeville is Mildred Barrett, niece of the golden haired Billie Burke, Charles Frohman's valuable star. Miss Barrett may have passed the debuting stage by opening in vaudeville with four young men Thursday at Yonkers.

Miss Burke brought her protege-relation back from Europe. The actress is reported to have staged the turn which calls for a quartet of male assistants, though an excuse is ready for M. S. Bentham, the "representative" for the new act and the author of Miss Burke's producing chapter. Clare Kummer prepared special songs and music.

PERCY HASWELL IN "BIG MOMENTS."

"Big Moments" from Shakespearian plays will be the "act" presented by Percy Haswell on the United Booking Offices Circuit, in emulation of Amelia Bingham, playing on the Morris time.

Alf T. Wilton has the placing of Miss Haswell, who was leading woman with Otis Skinner when the latter played "The Honor of the Family."

Miss Haswell and her company of five people will be prepared to present Nov. 28.

K-P IN PATERSON.

Paterson, Nov. 17.

Nov. 28 is the date set for Keith-Proctor to place two-a-day vaudeville in the new Majestic. It has not a very large capacity. Bookings will come from the United Offices (upstairs).

The Majestic will oppose the Empire, A. M. Bruggemann's vaudeville theatre, booked through Feiber & Shea of New York.

MANAGERS IN CHICAGO.

Chicago, Nov. 17.

The death of Chas. E. Kohl swept away every other thought among the many vaudeville magnates, who congregated here to attend the funeral.

Jerome Wilzin, attorney for William Morris, Inc., reached here today, coming in from the Coast, where he is reported to have interviewed several members of William Morris, Western.

Yesterday E. F. Albee, in company with Pat Casey and Frank Vincent, caught the 20th Century. The news of the death of Mrs. B. F. Keith reached Mr. Albee in the morning.

Denver, Nov. 17.

Last Saturday a conference was held at the Orpheum, at which were present President Morris Meyerfield of the Orpheum Circuit, Martin Beck, F. W. Vincent, D. H. Hunt, and John W. Considine.

Kansas City, Nov. 17.

While the Meyerfeld-Beck-Considine group were here late last week, the Kansas City Post printed photographs of the bunch, with an interview with Morris Meyerfeld.

The reporter asked Mr. Meyerfeld, after the usual "world-wide-circuit" talk:

"Is Mr. William Morris in the party?"

"Don't mention Morris," replied Meyerfeld, "Morris is dead."

The wise little reporter then commented to himself as follows:

"Morris has been a pretty lively corpse for a number of years and is reported to have caused Messrs. Meyerfeld and Beck many anxious hours."

While in Kansas City the western managers received word of the death of Charles B. Kohl at Chicago.

MOSS SIGNS LILY LANGTRY.

(Special Cable to VARIETY).

London, Nov. 17.

Through H. W. Weiland, the London agent, the Moss Circuit has engaged Lily Langtry to appear in its houses.

There is a general scramble among big English managers for feature attractions.

The engagement of Miss Langtry is to follow the separation of the Moss-Stoll Circuit.

\$2,500 FOR ANNA HELD.

(Special Cable to VARIETY.)

Paris, Nov. 16.

The reports last week of Alfred Butt, manager of the Palace, London, having made an offer for Anna Held were correct. The English manager is offering \$2,500 weekly for Miss Held. Negotiations are pending.

(Special Cable to VARIETY.)

London, Nov. 17.

Alfred Butt announces he has secured Anna Held for the Palace.

The re-engagement of Miss Held for the London hall recalls to the vaudevillians who were in London at the time of her last appearance there, some seasons ago the assistance lent Miss Held by W. E. Ritchie, the American "tramp" bicyclist, on the program with her. Miss Held had attracted but passing notice of the Londoners. Mr. Ritchie suggested that if he appeared with her while she sang "Won't You Come and Play With Me?" comedy could be placed in number.

Miss Held acquiesced. Mr. Ritchie planked himself up on the stage on a park bench. When Miss Held reached the chorus, the spot light was thrown upon the comedian in his ragged outfit and she sang to him. He finished the song with her, Ritchie playing only in pantomime, with the result that the French woman became a big London success. The same song afterwards in America caused her to become famous over here.

ASKS FOR A DAY OFF.

(Special Cable to VARIETY.)

London, Nov. 16.

Cavalleri only asked Alfred Butt of the Palace to be allowed one day off during each week of the month's engagement the operatic singer had agreed to be with Mr. Butt for \$5,000 weekly.

Players at the Palace are required to appear but six nights and one matinee. Unless Cavalleri discovers she is going into vaudeville and not grand opera, Mr. Butt will declare the engagement off.

QUANTITY IN PROGRAMS MAY OPEN UP NEW ERA

Big Shows Drawing Big Business. \$8,000 Program at the American Next Week. Manhattan Opera House Starts Popular Priced Big Bills November 28.

The big bill around the 42d Street corner of Broadway caused all the talk of the week on the Main Thoroughfare. As late as Wednesday the American (William Morris) had held capacity at every show, with a turn-away at night. The Roof above the American will probably be opened this Saturday and Sunday.

For next week the Morris agency has placed together an imposing program, consisting of the advertised twenty-two acts. Eighteen actual turns will again appear, as this week. The advertised cost of next week's American bill is quoted at \$15,150. The net prices will amount to around \$8,000. It is said the American will give a nightly show on the Roof, commencing with Monday, with acts playing three shows daily.

If the business at the Morris house continues, as it held up to Wednesday, the receipts at that theatre will exceed \$15,000 for the week, and may reach \$18,000, if the Roof is opened. The American program this week is costing around \$4,500. In comparison with the other vaudeville theatres and the business, it is by far the cheapest show in town.

Hammerstein's, with eleven acts (costing about \$4,600), started off to big business, but did not maintain it. Tuesday evening the orchestra floor was not fully occupied, a couple of rows in the rear being vacant. The American started its show at 7:30 at night; Hammerstein's at eight.

Following the first Sunday night vaudeville concert at the Manhattan Opera House, Nov. 20 (this Sunday), William Hammerstein will inaugurate a regular weekly vaudeville policy at the large theatre commencing Nov. 28. Bookings have already been entered for the first bill. The approximate cost of the heavy program Mr. Hammerstein intends presenting, will run around \$4,500. Night admission prices will run from fifteen to seventy-five cents. The matinee scale is to be from ten to fifty cents. The Manhattan will seat 3,300 people.

Located on West 34th, just off 8th Avenue, opinion differs as to the chances of the house drawing the necessary patronage to support the big programs at the low prices. Closely adjoining is the new Pennsylvania Tunnel. Some profess to believe that Mr. Hammerstein will experience difficulty in pulling the people over. Others are equally sanguine that the Manhattan with its great show and a "25-50" advertisement will be a "clinch." The believers claim that the Manhattan will affect every variety house in New York below the Harlem River, through its immense seating capacity.

It is reported that the rumored opening of the Manhattan caused Wil-

liam Morris to place his extraordinary show for the American commencing Monday, both to offset the Manhattan and to "clinch" the mad rush for "bargain vaudeville" which occurred this week.

It is also said by the men who must think for themselves that this crowd of acts in a bunch at "pop" prices may have an effect upon the "small time" wherever there is a theatre of sufficient capacity to use up the regulars. The Manhattan is the illustration, as showing what a person may see in a bill there in a fairly good seat for any part of the scale in vogue at the "small timers."

There was a rumor during the week that Morris was bargaining with the Shuberts for the Broadway theatre, to play another big Sunday show in there, bringing Hammerstein's Victoria in between the American and Broadway, as the American will be sandwiched between the upper and down town Hammerstein theatres, when the Manhattan starts. The American is at 8th Avenue and 42nd Street.

Wednesday Mr. Morris said he would give \$5,000 for a headline feature not previously appearing in vaudeville, for the week of Dec. 19. That is the dull week of the season, just before Christmas. Mr. Morris remarked he stood ready to go beyond \$5,000 for the proper attraction.

The "22-act" scheme will likely be installed in the American, Chicago, before long, and may spread over the houses booked through the Morris agency.

During the run of Harry Lauder at the American theatre, when several extra shows were given during the week (on the Roof), the total receipts ran to \$36,500, at slightly advanced prices over the present American scale, which now extends to \$1.50.

At the Manhattan George May will conduct the orchestra. Arthur Nelson will likely be the stage manager. Mr. Nelson is Mike Simon's assistant at the Victoria. Mr. May has been leading the orchestra at "The Corner" for several years.

For a vaudeville theatre the Manhattan may be compared more to the Cleveland Hippodrome than any other current variety house over here. The acoustics of the Manhattan are said to be much better than those at the Cleveland vaudeville amphitheatre. Acoustics usually decide whether talking acts and sketches shall appear in a large theatre. The Hippodrome, Cleveland, has been playing the general run of acts lately.

The Manhattan's first bill will have from twelve to fifteen well known acts. Among them are Billy Van and the Beaumont Sisters, Odva, Maggie Cline, "Motoring," Berzac's Circus and Laddie Cliff.

ELTINGE AS "THE WIDOW."

Atlantic City, Nov. 17.

Before an appreciative audience, Julian Eltinge made his premiere as a legitimate star at the Apollo theatre Monday night. It was the consensus of opinion among the audience and critics that he will do. Eltinge's piece is "The Fascinating Widow." Al. H. Woods is sponsor for the show.

The story is pleasing. Otto Hauerbach wrote it. About one-half of the programmed numbers were not rendered. What was heard proved tuneful. Eltinge's selections were warmly received. His "Downcast Eyes" scored in particular.

Eltinge disguises himself as "the widow," after he has gotten "in Dutch" for punching his rival's nose, in order to escape the courts. His artistic work results in such a capital deception that some embarrassing situations arise.

The action takes place in two scenes, the first a fashionable mountain resort and the second the dormitories of a co-educational institution. The scenery is adequate. There is an eight-girled chorus, handsomely gowned.

The only drawback to the performance was the failure of the feminine contingent to successfully put over the assigned musical numbers.

Eltinge handled his roles, male and female, very well, and has excellent support in Eddie Garvie, Gilbert Douglas, Charles F. Butler, Neil McNeil, Carrie Perkins and Ruth Maycliffe.

IRENE FRANKLIN STEPS OUT.

Boston, Nov. 17.

Irene Franklin left "The Summer Widowers" Saturday in this city. Miss Franklin will rest for several weeks according to report.

The cause of her absence from the Lew Fields-Shubert show is said to have been the departure of Mr. Fields from the cast.

All of the original principals excepting Ada Lewis have stepped out. Max Rogers and Charles Kolb are the new "Dutch" comedians with the show, which is bound for the coast.

Miss Franklin will remain in New York, until February. Then she joins the Lew Fields' Wintergarten company.

Mr. and Mrs. Fields returned Tuesday from a two weeks' vacation in Bermuda. Fields will give his attention now to the opening of the Winter Garden.

JUST KICKED IT APART.

Boston, Nov. 17.

Lohe and Sterling, in a flying ring act, while playing the Casino, a "small time" house in New Bedford, kicked the back out of the theatre.

They were preparing for a "dive for life." In taking a back swing on the small stage, one hit the rear wall with his heels. With a crash that startled the audience the board wall tumbled to the ground.

The manager of the house compelled the team to repair the damage.

WEEK'S BIG NEWS

Freeman Bernstein still thinks he has Dr. Cook.

WILL PLAY EITHER WAY.

Either before or shortly after the expiration of their contract with F. Ziegfeld, Jr., Nora Bayes and Jack Norworth will again appear in a production.

It is said that Cohan & Harris are negotiating with the couple. The firm believes it can secure the consent of Mr. Ziegfeld to the engagement, both being "Syndicate" producers.

Falling in the immediate consummation, Mr. Norworth will commence the writing of a piece which he and his wife will star in commencing next February, when the Ziegfeld agreement runs out.

With the building up of the piece, and rehearsals, the married pair calculate February will just about be the time everything is ready.

"WILD WEST" ACT.

Billie Burke's "Wild West" will be a vaudeville number from Dec. 5, when it opens at Dockstader's, Wilmington.

Miller Bros.' "101 Ranch" show closes this week. From the wild west aggregation composing it, Mr. Burke has told off Chester Byres (roper), Han Darnell (kid roper), Lulu Parr (rider), Dan Dix and Cal Davis ("rubes"). With the crowd will be Roxy Mack, a sharpshooter, who won't be recognized by name among "wild west" devotees.

CRUEL NEW YORK.

Lora Bona, who claims she was a feature at Keith's, Boston, with recitative numbers, failed to duplicate her Hub success at Gane's Manhattan theatre, New York, Tuesday.



FREDERICK V. BOWERS.

FREDERICK V. BOWERS, who is to the pathetic ballad what Conan Doyle is to the detective story, was some years back drawn into vaudeville to exploit with his own melting throat throbs and his mesmeric ways these same melodious sentiments. Who could have foreseen that he would one day be singing another man's songs in a big production, a regular actor, and the comedy hit of an up-to-date show? Bowers is all of that. By a route that opened before him over night and led to the pot of gold at the rainbow's end, he was beckoned to join "The Sweetest Girl in Paris," to fill a void caused by the departure of John E. Young. The creator of "Always," "Because," and no end of other heart-tugging songs, looked the part bravely in the face and smiled into it. And who shall say that he dared too much? Surely not the audiences. They received his dash and dimples with acclaim. Bowers stands manfully by Joe Howard's score. But, to his credit, he sets his comedy to his own standards, and the other comedy notables of the big cast may well take notice. For Bowers has proven a jester, with a personality that starts him off famously, and talent and a sense of humor that carry him through in triumph. — CHICAGO "AMERICAN," Nov. 12, '10.

VAUDEVILLE'S MAP UNCHANGED BY DEATH OF CHAS. E. KOHL

Will Filed, Leaves Estate to Widow. Herman Fehr Appointed Her Representative. Martin Beck Succeeds to Presidencies Held by Chicago Manager—Mrs. B. F. Keith Dies

Chicago, Nov. 17.

The vaudeville map remains unchanged, though Charles E. Kohl, one of variety's principal and prominent managers passed away last Friday.

The will was filed for probate Wednesday. All property was left to Mrs. Kohl. Though the will gave the value of the estate as \$225,000, the Kohl city residence alone is valued at more than that amount. Mr. Kohl's wealth has been variously estimated at from three to seven million dollars. In the value of the estate filed with the will, the real estate is quoted at \$25,000. The Majestic theatre, Chicago, is a leased piece of property.

Caroline Lewis Kohl, the widow, is appointed executrix, with Mr. Kohl's brothers executors. The will provides, that should Mrs. Kohl die before the youngest child becomes twenty-one years old, the property is to be turned over to the Illinois Trust and Savings Bank in trust for the children. The twin daughters are now nineteen. Both of the sons are of age.

Herman Fehr, of Milwaukee, attorney for the Pabst Brewing Co., in which he is interested, and an intimate of the late theatrical manager, was selected Tuesday by the widow to represent the Kohl estate; also direct its affairs. Tuesday afternoon Martin Beck, Morris Meyerfeld, Jr., Mr. Fehr, Max Anderson and Frank Tate, all stockholders in theatrical corporations in which Mr. Kohl was concerned, met in the Majestic theatre building.

Mr. Beck as vice-president of these corporations succeeds to the active control of the Kohl theatrical interests in Chicago and the middle west.

Lyman B. Glover has been appointed the general manager of the six Chicago theatres with which the deceased manager was connected.

It has been decided there will be no change in the policies and plans established by Mr. Kohl.

The funeral services were conducted at the Kohl residence in Oconomowoc, Monday afternoon. From Chicago two cars carried friends who had assembled from different parts of the country; there was a separate car of flowers. The pall bearers were, with one exception, chosen from Mr. Kohl's employees or associates and included Geo. Kingsbury, Wm. Roach, Chas. E. Bray, Tom J. Carmody, Sam Lederer and Frank Rivers.

James Hampton, who had been in Mr. Kohl's employ twenty-eight years, and Abe Jacobs, who for twenty-five years was one of his stage managers were in attendance. Julius Arthur-Cheney came on from Boston. Harry J. Powers, Will J. Davis, M. Meyerfeld, Jr., Martin Beck, Pat Casey, Max

Anderson, Frank Tate, E. F. Albee, Lyman B. Glover, and J. J. Murdock, were prominent theatrical men who have been variously associated with Mr. Kohl, and were in attendance. The Monday afternoon performance at the Majestic was omitted.

George Middleton, who is spending the winter in South Pasadena, Cal., and Geo. Castle, who is in very poor health, temporarily located at Pueblo, Col., could not reach Oconomowoc, owing to the distance necessary to be traveled, in time for the funeral, and they did not, therefore, make the attempt. Friends of Mr. Castle are particularly anxious as to what effect the death of Mr. Kohl will have upon his already seriously impaired system. The almost life-long friendship and intimate associations between Kohl, Middleton and Castle makes the death of the senior member of the firm a loss which the two remaining partners will keenly feel.

Chas. E. Kohl, known to a limited number of his intimate friends best as "Ed," died of neuralgia of the heart at 3 o'clock last Saturday morning. He had been at his summer home in Oconomowoc, Wis., for six weeks, trying to recuperate from a gradual breakdown which close attention to

business had brought upon him. His last visit to his office in the Majestic Theatre building, Chicago, was Nov. 1, when he met A. L. Erlanger in an important business conference.

Saturday morning about 2 o'clock he awakened, complaining of severe pains in his head. Within an hour he was dead; before his physician could be summoned. Mr. Kohl was of Canadian parentage, and at death was fifty-five years of age. His widow was one of the Lewis sisters, of Hamilton, Can., famed throughout the Dominion for their education and culture. Julia Arthur, the actress, now retired, is her sister. The deceased's aged mother still lives in Montreal where every year Mr. Kohl visited her or else had her visit him in Chicago. Since before the great fire of 1871 Mr. Kohl figured prominently in the theatrical and amusement development of Chicago. His first venture was in partnership with Geo. Middleton in the conduct of dime museums. Later he formed a partnership with Geo. Castle. For many years the firm of Kohl & Castle had the Olympic theatre as a vaudeville house. Mr. Middleton and Mr. Castle were subsequently concerned with Mr. Kohl in all of his many vaudeville ventures.

Kohl was the master hand; the guiding spirit, and following his lead and direction in every undertaking his associates profited in proportion to their holdings until the two survivors of the triumvirate are also millionaires.

Only Frank Rivers and the deceased knew the size of Mr. Kohl's fortune. He was rich in government bonds, industrial and railroad stocks and negotiable collateral; held a vast amount of real estate, owned beautiful and lavishly appointed homes in both city and country and in theatrical holdings was rated as easily the

richest individual in vaudeville management.

He owned controlling interests in the Majestic, Olympic, Chicago Opera House, Academy, Bijou, Star, Haymarket, Criterion, Chicago; was largely interested in the Majestic, Milwaukee; Columbia, St. Louis, and was a stockholder in some of the Orpheum theatres, Grand Opera House, Indianapolis; Columbia, Cincinnati, and Mary Anderson, Louisville, the last named three theatres being now controlled by the B. F. Keith interests.

The deceased is survived by a widow and four children, all unmarried. The boys are Charles E. Jr., and John P., the twin daughters, Dorothy and Caroline.

MRS. B. F. KEITH DIES.

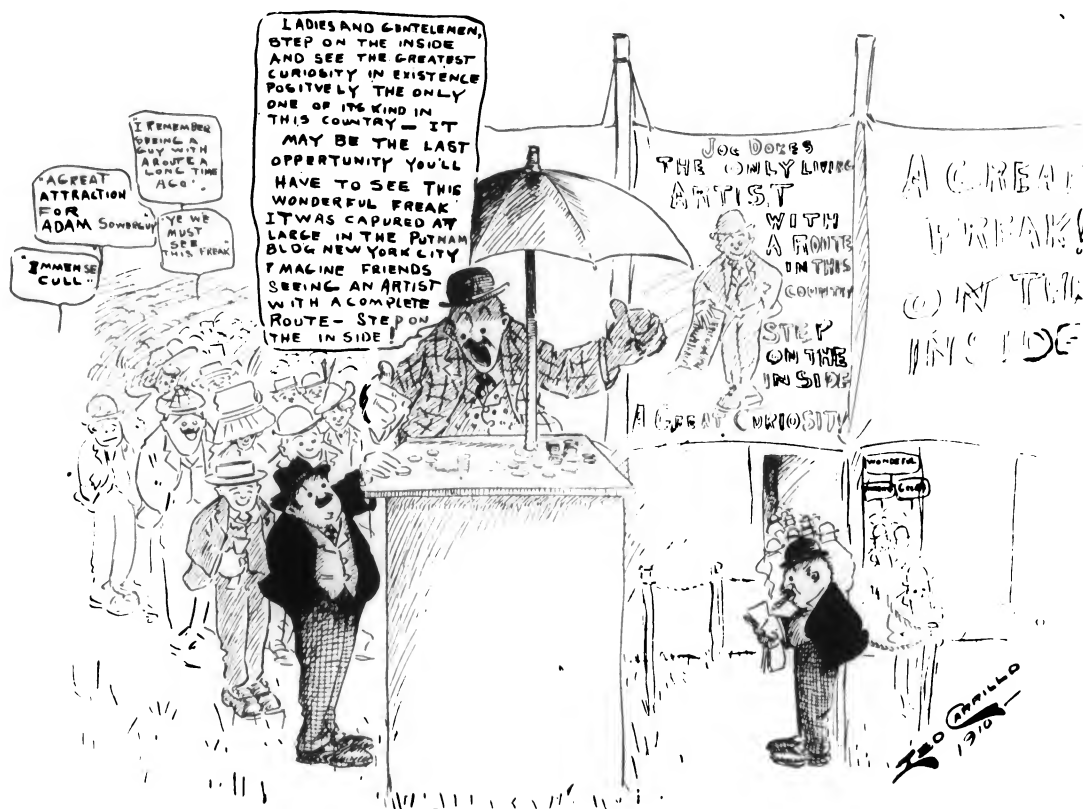
Boston, Nov. 17.

Mrs. Mary C. Keith, wife of Benjamin F. Keith, died at her home, 310 Kent St., Brookline, early yesterday morning, after a long illness. She is survived by her husband and a son, A. Paul Keith. This is the obituary notice furnished the newspapers.

Mrs. Keith had been ailing for two or three months, suffering from a nervous breakdown, it was reported. She requested her husband not to attend the funeral of Charles E. Kohl in Chicago Monday, saying she did not feel well enough to have him leave. Mr. Keith remained at home. The end came unexpectedly.

Mrs. Keith devoted her entire time to charity in Boston, ever since her husband reached a position which permitted her to give charitable objects time and money. She is sadly mourned by the poor of Boston.

The deceased was about fifty-four years old. Her husband, B. F. Keith, is the best known vaudeville manager in the world.



LOOKING FOR EVIDENCE.

Evidence is wanted by the Commissioner of Licenses for New York as proof that there are agents in the city who are not licensed as such. To that end the Commissioner's office has written letters to variety acts, seeking information whether they have paid any "commission" or made other payments of money for bookings received.

The acts to receive the letters are not limited to "agents" who have "turned in" licenses. Some of the regularly licensed agencies are the centre of the investigations.

What results may be obtained in the quest for incriminating information may be duly revealed through proceedings.

A certain firm of agents in New York, erroneously reported to have sued VARIETY for \$3,000 libel through publishing that one of its members stranded a "girl act" in the west, has permitted undisputable incriminating evidence to go out against it. In a letter written to an act by the firm (after it had surrendered its license) the firm member above his own signature said "Don't forget to send us our commission for last week."

The letter sent out read as follows:

"Dear Sir:
The records of this office show that you have obtained engagements through the theatrical employment agency of

(name of Agency here)
This agency held a license but recently surrendered it because of the change made in the new agency law at the last session of the State Legislature and it has informed me that it is no longer in the business of procuring engagements for five per cent. of the week's salary.

Other agents have taken the same course and I desire to find out whether or not they are actually out of the business and have ceased to be theatrical employment agents, as they so state.

Therefore, I send you this letter, with the request that you inform me whether you have recently obtained engagements through the above named agency for a consideration, consisting of a percentage of your salary. If any such engagement has been obtained since the surrender of the license, I shall feel obliged if you will give me the information. If an engagement should be made through this former agent at any subsequent time to the date of this letter, I desire that you let me know about it.

I make this request for the reason that I wish to learn whether or not these agents who surrendered their licenses are actually out of the business of procuring employment for performers for a fee.

Yours truly,
HERMAN ROBINSON,
Commissioner.

Up to Wednesday, the Commissioner had not received a reply to any of the letters, mailed a week ago. The agents have received the letters in several instances from the acts to whom they were sent.

PLAGUE SPREADING.

Flint, Mich., Nov. 17.

The smallpox epidemic is spreading in the southern part of Michigan and has struck Flint. Frank Bryce's Bijou is closed. In Saginaw the Jeffers is still dark from the same cause.

There is danger of other theatres on the Butterfield Circuit closing until the plague has been suppressed.

DAZIE BOOKS FOR \$1,250.

Chicago, Nov. 17.

Dazie in her newest production, "La Tragedie D'Un Mardi Gras," will headline at the Majestic next week, booked after her first appearance in the piece at Trenton, N. J., last Monday.

Jenie Jacobs of the Casey Agency is placing the act, securing a figure of \$1,250 for the Majestic period.

PANTAGES PAYS \$325,000.

Seattle, Nov. 17.

Yesterday Alexander Pantages bought the Plymouth Church property for \$325,000.

He states a \$200,000 theatre will be erected upon the site. Legitimate combinations and stock will alternate every six months in the new theatre announces Mr. Pantages for the policy.

POLI BUYS HYPERION.

New Haven, Conn., Nov. 17.

Sylvester Z. Poli has purchased the Hyperion theatre for about \$200,000. It includes several business blocks in addition. The Shuberts have a lease on the Hyperion with three or four years to run. The sale was subject to that.

CONSIDINE IN TOWN.

John W. Considine arrived in New York Tuesday morning from Chicago, where he attended the funeral of Chas. E. Kohl.

Mr. Considine will remain in New York until Monday, when he and Chris O. Brown, the eastern general manager of the Sullivan-Considine Circuit, will leave for Hot Springs, Ark., where they will remain for a month.

When this vacation was first settled upon it was the intention of J. Fred Lincoln to come on to New York and take charge of the S-C office here, but Mr. Lincoln remains in the west as his presence there is needed to close several important deals for the circuit.

Paul Goudron of the Chicago S-C office will come on and hold down Brown's desk during the latter's absence.

MISS HOFFMANN TO BALTIMORE.

Philadelphia, Nov. 17.

At the conclusion of this, her third week at Keith's, Gertrude Hoffman will proceed to fill the place of headliner at the Maryland, Baltimore, commencing Monday.

Playing beyond Cleveland for a few weeks, not originally routed, disarranged Miss Hoffmann's travel card, preventing her from remaining longer in the city.

Business, while she headlined here, has been tremendous. This week her "Spring Song" number was reproduced, in addition to the remainder of the turn.

THE HOWARDS AT HOME.

Chicago, Nov. 17.

Joseph E. Howard and Mabel Barrison (Mrs. Howard) are home again.

Howard has abandoned his tour in "The Goddess of Liberty," and Miss Barrison has left "Lulu's Husband."

ANOTHER SPARRING SKETCH.

Chicago, Nov. 17.

Frank Sheridan is rehearsing Joe Choynski and McLoud ("The White Man's Hope") in a sparring sketch. They open Monday at the American, Davenport, Ia.

MAY BE NEW BOOKING OFFICE.

Berlin, Nov. 7.

The managers will meet here Nov. 9 to deliberate over the agency law. A new manager's booking office is forecasted as the result of the gathering.

SHAPIRO GOING TO EUROPE.

Europe-ward bound will be Maurice Shapiro, the music-publisher, Nov. 30, when he takes boat for the other side, to remain across until after New Year's.

Several business ventures which seem to spell "coin" is said to have attracted "Shapiro" away from home.

A lease was taken by the publisher this week at 1341 Broadway, New York, for another of his chain of retail music stores. The location is next door to a similar store, maintained by Remick's. There should be other noises besides music in the neighborhood, when Shapiro's branch opens. That is expected daily.

HOBLITZELL IN CONTROL.

Chicago, Nov. 17.

It seems that Karl Hoblitzell has purchased a majority share of the Inter-State stock and will remain in command of the circuit. There are indications that a change will be made in the booking system for the circuit, but just at present disclosures of sufficient reliability to warrant a statement of fact have not been made.

CAN PADEREWSKI COME BACK?

Paderewski is at least "coming back" to this country. The pianist is billed for the American, New York. It is said the Morris management expects to open him there Nov. 28.

A BABY SHORT.

Boston, Nov. 17.

Francis Wilson is scheduled to appear at the Hollis Street Theatre beginning Nov. 28, in "The Bachelor's Baby," but he will have to get a baby that is not a minor, as it is against the law, in Massachusetts, for minors to appear on the professional stage.

NO "BLACK LIST" HERE.

Chicago, Nov. 17.

Morris acts are strengthening the Sullivan-Considine booked show at the Hamlin, Joe Tinker and Keogh and Francis being there. At the Kedzie, where the "Association" books, are Ed Blondell and the Yoscarrys ("Morris acts").

Further west, with all three houses in opposition, the Lyda relies upon "Association" booking exclusively. This is the most strenuous week of the new competition on the far west side. All houses doing well.

WORKING ON "SLUMMING."

The work on "Slumming" by its author and composer (Aaron Hoffman and Harry Von Tilzer) is approaching a finish. Written for Al H. Woods, that producer is looked to commence laying the show out after New Year's. Ben Teal will stage it.

HELD OVER AGAIN.

Utica, N. Y., Nov. 17.

"Lolo, The Mystic," is held over at the Shubert for a second week. The girl, who is presented by her father, J. L. Cotton, has created much talk in the town through "manifestations of occult power."

"Lolo" was held over under similar circumstances a few weeks ago while at the Maryland, Baltimore.

FADETTES GO OVER.

Following a long wait Caroline B. Nichols and her "Boston Fadettes," the female band B. F. Keith first placed before the vaudeville public, has gone over to the "opposition." The act opens at the American, New York, Monday, for William Morris, booked by Thos. Brady.

Many offers and counter offers entered at the Morris office for the act heretofore were either turned down by the office or the conductress, each thinking the other was looking for what is known as the best of it. Morris wanted the personal signature of Miss Nichols to any contract. Miss Nichols is said to have looked for a contract with gilt edges. In the existing state of bookings, each may have been satisfied through the present engagement.

For several years "The Boston Fadettes" were known as "B. F. Keith's act." It played all over, repeated, and then repeated again. The organization has had many members, and three drummers.

"The Fadettes" are at the William Penn, Philadelphia, this week. It is also an "opposition" theatre.

LEFT HOSPITAL FOR STAGE.

Denver, Nov. 17.

Leaving an ice pack, in which he had been placed for an attack of appendicitis, Zella Covington (Covington and Willbur) played "The Parsonage" at the Orpheum, Tuesday, because Manager Carson could not find a sketch to take its place.

Last week in Salt Lake, doctors forbade Covington to work longer. Reaching Denver he went to a hospital, but it was decided not to operate.

THE TWO ACTS TOGETHER.

Chicago, Nov. 17.

Nat Willis is at the Majestic this week. Monday he opens at the Majestic, Milwaukee.

La Belle Titcomb (Mrs. Willis) joined her husband in this city Sunday. They will travel together, when both acts may be placed upon one program.

Zertho's Dogs have been booked up on the United circuits by the Marinelli office until the act sails for Europe, Feb. 14, next.



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CHARLES E. KOHL.

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"The Futurity Winner" is at the American.

Harry Whitlock is no longer with the Joe Wood agency.

The Empire Comedy Four return to Europe next August, opening at Hamburg.

The Chadwick Trio, after resting for two weeks, resume their bookings next Monday.

World and Kingston's home in San Francisco was completely destroyed by fire Nov. 7.

Mrs. W. L. Dockstader, wife of the Wilmington (Del) manager, has recovered from her illness.

Adele Oswald and her Boys and Girls, open on the Orpheum Circuit Jan. 9 instead of Dec. 4.

The Georgettees, foreigners, are to appear in America for the United Booking Offices next month.

Murray Fiel of the Morris office, made a flying trip to Chicago during the early part of this week.

Adeline Norwood who appeared in "Mme. Butterfly" is at Chase's, Washington, this week, as a "single."

Herbert Kecey and Effie Shannon will first present their new sketch at the Bronx, New York, Nov. 28.

Gaby DeSlys is ill and out of the bill at the Folies Bergere, Paris. She may not return for two months.

Bert Howard, now that the vaudeville partnership of Howard and Ray has been dissolved, will continue along the circuits with Effie Lawrence. Miss Lawrence is at present with O'Brien Havel.

"The Girl in White" is an Australian importation Jack Levy will present for a New York showing shortly.

Hall McAllister is about to return to vaudeville in a new sketch called "The Doctor." M. S. Bentham has it.

Elbert Hubbard will resume his vaudeville tour, opening on the Orpheum Circuit, Minneapolis, Nov. 27.

Last Sunday an illuminated display in front of a Broadway house went awry, leaving the sign reading "Sunday Con."

Mr. and Mrs. William Ross received a daughter, Nov. 2. Mother Gross (Gladys Jackson) and baby are at Sioux City, Ia.

Edith Bradford, who played in "The Chocolate Soldier," will appear with a partner in the continuous, placed by Mike Bentham.

Bille Seaton and Florence May are no longer with Jack Singer's "Serenaders." Miss May may join Jos. M. Gailes' "Katy Did."

Richard A. Bolke, owner of "Creo," is at the National Hotel in Du Bois, Pa., as the result of an accident Oct. 31 at the Carlton theatre.

The Balachoff Troupe of six people, Russian dancers, brought over by Wilshin & Sanders, commenced at the Bijou, Bayonne, N. J., Nov. 14.

Is Alec Fischer hiding or is it because Cliff Berzac has returned that he has become scarce around "The Corner"? Anyway, no complaints.

M. H. Epstein started on a tour of the Mark-Brock Circuit last Monday. Mr. Epstein, the general manager, opened at Ottawa, and is still traveling.

Al Woods' Liberty theatre, Brooklyn, may be switched into a combination house soon. There are several promoters looking at the property.

"Dare Devil" Schreyer is arranging to appear as a flier in the western aviation meets this winter. At present he is appearing as the feature in the smaller houses, giving illustrated (moving pictures) lectures of his hazardous dives.

L. Gelsenberg, head usher at the Lincoln Square, for the past year, has been appointed assistant manager, since Joseph Bradt returned to San Francisco.

The Avolos are at the American this week, placed by Irving Cooper on the Morris time. Cooper has also booked the act over the Sullivan-Considine Circuit.

Harry Weber's son, six years old, is dangerously ill with appendicitis. The boy is in a Brooklyn hospital. His father is of the Albee, Weber & Evans agency.

Charles Edwards and Ruth James, of Billie Burke's "Foolish Factory," were married Nov. 9, at Portland, Me., by Rev. Joseph Shephard, of St. Paul's Episcopal church.

Eva Tanguay decided not to play the Fifth Avenue for a second week. Maclyn Arbuckle has been placed there to headline in her place. Miss Tanguay will rest.

Lulu Valli, sister of Valli Valli, has returned to England. Lulu came over to appear in "The Girl in the Train," but was taken ill. Valli is now in London also.

Brice and King have engaged to join the Elsie Janis "Slim Princess" company, Nov. 28, at Pittsburg. The show's New York appearance has been indefinitely adjourned.

Arnold Daly and Co. will play "The Van Dyck" at the American, New York, next week. Nov. 28 the Arnold Daly Players will present "The Shirkers" at Cincinnati.

Fitzgerald's Juggling Girls will not appear at Memphis next week, three of the young women having contracted fever. The act closed with a circus in that section of the country.

William Trimborn, until this season the manager of the Fulton, Brooklyn, made his debut this week as the "owner of acts." His first effort is the Six Juggling Jewels.

Bowers, Walters and Crooker, from "Girles," open at the Majestic, Milwaukee, Nov. 21. Maude Raymond also with the passed production has

declined propositions for a return to vaudeville. One offer made her, was at \$800 weekly.

Walter C. Kelly, who has been playing in Melbourne, Adelaide and Sydney in Australia, will spend a few weeks in New Zealand before going to South Africa for an engagement.

Otto Henry Harras has resigned from the American Musician. The resignation takes effect Nov. 23. It is understood Mr. Harras is connecting himself with a large advertising proposition.

Max Spiegl, of the Eastern Burlesque Wheel, will be confined to the hospital, where he underwent an operation for appendicitis, for six or eight weeks longer. Mr. Spiegl is recovering slowly.

The Terry Twins and the Great Howard have been booked for England and the Continent through the Marinelli office. They are to open June 8. Joe Meyers, their agent, will accompany them abroad.

De Renzo and La Due take up their interrupted time next Monday at Poli's, Hartford, Conn. The act was obliged to leave Poli's, New Haven, program last week through the illness of Mr. De Renzo.

Benny Bentham, while modestly remarking he is the greatest agent in the world (barring Jules Ruby) may place Pilar Morin in a thirty-minute condensation of her pantomime performance, for the variety stage.

The Walter Wellman Reception, billed for Carnegie Lyceum Wednesday night, was postponed until Dec. 2. Mr. Wellman could not speak through hoarseness. Much paper was out announcing the air ship evening.

"Snake River Dam" presented for one week a couple of seasons ago, has passed to the possession of Arthur Klein and Jack Welch. They will reproduce it under the title of "The Deluge." It has a "water effect."

Harry Batchelor, a musician from the Coast; Eddie Rowley, a dancer from the west, and Harry De Frates, a western balancer, will appear at the Orpheum, Yonkers, next week, each placed there for a New York "showing" by Alf T. Wilton.

Edwin A. Goewey, associated with the Leslie Judge Company in both a managerial and editorial capacity, will shortly become connected with the Kansas City Post as critic and dramatic cartoonist. He was formerly with the New York World.

Jules Lenzberg and his Colonial theatre orchestra have registered strongly at the Orpheum, Brooklyn. Mr. Lenzberg's musicians were transferred over there to accompany the Russian Dancers, for whom Brooklyn has evinced a liking. The overtures by the Colonial band have become a feature of Lenzberg's stay on the other side of the bridge.

IDEAL VAUDEVILLE BILL COMPETITION

Commencing with the issue of Dec. 17, VARIETY will commence a competition for the Ideal Vaudeville Bill. Prizes amounting to \$200 in cash will be given to the winners, who will be chosen by a judge selected. Full details of the competition will be published in that issue (Dec. 17).

A contest very much the same recently conducted by the London Evening News proved of considerable interest in England.

In the Dec. 17 VARIETY will also be printed a list of competitions. VARIETY intends to follow the "Ideal Bill" with, including many popularity contests in both vaudeville and burlesque.

TRYING WHEELING AGAIN.

Wheeling, W. Va., Nov. 17.

H. W. Rogers, manager of the Apollo is going to try burlesque again. Monday the house reopened with a show billed as "Harry Bryant's Extravaganza."

The performance was well received, and the house sold out twice on the day.

DOING "DOUBLES."

Jack Singer has been spending several weeks on the road with his "Serenaders." He reorganized it after the departure of Billie Seaton and Florence May, two of the principals.

Mr. Singer may add several new members to his new company, but for the present will let other leading members double the former Seaton and May roles.

A NEW BARNEY GERARD.

Barney Gerard escaped from the Adirondacks long enough to give Broadway a sight of him this week.

Barney says he is enjoying the best of health, and that since his sojourn at the mountain resort, he has gained 22 pounds. He returned there Tuesday afternoon.

SAVAGE'S RETURN.

Henry W. Savage is due to return to this country Nov. 26, after a two months' jaunt over the Continent.

Immediately upon "the Governor's" arrival, the work of casting three new productions, which are to be presented before the New Year, will begin.

The first to receive Mr. Savage's attention will be "The Great Name" in which he is to star Henry Kolker. Following this "Every Woman" and "Excuse Me" will be placed on the boards.

Mr. Savage will then give his producing department a rest until the holiday season has passed when labor will be directed towards turning out two big musical comedies—"The Grape Girl," by Gustav Luders and James Clarence Harvey, and "Little Boy Blue," by Henry Bereny, a Vienna composer.

These two will be followed by "The Divorce Fund," by A. E. Thomas, and "The Lieutenant's Ward."

INTERNAL OPPOSITION.

Internal opposition is happening in the ranks of the United Booking Offices. With the addition of the new Portchester theatre to the F. F. Proctor string. There are now two houses in that suburb securing shows from the United. The Family Dept. is booking the Opera House.

Proctor sends his own bills to his own theatres.

KARNO RETURNS TO MORRIS.

With a couple of weeks on the Loew Circuit, between his last stay in a United Booking Office house, Alf Reeves, manager of the Karno Comedy Co., is going to make another try for the "blacklist."

Nov. 28 the Karno act opens at the American, New York, in "The Wow Wows," remaining there three weeks, playing a different sketch each one. "Jimmy, the Fearless" and "The Music Hall" will be the other two.

MORE CHANGES IN "JACK" SHOW.

Tom Miner has made more changes in the "Sam T. Jack" company. Lew Dunbar and wife have been signed to replace Billy Meehan, formerly of the "Little Johnny Jones" company, and Violet Pearl (Mrs. Meehan), who will enter vaudeville. Bertha Gibson, formerly of Miner's "Americans," has engaged as soubret.

John R. Robinson, formerly ahead of the show, has accepted the position of sporting editor of the Times in Washington. His wife, Katherine Pearl, will retire from the stage for the present.

The readjustment of the show and the turning of the franchise over to the H. C. Miner Estate and George W. Rife, seems to have saved the company from closing permanently before the holidays.

NEW COMPANY TAKES OLD.

Montreal, Nov. 17.

A new corporation has been formed to take over the business and properties of The Bennett Enterprises, as the concern operating the former Bennett vaudeville theatres in the Dominion has been known by.

The new corporation is called Canadian Theatres, Ltd. Clark Brown is the general manager, and will be a director. It will require a year or so and a few meetings to liquidate the old corporation. The houses were renamed shortly after Charles W. Bennett severed his connection.

WAITING IN OMAHA.

Omaha, Nov. 17.

The American Music Hall is waiting to hear from the Morris office in Chicago about its bill for next week. Yesterday the house wired to J. C. Matthews, of the Morris Chicago office, asking why the program had not been received.

Chicago, Nov. 17.

It is reported the Morris branch received word from the New York York headquarters of the circuit not to book Omaha until further notice.

The Morris office here states the Omaha house may discontinue until after the holidays.

SUTHERLAND STARTS SUIT.

Gus Dreyer, acting as counsel for Al. Sutherland has served Miss Fremont Benton, of Bond and Benton, with a summons and complaint in a suit for commissions.

Miss Benton is a member of the cast of the "Girl in The Taxi" at the Astor. In his complaint Mr. Sutherland alleges Miss Benton owes him commissions for engagements procured, both in vaudeville and "The Girl in The Taxi," amounting to \$378.

A RUNNING BENEFIT.

A running benefit is proposed for Bob Cole, the present mental wreck of the former team of Cole and Johnson, colored.

Rosamond Johnson has placed "The Sambo Girls," a negro number, with M. S. Bentham to book. The act opens at Perth Amboy this week. The proceeds will be placed to the credit of Cole, who is claimed to have a chance of recovery, notwithstanding the physicians' first diagnosis said no.

NO ACTION BY EXPULSION.

Toronto, Nov. 17.

The complaints in two actions for damages for \$5,000 each, brought against the Toronto Theatre Co., have been dismissed by Justice Teezel, who decided that a theatre was a private institution. It is the first decision of that nature handed down in Canada.

Edward W. Hyde, Jr., and Oliver D. Lashman were forcibly ejected from the Gayety, March 12, last. They changed seats after having been properly located by an usher. A portion of the complaint computed damages for an assault by the special officer.

The court held that even had the usher placed the plaintiffs in wrong seats, they should have obeyed when informed they must move, and by resisting the attempt to eject them, became liable to rough handling.

The Toronto Theatre Co. operates the Gayety, an Eastern Burlesque Wheel theatre, managed by Thos. R. Henry, a party to the suits. Though advised by theatrical people and the legal fraternity to compromise through unfavorable decisions in the past bearing on the same subject, Mr. Henry insisted the cases go to trial.

AFTER THE ELKS' NIGHT.

Several club agents were after the program for the Elks' entertainment, held Wednesday evening at Terrace Garden. Harry Leonhardt, chairman of the Entertainment Committee of the affair, supplied the bill, which Mr. Leonhardt has done annually for several years.

It was a big time and big show. The amusement providers were the Burke Sisters, Cartmell and Harris, Harry Jolson, Amelia Bingham, Avolos, McMahon and Chappelle, Adelaide and John J. Hughes, Cliff Gordon, McMahon's "Watermelon Girls."

SKETCH FOR AMELIA STONE.

Atlantic City, Nov. 17.

As a little surprise for Atlantic City during Thanksgiving week, Ben Harris will present Amelia Stone with A. Kaliss in a sketch. Both are known as singers.

On the program will be Marie Empress, the English girl, with songs and wardrobe. Elita Proctor Otis is also to appear on the large bill.

"The Swag," a criminological piece of writing by Richard Warner, will be played for the first time. Through the title, theme and name of "Warner," some have been misled into the belief that "The Swag" belongs to "Jimmy Valentine," but the Warners are not relatives, nor are the ideas, excepting the criminal portion.

THE BELMONTES.

Whose pictures appear on the front page this week, have one of the most original gymnastic offerings in vaudeville. A peculiar feature is the apparatus, everything employed having the shape of a bell.

Pearl Belmonte is a finished gymnast and among her sex, is in a class by herself.

The Belmontes are meeting with pronounced success through the middle west, and will shortly be seen in the east where, it is predicted, they will prove a sensation.

MARION TAKES CASINO RECORD.

Dave Marion and his "Dreamlands" on the Western Burlesque Wheel established a new record at the Casino, Brooklyn, last week, when the box office receipts totaled \$5,400. "The Dreamlands" are at the Empire, Brooklyn, this week, going to the Bronx house of the circuit for a stay commencing next Monday.

Last week at the Columbia, New York, "The Beauty Trust" played to \$6,400 on the week, having a good "opening" and Election Day to help the box office along.

St. Louis, Nov. 17.

"The Passing Parade" (Western Burlesque Wheel) did the biggest business of the season at the Standard here last week. The show added an oriental dance, not a "cooch," as an extra feature. Business climbed near to the \$5,500 mark.

Chicago, Nov. 17.

At the Empire theatre the season's record was broken last week with Gordon & North's "World of Pleasure" as the attraction. On the week the show did about \$4,200.

EMMA FRANCIS RECOVERING.

Recovering from her broken ankle, Emma Francis is preparing to return to vaudeville with Irene Bentley's brother, in a "two-act."

Miss Francis suffered the accident while dancing in a performance of the Frank Daniels' show some weeks ago in New England.

"CAP. POP" "BREAKING IN."

Pittsfield, Mass., Nov. 17.

A "break in" this week for the monologist ranks is Capt. "Pop" Anson, of Chicago and baseball. "Cap" reported the world series for the New York Herald, even standing up in the grand stand while the moving pictures of the Bender game in Chicago were taken, so he is some publicized person of late.

Before every blade of grass on the Polo Grounds became a dollar bill during the season, Cap. Pop was some ball player—and he's some talker yet. It looks like the great Chicago captain will lam out a homer twice a day on the variety stage from now on.

LABOR CHARTER EXPECTED.

St. Louis, Nov. 17.

A charter from the American Federation of Labor is expected to be granted to the Actors' Union-White Rats combination before the convention here ends.

Harry De Veaux, the president of the Actors' Union, is on the ground attending to things.

"LADY MONK" ILL.

San Francisco, Nov. 17.

"Lady Betty" the "chimp" has contracted pneumonia. Dr. Amling of New York was here. He left yesterday, stating before leaving that the monk's chances of recovery were favorable.

J. F. Thorn, manager of the Williamsbridge (New York City) theatre, was married Nov. 2 to Rose Marie Kane.

GETTING A START IN VAUDEVILLE

BY J. A. MURPHY.
(Murphy and Willard)

(The first of a new series by Mr. Murphy, author of "Adam Sowerguy." A chapter of the experiences of "Newcom Pyker" in his upward climb will appear weekly.)

Grand Rapids, Nov. 12.

Dear Ed:

Things are going on pretty much the same in the piano factory since you left, except that the foreman in the varnishing room quit to take a job in Pittsburg and Struthers, that did the rough tuning is now in charge of the self-player department. I have the same old job in the stock room but I have been thinking of going into a different business.

I have been taking part in a lot of entertainments lately and doing first rate. I appeared at a show given in Red Mens' Hall last week and took better than anything they had and a lot of the boys say I ought to go on the regular stage. You know I always could dance pretty good and I am not a bad singer. I have been telling a lot of jokes and stories that I heard at the Temple theatre here to kind of fill in and I think I have a good enough act to start with, but I don't know how to go about getting an engagement. I could go see the manager of the Temple, but I wouldn't like to start in my own town. Any how I couldn't get away from the factory to play the matinees. If I quit my job and don't get any more engagements I would be stuck and everybody would laugh at me.

I had a long talk with my uncle. He says it is an awful hard life and he knows something about it because he used to do a bone solo in the concert with the G. C. Grady Circus when he was a young man. He says he never could have stood to follow it up right along, so he quit the circus and learned the plumbing trade which he has worked at ever since. My mother don't like the idea of my leaving home. She says it would be all right to play here at the Temple if the man would engage me just for night work, so as I could attend to my factory job in the day time.

My father says show folks lead a shiftless sort of a life and none of them have any regular homes. He had a cousin that was clown in a Humpty Dumpty troupe but he drank himself to death and most all of them wind up that way. He said it was all right for people that couldn't do any thing else, but as long as I had a good job in the piano factory I had better stick to it. I think I would like to try it a while any how and find out for myself. One of the salesmen on the first floor told me that actors have printed letter heads and they get their engagements by writing. I didn't know just how to fix up a letter head so I had a talk with the printer that does the job work for the factory. He said it ought to be done in red ink on yellow paper so we got up one to read like this:

NEWCOMB PYKER.

Is now prepared to give recitations and tell comic stories in Theatres and Halls. Also has a good assortment of

clog dancing and knows several of latest songs representing German, Irish and other nations.

Can play banjo and piano some, if requested.

All entertaining done promptly and in a careful painstaking manner.

Prices to suit the times.

They looked first rate when they were done but it didn't leave me any thing to write about so I just wrote my address on one and sent it to the manager of the Bijou Dream theatre in Barreton, only twenty miles from here. I got a printed postal next day which said, "All of our booking is done through the Jasbo Agency, Priff City, Ohio." I sent another to the Jasbo Agency and got an answer which said:

"Mr. Newcom Pyker:—

"If your salary is right and your act is as funny as your letter head, can play you twenty weeks. State lowest at once.

JASBO EXCHANGE, Inc."

I answered and said my lowest note was C, and I would like my salary to be \$26.50 on account of traveling around. Last night while we were all at supper a telegram came saying, "Open Bijou Dream Barreton Monday. Twenty-five best. Confirm. Rush photos. Jasbo."

We couldn't figure out where he wanted the photos rushed to. I decided to send some to the theatre and some to the agency. I took some pictures out of the album in the parlor. One was taken when I was eight years old, and the other when I was twelve. I also sent a picture of our base ball nine and marked which one was me.

Father said I was a fool to quit my job at the factory and mother cried some and I felt kind of uncertain myself, but when I went to work this morning I heard they were going to make a lot of changes in the factory and a nephew of one of the firm was to be put in my place, so I guess I will go to Barreton Monday and see how I take. I will write and let you know all about it.

Newcomb Pyker.

CARTOONING IN COLORS.

Cincinnati, Nov. 17.

Cartooning in colors, something the other newspaper sketchers have not attempted, will mark the debut of E. A. Bushnell on the Morris Circuit in this city next week.

Mr. Bushnell is the cartoonist of the Times-Star and best known through his creation of "Doc."

Julianne, the one-year-old daughter of Tom Miner, who has been critically ill with pneumonia for the past week, passed the crisis last Sunday. Three specialists pronounced the little one safe. Her father gave up his hunting trip to Ohio this week.

SOUTHERN AGENTS FORM.

New Orleans, Nov. 17.

Nov. 12, in the office of Arthur B. Leopold, the attorney, the Association of Affiliated Vaudeville Agents was formed.

Ted Sparks (Kansas City) was elected president, George B. Greenwood (Atlanta), first vice-president; Billy Ellwood (Houston), second vice-president; B. J. Williams (Mobile), secretary and treasurer, and Mr. Leopold, the counsel. General offices will be located temporarily at Mobile.

Nearly all of the managers of the smaller vaudeville theatres in the south were represented. The object of the association is stated to be the systematizing and perfecting of small time conditions south, which will permit offering a season's booking.

It is said the present plans of the combined agents include a league, through a working agreement, with Norman Jefferies, of Philadelphia (to cover the eastern section) and the Pantages Circuit for the western part of the country. This has not been announced officially, however.

ONE WEEK ENOUGH.

Wilkes-Barre, Pa., Nov. 17.

One week was enough for the Nesbitt with "pop" vaudeville. The house closed Saturday night, and may remain "dark" for a while.

The Nesbitt was leased by the Shuberts to a local concern, which started the cheaper vaudeville under a booking arrangement with the Family Department of the United Booking Offices.

FIGHT STILL RAGING.

Erie, Pa., Nov. 17.

The theatre going Erians are having the time of their lives through the fierce battle between the Colonial and Park, both "small time" houses booked by the Sun Circuit and the Family Department of the United Booking Offices respectively.

This week the Colonial has for its top line Les Sousloffs, a crack Russian dancing turn from the Morris Circuit. They have registered a big hit, secured for the three-a-day house after much persuasion.

The Park came forward with a huge drawing card in the person of Rose Pitnoff, the Boston swimming girl in her "tank act."

Curtiss' Aeroplane will be the Park's attraction next week.

SHAKING UP HOUSE MEN.

Seattle, Nov. 17.

Sullivan-Considine have recently made a general shift among their house managers, and as a result Managers Ashcroft (Vancouver), and Jamison (Victoria) are laid upon the shelf. George Case was moved from Winnipeg to Vancouver, to replace Ashcroft; John Cooke has been transferred from Seattle to Tacoma, temporarily, to fill the vacancy caused by George Worley's shift to Victoria, where he replaces Jamison. Cooke will later on take the Sacramento house.

Geo. Trumbull, in temporary charge of Seattle, will go to Victoria to follow Mr. Worley as permanent manager.

Mr. Nash is again in charge of the Bijou, Winnipeg, following Geo. Case. Geo. Boyer, now at Sacramento, will have the new Empress, San Francisco.



COZY THEATRE, HOUSTON, TEX.

This newly erected theatre, dedicated Oct. 18, is among the houses booked by CHARLES E. HODKINS, from the main office of HODKINS' LYRIC CIRCUIT in the CHICAGO OPERA HOUSE BUILDING, CHICAGO.

MAURICE WOLF established the name "Cozy" as a factor in HOUSTON amusements in a store building; it outgrew its original location, absorbed several other storerooms, and finally it became necessary for MANAGER WOLF to build an entirely new and modern theatre to accommodate the patronage which "HODKINS BOOKED" vaudeville had attracted to the Cozy.

In all respects the new theatre is modern, equipped with every known appliance for the proper presentation of a show, and is supplied with comforts and conveniences for the actor as well as the patrons of the house.

The dedicatory offering gives a good idea of the class of shows which HODKINS has sent to MANAGER WOLF.

TORCAT and FLOR D'ALIZA, with their trained roosters, topped the bill; THE SHARROCKS, WILL BEAM, LOLA MILTON and Co., in "The Girl," and the MELROSE COMEDY FOUR were the others.

THE COZY, erected upon a piece of property alone worth \$80,000, seats 500 people, and is built without pillar or post to support the steel-construction balcony.

DESTRUCTIVE FIRE.

Berlin, N. H., Nov. 17.

The new Albert, erected at a cost of \$100,000 and opened in February, was destroyed by fire early Monday morning. The playhouse was one of the best of its kind in New England. It was owned by Albert Crottel and erected on the site of a former opera house of the same name, also destroyed by fire, three years ago. The theatre that preceded that one was destroyed two years before.

The fire is thought to have started under the stage from an overheated furnace. It was only after a hard battle of five hours that the firemen succeeded in subduing the flames.

The theatre is a wreck. It was first built to be used as a legitimate house, but for a number of months had been playing "small time" acts. Warren D. Church of Boston was the booking agent.

BRANCH MAN GETS BUSY.

Fargo, Nov. 17.

Since Lee Muckenfuss established the local branch of the Western Vaudeville Association he has been gathering in a considerable number of small time houses in this vicinity.

There is a movement on foot to build a theatre here which is to be booked by Muckenfuss, and in Aberdeen a house will also be built if present plans go through.

The Unique, Grand Forks; Star, Fergus Falls; Lyceum, Thief River Falls; Deadwood, Deadwood, and Iris, Lead City, were added to the Muckenfuss list during the past week.

UPLIFTING THE STAGE.

New Orleans, Nov. 17.

The American Federation of Catholic Societies, now in session here, has announced its intention of working for the moral uplift of the stage during the coming year.

A LAWRENCE OPENING.

Lawrence, Mass., Nov. 17.

The Broadway will open here Monday. It was built by Louis B. Mayer and Michael Morris at a cost of \$125,000. The house is of a Gothic architectural style on the same plan as the Shubert, Boston, and is to be used as a "small time" house.

Mr. Mayer is the owner of the Orpheum, a small time house, and the Academy, a legitimate house in Haverhill.

The new house will seat 1,800 and play five acts each week. A six-piece orchestra will be used.

DOESN'T GET IMPERIAL.

Providence, R. I., Nov. 17.

Something happened in the proposed deal whereby M. R. Sheedy was to have secured the Imperial theatre for "pop" vaudeville. No one would be surprised to know that E. F. Albee had blocked the scheme somehow. Mr. Albee owns Kelth's in this city.

The Imperial is holding a stock company.

Springfield, Mass., Nov. 17.

The Gilmore opens Monday with pictures and vaudeville. The Sheedy agency will book. M. R. Sheedy is in with P. F. Shea on the venture. Prices will be five and ten cents.

KEEPING "SOL" BUSY.

Chicago, Nov. 17.

Before Barry and Morelock, who have been managing the Harlem theatre, a 10-20 in Chicago's western suburb, decided to give up the conduct of the house Thursday night last week, they neglected the item of paying salaries. As a consequence acts which Sternad and Conklin booked there, including De Loris, "Three English Girls," Chas. Weber and the Warwickas, have asked Sol Lowenthal what is to be done about it.

"Sol" has also been asked by Baptiste and Francioni, Musical Goolmans and Mills and Moulton if he can arrange matters with M. C. Shanberg, of Kansas City and Leavenworth W. V. M. A. theatres. They want Shanberg to settle claims held against him for putting into practice some Adam Sowerguy logic, which he thought out when these acts were "splitting" a week for him in "Bleeding Kansas."

MAKING IT THREE STRAIGHT.

Cleveland, Nov. 17.

For the third week straight "Beautiful Melodia" has been "pulled out" of its regular booking. This week the Willard & Blake act is at Keith's Prospect, instead of at the Priscilla here (booked by Gus Sun).

Last week the Family Department of the United Booking Offices held the turn out of the Colonial, Erie—another Sun house—to play the Park, in that town, supplied through the Fam. Dept.

Next week the act, under the direction of Sig Wachter of New York, goes upon the Sun Circuit at the Arcade, Toledo, the Sun people assenting to the two weeks' absence in the houses of its opposition.

PLIMMER MAKES A START.

Williamsport, Pa., Nov. 17.

The Eastern Vaudeville Manager's Association has taken a lease for the next three and a half years on the Family, and will take possession next Monday. This is the first of a string that this office will have according to Walter J. Plimmer.

The house has been booked through the Family Department of The U. B. O. The policy under the new management will be five acts playing three shows daily splitting mid-weekly with Milton, Pa.

NEW "BLACKLIST" LINE.

Even if it isn't so, it's funny enough, but it's the truth. An agent in New York City fell out with a certain proprietor of a certain hotel. Not only did he fall out, but some say he was pushed out of the place.

It made the agent angry. One day he was reading the "blacklist" up in the United Booking Offices. Revenge!

In the silence of the night, disturbed only by the scratching of his unwieldy pen, the agent wrote his acts informing them that this hotel had been placed upon the "blacklist" and if ever stopping there, they would be unable to appear upon the United's circuits.

George Douglas, formerly of Douglas and Van, has joined with Sid Burns. Harry Van is appearing with Ethel Sinclair.

BEFORE COMMISSIONER AGAIN.

The third hearing in the case of Sam Meyers, the booking agent, charged by Dorothy Earle, of having, with Edw. F. Kealey, assaulted her in his office, was held before the Commissioner of Licenses Thursday morning.

The second hearing in the case was held last week. Miss Earle repeated the story that she told at the occasion of the Kealey trial, as a result of which the latter agent had a license refused him.

Meyers was present. In the absence of his counsel, he cross-examined the witness himself, but at the close of the hearing he asked for an adjournment so that he might have the advice of an attorney expert and an opportunity to summon his witnesses. This was granted.

"PULLING OUT" EPIDEMIC.

The stories of acts "pulled out" of bills, indicated an epidemic this week. It reached beyond the "small time" in one case, that of Freeman and Dunham.

The "two-act" was booked for Loew's Savoy, Fall River, but did not report, sending a wire about a broken leg or something near that. Monday matinee, however, the turn was at the Greenpont, a Percy G. Williams' theatre.

The vaudeville audience from Broadway is waiting patiently to see how the affair between Marcus Loew and Mr. Williams will round out.

Al Sutherland booked the act on the Williams' time. Joe Schenck had it routed for Fall River.

TAKES FRISCO'S STAR.

San Francisco, Nov. 17.

The Graumans have disposed of their Star theatre to Turner & Dahken, local "trust" film exchange men. The house was formerly the Globe.

No policy has been announced by the new proprietors, but likely first run pictures and vaudeville will be the entertainment.

ANOTHER IN THE BRONX.

Another "pop" house started in the Bronx last Saturday when Frank Gerson's Prospect opened the front door.

It was a big night, with a big crowd. William ("Billy") Grossman consented to do the inaugural speech thing. When alighting upon the stage the gallery picked the attorney for a "small time" monologist. Only an explanation saved the night, and Mr. Grossman's speech.

The Family Department of the United Booking Offices will deliver the acts to the Prospect. The staff attended the opening.

A TRIP THROUGH EUROPE.

Chicago, Nov. 10.

A trip through Europe will be commenced by Peter J. Schaefer, when he embarks upon the Berlin from New York Nov. 19 for Naples.

Mr. Schaefer is of Jones, Linick & Schaefer, the big Chicago firm of amusement promoters. While on the other side, the travelling partner will keep a sharp lookout for good material, which may be of use in their Chicago theatres.

AFTER A BALANCE.

The electric lights never flash upon a daily tranquility (which might pre-empt the sanctum of a quiet booking agency) in the Joe Wood office. There's always something doing down at Joe's.

Tuesday the atmosphere was shattered through one Jennie Catts who may also be known as Lubin calling upon Mr. Wood to settle a balance of \$100 alleged to be still remaining on a debt contracted by Imogene Comer for costumes. Mr. Wood once thought Miss Comer could come back and be a great vaudeville star, but she didn't.

Following out his theory as a producer-of-acts, Joe guaranteed the payment of the dressmaking bill. That was last fall. The bill amounted to \$400. Now the clothes builder wants the remainder, and sued Mr. Wood to recover.

Mr. Wood appeased his anger by booking eighty acts in the afternoon. "It's a cinch to book," said Joe. "I say 'What do you do?' 'So and so,' they answer. 'Well, then you go there' and 'You go here' and 'Nix for you; can't use that act,' and so on. Absolutely nothing to it," wound up Joe, who is willing to bet a million dollars that VARIETY won't print that the Family Department of the United did not (repeat did not, says Joe) "cop" any houses on him, up the state or anywhere else. He just threw them out first, remarks Mr. Wood, as he includes his opinion on "Fitzy."

OTTAWA'S FINE POINTS.

Ottawa, Can., Nov. 17.

The Nickel and Galey managements were haled before a police court yesterday for presenting vaudeville under a picture show license.

Point at issue is whether songs without slides, but with gestures by the singer are "illustrated." A song and dance act the authorities made the fuss over was dismissed. A test case will be made by the Nickel, owned by B. F. Keith, and which continues to give vaudeville.

CITY FULL OF ACTS.

Easton, Pa., Nov. 17.

Easton was full of acts the latter part of last week. Bookings at the Bijou, lately acquired by a couple of Ohio men from William J. Kane were changed from the Loew agency to Joe Wood. For the last half, each agency sent on two or more acts, giving an oversupply. Wood is now booking the shows.

CLAWED BY A LEOPARD.

Harrisburg, Pa., Nov. 17.

The Patriot printed Tuesday a story that Pauline, a female animal trainer had been attacked and clawed by "Pet," one of her leopards while rehearsing the animals at the Hippodrome Monday.

The act has been resting for four weeks. The rehearsal was with new scenery, which made the leopards and jaguars restless. At the attack Pauline leaped to one side, but not quite far enough, one of the leopard's claws sinking into her arm. She whipped the animals into submission before leaving the cage, though suffering from a very painful wound. During the matinee, Pauline gave her customary performance.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

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

London, Nov. 9.

Barclay Gammon is now playing the halls in earnest, appearing this week at the Euston Music Hall.

Last week at the Tivoli, **Marie Lloyd**, while wearing her most exaggerated hobble skirt, tripped and fell. It wasn't until a couple of stage hands came to her assistance that the comedienne could arise.

Houdini is working the Hammer-smith Palace this week and is still mystifying the inhabitants with his milk can.

Sydney Nate Leipzig, **Cooke** and **Rothert**, **Arthur Ferris**, **Ethel May** and **Alice Raymond**, sailed Saturday for South Africa.

Harry M. Vernon's sketch, "The Third Degree," has been booked up solid in England until 1911.

Mrs. B. A. Rolfe arrived in London from Paris this week and is doing some future booking for the "Colonial Septette." **Mrs. Rolfe** accompanied **Marguerite Haney** to Paris where **Miss Haney** will open at a review at the Folles Bergere, Paris, Dec. 1.

Bert Levy, who was to have opened at the Palace here next week for a three weeks' stay, postponed this time on account of the fogs getting to him. He sails on the **George Washington**, Nov. 9.

George Foster's agency was made into a limited company this week. **Mr. Foster** is managing director of the new company.

At the **Palace, Hammersmith**, one evening this week two young fellows were taken out of the audience and arrested for casting sneezing powder about. A magistrate fined them each \$10.

Harry Lauder, with two more weeks to play at the Tivoli, was taken ill and will not appear for the remainder of the Tivoli time.

The **Evening News**, dated Nov. 5, prints a very interesting article in regard to the building of new music halls. It states that the paper's representatives have made inquiries as to what the small shareholders of the present halls think of opposition springing up in sections where their music halls are situated. The **Euston Music Hall** is mentioned in the article, as the **Stoll** is breaking ground for an opposition hall to this one, which will be called the **King's Cross Empire**. So it appears that when these new halls ask for their licenses it will result in a very hot battle before they will be granted licenses.

Frank L. Gregory and his troupe of hoop-jugglers are playing an engagement at the **Palace, London**, where they are getting away in fine shape. The speed of the act helps a whole lot.

Rumor says the **King's, Edinburgh**, and a **Glasgow hall (unknown)** will join the circuit of the **United County Theatres Ltd.**

George Graves has been booked for the Tivoli by the **Globe Agency**, represented by **Sam Spira**.

Fred McNaughton and **Gus Leclere**, known as the **Two McNaughtons**, opened this week at the **Grand, Bolton**. From all reports the act was successful.

Millie Payne has succeeded in adding a bit on her salary lately by singing a song called "Has Anyone Seen My Tiddler?" A "tiddler" is a small fish.

Harry Brown, the negro comedian, played the **Hippodrome** last week and did very well. He has a new song that is right. The colored fellow proved quite a novelty to the **Hippodrome** audience.

The new ballet at the **Empire** this week is "Ship Ahoy," known on the bills as a "nautical divertissement."

NO HOPE FOR FISCHER.

Weissenace (near Berlin), Nov. 1. A report reaching here from Venice by way of Constantinople says that **Clifford Fischer** is nearing his finish as an assistant in the **H. B. Marinelli** booking agency at Paris.

While this new may prove a fatal blow to **Charles Bornhaupt** at **Brussels**, no one else excepting perhaps **Mr. Marinelli** will feel any regret.

Once before **Fischer** was "let out" of the Paris office, but he came back, after having announced that he intended to go into trade.

BAR THEATRICAL PEOPLE.

Chicago, Nov. 17.

The **C. B. and Q.'s** ruling against checking theatrical properties as baggage has been extended even to the refusal to check trunks bearing the word "theatre" upon them, or any markings which indicate that they are the property of professionals.

The stand which the "Q." has taken has cost the road over a thousand dollars thus far, one of the vaudeville circuit's routing people out of here to the west having transferred its business to rival lines, going to the extent to avoid patronizing the Burlington.

That is the only railroad here which refuses to accept theatrical properties.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Nov. 7.

Jacques Charles, the general secretary of the **Folies Bergere**, who has secured an option from the **Isola Brothers** for the remainder of their lease of the **Olympia** when **Marinelli** and **De Cottens** withdraw in August, tells me it is his intention to form a company, which will find the necessary capital for running this music hall. If all goes well **Mr. Charles** will then transfer his option to the new company, and will be duly appointed as manager of the **Olympia**.

Several new features at the **Folles Bergere**, though the November program is not entirely new. **Mosher**, **Hayes** and **Mosher** do extremely well. The **5 X Rays**, with a burlesque gymnasium act, make a good try, but their business is not novel. They have a show that should go splendidly on small time. The **Franklin Troupe** constitute a big acrobatic act, but they work entirely from a "tremplin" or spring table, which some impresari do not appreciate. The ballet remains, without **Otero**, replaced by **Annia Napierkowska** who still plays her role of a kidnapped virgin. **George All** left Nov. 3, prior to his engagement in the **Pantomime** at **Glasgow, Scotland**, which starts Dec. 5. **Humpsti-Bumsti Duo** continue successfully in their **Rice and Prevost** act; likewise the **MacBanns**, and the three graceful ladies known as the **Athletas**. **Mayol** is on the **Folles Bergere** program this month—although he is likewise singing at his own hall—and **Archie Goodall**, "Walking the Hoop" opens here Nov. 10.

The **Casino de Paris** mounted a new pantomime, "La Craneuse," Nov. 4. The action in two scenes, passes at **Montmartre**, **Sahary Djeli** dancing the title role.

The tavern, under the **Moulin Rouge**, has been transformed into a ball room, and opened as such Nov. 4. It is exploited by the same company as the music hall by that name, **Jean Fabert** being manager. At a recent meeting of the company, called after the adjustment of the **Ruez** controversy, **M. H. Moroni** was appointed administrator of the **Moulin Rouge**, **Fabert** remaining manager. The operette of **R. Berger**, on the subject of "Claudine" by **Willy**, will probably be produced Nov. 12.

A small hall known as the **Pepiniere** announced a musical sketch entitled "Madame Nick Carter." **Guillaume Livet**, who has acquired the exclusive rights to draw from the adventures of the famous detective for the French stage, objected to the use of the title, so the new work at the **Pepiniere** will be called "Madame Pic Carter." **William Livet** states he intends to produce at a music hall here an operette in three acts, which he will name "Lord Lister and Nick Carter."

A new revue is being prepared for the **Eldorado**, to be given early in December. There are no less than three authors for the livret, **Fabrice Lemon**, **Abric** and **Arnoult**.

The story of the judgment of **Phryne** has often been used for stage effect, and it will astonish many to hear that a French professor, **Paul Girard**, declares it all to be a myth. The celebrated courtesan was, according to legends, acquitted on the charge of heresy by submitting her unadorned body to her judges. **Girard** states she was thirty-seven years of age when the trial took place, and the strict rule observed by all women in public at that distant time would forbid such a proceeding. There is also no proof that she offered to rebuild the walls of **Thebes** at her own expense. This is what the French professor says, but I fear it will not carry much weight, and was only the theme of an interesting lecture, so we are certain to again see **Phryne** before her judges as the subject of a **Salon** picture, ballet or pantomime, just like **Salome** or **Cleopatra**.

Another lecturer, **Kene Fauchols**, criticized **Racine**, and particularly his piece "Iphigenie." This led to a free fight at the **Odeon**, Nov. 3. All kinds of articles were shied at the unfortunate professor, who had dared to slight the memory of the XVII. century poet. He was only saved from the attacks of the royalist propagandists by the intervention of the police. **M. Antoine**, the director of the **Odeon** theatre, pleaded for a fair hearing, but the blowing of whistles drowned his voice. The piece had to be given without the preliminary causerie of **Fauchols**.

PAVLOVA AT GOLDEN GATE.

San Francisco, Nov. 17.

Pavlova and **Mordkin**, the Russian dancers, open Nov. 21 at the **Valencia** for six nights.

The advance billing has been very large, with a resultant good advance sale.

Denver, Nov. 17.

Slashed across the forehead by a sword during the Arabian scene produced by the **Pavlova** and **Mordkin** Russian dancers at the **Auditorium** Friday night, **Miss Alina Schmolz**, one of the dancers, will be scarred for life. She narrowly escaped death.

Miss Schmolz managed to dance off the stage, falling into the arms of the stage manager.

Denver, Nov. 17.

The **Shuberts** made a poor selection when sending "The Lottery Man" to Denver as their opening attraction at the **Auditorium**.

Local papers thought the city would be justified in cancelling its contract for the **Auditorium** with the **Shuberts** so unfavorably was the play received.

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter in the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Chicago, Nov. 10.

Editor VARIETY:

An act called George D. McQuarrie and Co. is on the Pantages circuit with "Alias Trixie Kix." It was reviewed by your San Francisco correspondent.

We would like to advise Mr. McQuarrie in particular and the profession in general that the title of "Kix and Trix" has been identified with our name for the past three years and we consider "Alias Trixie Kix" an infringement on it.

Your Chicago representative reviewed us as a New Act last year. Perhaps Mr. McQuarrie was unaware of this when he named his sketch, so we respectfully suggest that he choose another title.

Miller and Tempest.

Dallas, Tex., Nov. 3.

Editor VARIETY:

I take this method of informing my friends and the public that I am not the Dorothy Earle mentioned in the Kealey trial.

I have been out of New York for about four years playing continuously in the west and south.

I believe I am the only one in the show business who can claim the name as it is my own.

Dorothy Earle.

("The Cowboy Girl.")

ROAD SHOW'S START.

Cincinnati, Nov. 17.

Martin Beck's Orpheum Road Show will get under way in this city Dec. 5 at the Columbia. It is late for the traveling organization to gather for the first time.

The show, which is to travel west intact, the annual custom, has not been completed. Two acts are still to be placed in it. The roster to date is Rigoletta Brothers, La Pia, Howard, ventriloquist, Melville and Higgins, Charles Leonard Fletcher.

TRAVELING SHOWS IN SOUTH.

Louisville, Nov. 17.

Jno. B. Simon, manager of the Princess Theatrical Exchange, which is handling a large volume of small time bookings in the south and southwest has announced that the traveling vaudeville show, opening successfully last week at Hopkins', this city, is but the first of several similar organizations to be sent over the agency's circuits. In sending shows intact over its route, the Princess Exchange claims a saving is effected to manager and player.

The first company, known as 'The Princess Road Show, No. 1.' is made up by De Velde Trio, Great Barrington, Frank Mostyn Kelly and Co., Hutchinson, Lusby and Co., The Mattheus, Mrs. Peter Maher and Son.

A MUSICAL STRIKE.

Cincinnati, Nov. 17.

As a result of cutting down the American theatre orchestra from seven men to four, there was a strike among the remaining musicians. Their grievance went to the union.

Manager Dustin replaced the orchestra at once. Trouble with the Musicians' Union is expected.

LIVING IN BARRED HOUSE.

Mrs. Lily Forepaugh, daughter-in-law of the late Adam Forepaugh, the circus man, has the gates to her Brewster (N. Y.) home barred and a rifle and two revolvers near her bed each night, fearing an attack on her life, having seen a man skulking around her premises for some weeks.

Mrs. Forepaugh was formerly Lily Deacon, a noted circus rider, and who traveled with the Forepaugh show, later marrying Adam Forepaugh's son and heir, separated after two years. She now has an income of \$300 a month.

CIRCUS MEN REUNITED.

Athens, O., Nov. 17.

Two brothers, Will and Charles Morrison, both famous in their day as circus performers who left Athens in 1887, knew nothing of the other until reunited here last week through the visit of Charles to this city.

Charles became a contortionist with the John Robinson circus and his brother went with another "white top" outfit. Charles is now a real estate dealer, while Will is superintendent of construction on the Panama Canal.

LEVIED FOR LICENSE.

Savannah, Nov. 17.

When the John Robinson circus started to show here, the show proprietors were visited by Sheriff Screven and served with an execution demanding \$500 state license. An additional expense of \$2.50, the cost of serving, was included. There was no delay with the performance, after six horses and an elephant had been levied on.

CIRCUS RING PICTURE.

San Diego, Cal., Nov. 17.

The Selig company of Los Angeles is the latest concern that will soon be making pictures here upon an elaborate scale.

The Selig company will be in charge of Frank Boggs as stage director and James McGee, business manager. The company will also comprise George Hernandez, comedian; Anna Dodge, characters; Mrs. Boggs, ingenue and soubret; Frank Richardson, characters and Herbert Bosworth, leads.

The Selig people recently pictured the Barnum & Bailey circus and the film will be entitled "The Circus Girl."

NOTES

"The Barnyard Romeo" is in the store house. Adelaide did not return to the piece last week at the American, after leaving it on Election Day, through her refusal to play a third show. For this action the William Morris management fined her \$250. Adelaide threatens suit to recover.

Werba & Luescher's "The Spring Maid" will start off Nov. 28, playing its first big engagement at the Tremont, Boston, commencing Dec. 12, for a run. The Boston opening may be a week earlier. Beth Stone has been engaged as the dancer with the production.

Trovollo had a little difficulty securing his baggage from the American last week, after having failed to appear at the Monday shows. Through delays in the Morris office routing him, Trovollo claims an aide in the act deserted, leaving him unprepared to appear. The baggage was finally delivered.

William H. Thompson has taken up C. T. Dazey's "Flute Player" to fill in the bookings originally made for Mr. Thompson in "The Cardinal's Stratagem," presented last week at the Fifth Avenue. Mr. Thompson has thrown away the piece, and will reopen Nov. 28 at Keith's, Philadelphia, in the Dazey sketch.

Harry Mock's "I Will Club," is issuing membership cards to the ready answerers in good standing. Anyone who will say "What will you have?" and look around the room instead of watching only the bartender, becomes immediately eligible for election. When a stranger replies to the question "Who's going to buy?" by answering "I will," he becomes a member in good standing automatically, having accidentally struck upon the mystic pass word of the thirst destroyers. Harry Mock is president, F. S. Waldo, secretary, and Joe Keaton, treasurer.

ROUGH RIDERS MARRIED.

Macon, Ga., Nov. 17.

Charles Killenger and Alice Sanders, riders with the Miller Bros.' "101 Ranch" show, were married here on the last day of the wild west at the State fair. The wedding was performed by a justice of the peace.

TRICK HORSES FOR \$10,000.

Chicago, Nov. 17.

It is reported the Ringlings have purchased the Cimmiijotti herd of ten Arabian stallions for about \$10,000.

Mossman & Diehl, who purchased the animals from E. B. Cimmiijotti, of Mason City, Mo., about two months ago have been exhibiting them since then. This is the first year the stallions have been shown publicly. Their owner, an Arab, did not believe there was money in the animals' tricks.

The Transfield Sisters, who recently switched from the Loew Circuit to the Family Department of the U. B. O. and had some trouble in removing their baggage away from the Circle on account of a contract their former agent signed with the Loew agency, recovered it when the Loew people heard the girls' side of the case.

Nearly every budding press agent with a commercial proposition to promote, has attempted to locate Belle Eillmore in some American hamlet. A Long Island village attempted to put something over on the dailies Tuesday, but none of the New Yorkers fell. Dr. Crippen is slated to pass beyond for the destruction of his wife Nov. 23.

Collins and Hart will jump home next June, leaving Europe to allow Sim Collins to build a couple of houses on his Long Island property. Wherever Sim sees any land which doesn't look as though it would cave in, he buys—at a price. Now that Mr. Collins' American stationery has been exhausted in Germany, he is stopping at regular hotels over there, a day at a time, to secure a fresh supply.

The Bonhair Troupe had some difficulty last week with the Emigration authorities through a young boy brought over for the foreign acrobatic turn. It seemed at first Mrs. Bonhair and the youngster would be deported, but all ended well. Paul and Karl Tausig, the steamship agents, and Alexander Steiner, lent very valuable assistance. It would have been a serious matter had it turned out otherwise. Most all of the European athletic acts carry a youthful flier.

Bob Carlin, who has been confined to his home in Buffalo, with an attack of nervous prostration, is rapidly recovering and will open soon in a new act with his partner Clarke. The new offering is by Aaron Hoffman and called "Getting a Divorce."

HAMMERSTEIN'S ROOF.

With Yvette as a holdover and Hornmann (New Acts) and his magic a feature, the Hammerstein upstairs combination did excellent business the first half of the week and the bill gave greater satisfaction than some of the preceding "split" programs.

There is no question that Yvette and her music have "boosted" business on the roof. Manager Aaron Kessler sprung quite a card in retaining her for another full week. She will not become a "small time" fixture.

The illustrated song and pictures held up their end of the entertainment.

Harrigan and Gilles had rough sailing until the close when their dance brought them a warm hand.

The Juggling Jewels (New Acts), novel and entertaining. *Mark.*

MOVING PICTURE REVIEWS.

"DUTCH TYPES" (Pathe).
A colored film of the travel series, showing nothing except the head dresses of various types that the women of Holland affect, and the men smoking various styles of pipes. This subject might have been made to hold forth much more interest.

FRED.

"BLACK HEART" (Pathe).
A fairly interesting film of the colored variety which seems to hold. The photography is good in sections. The coloring helps out in the lusterless stretches.

FRED.

"A GAMBLER'S END" (Pathe).
Although the gambler meets with an untimely end in front of the camera, the audiences are readily inclined to think it was timely when the man's past life was considered. The man deserts his wife and baby, makes them believe he has been killed and goes west to gamble to his heart's content. He is accused of cheating and kills a cowboy. He goes only to seek shelter in his wife's home, who has remarried. There is a good moral, despite the dime novel coloring.

MARK.

"THE TAMING OF WILD BILL" (Lubin).
A cowboy with wild and woolly ways in trying to dispose of his claim in Chicago, falls into the hands of a wily and unscrupulous land agent. A trimming is averted by the shark's pretty, young stenographer, who wises Bill up one minute and falls in love with him the next. The man looks old enough to be the girl's father, yet marries her and returns to his claim.

MARK.

"THE FUGITIVE" (Biograph).
Two soldiers, Confederate and Union, are the central figures. The Biograph people permit the Union man to shoot down the boy in gray. The latter's mother saves the Yank. Although everything is fair in war, it wasn't fair of the film arranger to picture such ghastly and unpleasant details.

MARK.

"A SHADOW OF THE PAST" (Pathe).
For the love of a necklace, a woman is lost to the man, who steals it and is imprisoned. A series of pictures show the lot of a prison outcast. While the pictures are not one bit pleasing, they teach a moral.

MARK.

"MR. FOUR FLUSH" (Selig).
Fred Walton is featured as the man, who told great stories of his trip in foreign countries at the club when questioned as to his long absence. Pictures of his adventures are shown. The picture offers light entertainment.

MARK.

"A TRIP THROUGH THE ROCKY AND SELKIRK MOUNTAINS IN CANADA" (Edison).
Scenically and photographically one of the best turned out by the Edison concern in months. The pictures of the wild animals in the National Park are worth seeing.

MARK.

"LOVE AT FIRST SIGHT" (Essanay).
The Essanay people deserve thanks for this entertaining film. Capitally healthy and good-looking young people it strikes twelve. What starts as a practical joke turns out to be a serious love affair. It could be seen and enjoyed twice.

MARK.

This subject has a story that makes a particular appeal to the heart. A drunken father leaves his son in the care of the Indians. A miner who is passing buys the little chap and takes him to his cabin. The father returns to claim the boy and finally takes him away from the miner. Later the miner trades his claim for the youngster. The film will please.

FRED.

"THE RIVAL BARONS" (Urban-Eclipse).
One rival outwits another by affecting the disguise of a monk, but there doesn't seem to be any need of such a subterfuge after the lucky suitor had made good his escape from his rival's castle. The acting is good and the photography highly satisfactory, but the idea is old.

MARK.

"SIMPLE CHARITY" (Biograph).
Charity organizations throughout the land will frown on this picture as their style of work is shown up to ridicule. One can find many flaws in this film, despite hard work on the part of the principals. The film starts out like a winner but has several scenes which do not meet with favor no matter how true to life they may be. No one knows where the young scrubwoman, poor as a church-mouse, got such a costly hobble dress which only brings her fifty cents at the broker's. Other details have the appearance of being carelessly arranged.

MARK.

"THE STOLEN CLAIM" (Edison).
It is too bad the Edison company didn't put the beautiful scenery to better use. A man arises from sick bed and walks steadily and unwaveringly to a high cliff and jumps off. It seems strange that the man's bandages were not the least bit soiled nor rumped in his death fall over the cliff as the distance is supposed to be more than a thousand feet. The story is about a stolen mine. The scenery saves the picture.

MARK.

"AN ALPINE RETREAT" (Urban-Eclipse).
Some of Switzerland's natural scenic beauty is excellently shown. The views of wooded heights were taken from a boat. Some pretty and picturesque scenes are exhibited.

MARK.

THE WOMAN IN VARIETY

BY THE SKIRT

My friend in Paris writes that at the theatre there, the majority of women expect to find the very latest mode. Many take pointers from what is worn by actresses in the various modern comedies when ordering a new gown. However, up to the present there has been nothing startling in Paris for new dresses this winter. The fashion seems to follow the lines already created. Madame Rejane wore a nice looking dress in the short revival of "M'Amour" at her own house. At the Theatre Michel Princess Barlatinsky is wearing a claret color gown with a deep cape-like effect over the shoulders, and drawn in at the waist. She has a silk mousseline tunic, trimmed with three graduated bands of velvet, finished at the side by a flat bow. At the Palais Royal a soubret has a mouse gray Liberty robe, with a velvet panel on one side. Marcelle Yrven is gowned in a cornflower color satin dress, semi-velled in gray blue tulle, with one band of embroidery at the edge. She wears with this a black velvet coat with satin lining of the same shade as the dress, and decorated with a long tassel in silk. All the gowns remain small at the bottom, but sufficient space is allowed for comfortable walking. Black velvet is highly fashionable, but on the whole there is nothing new for the moment in the shape or cut of the skirts.

Marie Lloyd is the best dressed woman on the English music hall stage. Her sister, Alice, seems likely to secure the same reputation over here. Alice returned to America with five new songs and twenty-four new gowns.

I understand Adeline Genee does not care to linger much longer in "The Bachelor Belles," where she is the bright star. When Klaw & Erlanger contemplated Genee for that show, I don't suppose they foresaw her marriage and the common result.

OBITUARY.

George R. Lockwood, aged 89 years, leading clown with the Van Amberg circus years ago, when circuses traveled by wagon, died last week in Anderson, Ind.

N. Dushane Cloward, aged 46 years, a vocalist and an amusement promoter, died at his home in Wilmington, Del., last week.

Josephine Bates, of the Bates Musical Trio, died Nov. 10 in her 46th year. Her husband and a daughter survive her.

Henry Lee's remains were cremated in Chicago, following Masonic service, last Saturday afternoon. His ashes were deposited in the vault of the crematory. This disposal of the remains was in accord with the expressed wish of the deceased.

BILLS NEXT WEEK

NEW YORK.

HAMMERSTEIN'S.
Rice and Cohen.
Geo. Primrose.
Les Souloffs.
Harry Jolson.
Garcia.
Carpetti Bros.
Artossi and Archangelli.
Delmore and Lee.
Maxini and Bobby.
Johnson and Wells.
Bohemian Quintet.
Bartholomew.
Max Cooper.
Adams and Mack.

FIFTH AVENUE
Maclyn Arbuckle and Co.
Chip and Marble.
Charles Ahearn Troupe.
Patsy Doyle.
Rose Royal and "Chesterfield."
Dora Ranco.
Wentworth and Vesta.
(One to fill.)

BRONX.
Julius Steger and Co.
Mason, Keeler and Co.
Morton and Moore.
Dolly Connelly.
Ruby Raymond.
Lancon, Lucier and Co.
Carlotta.
Leo Carrillo.
Ben Welch.

GREENPOINT.
Sam Mann and Co.
"Christmas Eve."
Lily Lena.
Wright and Dietrich.
Ray, Two Coleys and Troupe.
Bobby Pandur and Brother.
Brown and Ayer.
(Others to fill.)

ORPHEUM.
Lillian Shaw.
"The Man from the Sea."
Marcel's Art Studios.
Yorke and Adams.
Bothwell Brown.
Henry Clive.
Seven Belfords.
(One to fill.)

ALHAMBRA.
Russian Dancers.
"The Governor's Son."
Frank Fogerty.
Jones and Deeley.
Lucian Lucca.
Pedersen Bros.
(Others to fill.)

AMERICAN.
Aron, Daly and Co.
"The Star Bout."
"Boston Fadettes."
Clarice Vance.
Willia Holt Wakefield.

NEW ORLEANS

ORPHEUM.
Dan Burke and Girls.
Porter J. White and Co.
Maxim's Models.
Mry and Mrs. Jimmy Barry.
Marie Fenton.
Fennel and Tyson.

AMERICAN.
Frank Sheridan and Co.
Charles Kenna.
Florence Golden.
Three Lloyds.
(Others to fill.)

CHICAGO.

MAJESTIC.
Dazle.
Jane Corthorpe and Co.
A Onzo - Bracey Troupe.
Herbert Clifton.
Hayward and Hayward.
James Thornton.
Nichols Sisters.
The Ballots.
(Others to fill.)

AMERICAN.
Four Mortons.
Kara.
Edouard Jose and Co.
Richards and Montross.
La Belle Nello.
Tom and Stacia Moore.
(Others to fill.)

ST. LOUIS.

PRINCESS.
Wellman Crew.
Wish Wynne.
Caine and Odum.
Cameron and Gaylord.
Le Petite Mignon.
Zigener Quartet.
Jack Ark.
Bliss Trio.

COLUMBIA.
Cressy and Dayne.
Merrill and Otto.
Charles B. Lawler & daughters.
Jarrow.
Flying Banwards.
Big City Four.
Boytton and Burke.
Kauffman Verona Troupe.

Frank A. Teed, brother of James Teed (Teed and Lazall) died Nov. 14. Agnes Atherton died in the Polyclinic Hospital, Chicago, Nov. 7, of aurtretis deformity. She was the wife of A. M. Gillett, also a professional.

David McVeigh, non-professional, aged 65 years, died Oct. 22 of pneumonia in Taunton, Mass. Four of the seven children who survive are on the stage, namely Grace McVeigh (McVeigh and Walby), Maud and Babe Evelyn (with Mary Manning), and Baby Dorothy.

The Fulton Amusement Palace, Fulton Street, Brooklyn, has joined the "Independents."

HERE'S BILLY GOULD

By WILLIAM GOULD.

Read a notice about myself in a last week's paper which I must answer: I am tickled and happy to be able to write for VARIETY, as I consider it a clean, intelligent and the best theatrical weekly published. Its object is to elevate vaudeville. By the way, why try and kill a great and successful business placed upon a legitimate basis by men of brains. The Orpheum Circuit and the United Booking Offices circuits are things for we vaudeville actors to be proud of. I am proud of high-class vaudeville and everything that helps to develop it. While I have received several offers to write for different weeklies, including the paper inspiring this paragraph, I continue on vaudeville's best representative.

Horse show this week, expected to see the swell set from Dowling's there as usual.

An aviation meeting would be a fine place for a pickpocket. Everybody looking up. Idea so good, think I'll try it.

Now that the election is over what will they blame for bad business, I wonder.

A strange thing: I talked to an actor for thirty minutes the other day and he didn't tell me how good he is or what a hit he is making. (Some one must be doing missionary work.)

It's nice to be gentle and polite, but often misunderstood. A club is a kind word to some; A kind word is a club to others.

Come in, praise; don't knock. Paste that on your door; also in your millinery.

Junie McCree is a very busy person these days. He writes songs and rights wrongs.

Is Tim Cronin going to have another picnic in Albany soon? It's getting to be a habit with Tim.

Josephine Davis is practicing to get back on the stage. I dare you.

My cup of joy is filled. I have nothing more in this world to look forward to. I received a letter from Mike Scott, from Montreal. I shall cherish it highly and place it long-side of Roosevelt and Fred Ward's missives. Mike, why don't you come to New York and give jaded Broadway a treat?

We need you, Mike. Williams and Hammerstein are scouring the country for "original" actors, and there you are, hiding your brilliancy in Canada. Oh! Mike, aren't you missing as well as missed?

Met dainty little Maugurite Clark on Broadway the other day. She is doing great things in "Baby Mine," and ever the same charming little lady.

NEW ACTS NEXT WEEK

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

Rice and Cohen (New Act), American.
Les Sousloffs, American.
Carpetti Bros., American.
Artossi and Archangelis, American.
Bohemian Quintet, American.
Bartholomew, American.
Schichtler's Mannikins, Hammer-
stein's.

Ince and Farrell, Hammerstein's.
Rose Royal and "Chesterfield," Fifth
Avenue.

Dora Ranco, Fifth Avenue.
Frank Milton and DeLong Sisters,
Fifth Avenue.

"Christmas Eve," Greenpoint.

SMALL TIME.

Leo Cooper and Co., Yorkville.
Four Musical Cates, Fourteenth st.
Kawkasian Troupe, Fourteenth St.
Ceavitte and Dunsmore, Fourteenth
Street.

Percy and Emma Pollock, Jones',
Brooklyn.

Darlyn Taylor, Jones, Brooklyn.

James and Ellis, Jones', Brooklyn.

Katherine Emmet and Co. (2).
"Interviewed" (Dramatic Sketch).
18 Min.; Full Stage (Interior).
Majestic, Chicago.

Roi Cooper Megrue has written a tricky sketch, filled with surprises, inconsistent in its unfolding but capitally pointed for vaudeville. Arnold Daly has produced the act and on the program "announces" it. Katherine Emmet is a splendid actress; resourceful, energetic and theatrically effective. The Majestic audience Monday evening was held at strict attention as the story unfolded, and gave the players three good, wholesome curtains. A woman reporter has climbed into the apartments of a "manipulator" of stocks and at rise of curtain is telephoning to her newspaper what she intends doing to fulfill her attempt to get a "story" from the rascal. He enters and upon discovering the girl naturally accuses her of being a burglar. This she admits and works into a fine show of acting in explaining why she is thus employed. The sketch writer has made the "manipulator" do and say a lot of foolish things to a girl whom he has caught dead to rights in his apartment late at night. The only show of consistency in the whole proposition is the initial purpose of providing a vaudeville interlude. After the unusual "interview" has progressed to almost the average time limit for a sketch the close in is accomplished by the man calling upon the police. The "officer" proves to be a fellow reporter, the girl slips him the "interview" which she has condensed into a few shorthand notes and then for an actual finish she tells the "manipulator" just who she is. Miss Emmet, Willard Dashiell and Leon Brown put the sketch over in better shape than might be expected; its inconsistencies being all considered. The story first appeared in a magazine recently. It is not greatly unlike "The Girl of the Times," played in vaudeville some seasons ago by Josephine Cohan. *Wall.*

Maclyn Arbuckle and Co. (2).
"The Welcher" (Comedy).
27 Mins.; Four (Parlor).
Colonial.

'Tis indeed "advancing vaudeville" when an eight-year-old child is permitted to use "hell" upon the stage. It caused a large laugh, so it will "stay in." When the child exclaimed, as she noticed a champagne cooler, "Oh, look at the grand growler," another big laugh was forthcoming. There are several other good laughing lines. The child (Agnes Redmond) doesn't look a day older than the role she is called upon to play. Little Agnes is a great big item in the new piece that Maclyn Arbuckle presents himself in for the first time on the variety stage. Vaughan Trevor who played a butler as well as he looked it (which could not have been excelled) was another large section of the fair comedy sketch, written by Robert H. Davis. The author sets the time of racing at Morris Park as "last week," which will not do any harm when Mr. Arbuckle reaches Evansville, Ind., but around here racing is through. There are no more "\$100,000 plungers." Dan Gassaway (Mr. Arbuckle) has made a "killing at the track" through a 100 to 1 shot. He is no "welcher," and finishes everything he starts. So says Dan, who is expecting a niece from his home town in Texas. In a "swell joint" the gambler has engaged a butler, ordered a feed, tells the serving man he wants him to go the limit with the spread, orders cigarettes upon the table, wine on the side and generally speaks of the coming visit of his sister's daughter as though expecting a Broadway blonde. The niece arrives. Her appearance stopped the act for a full minute. She is a mite with a funny hat, not from Texas at all, but from Cherry Street, New York, where her mother coughed all last night when she didn't cry, and her brother was told by the man at the factory to "get to hell home" because he was only seven years old. Gassaway "welches" on the "swell life" proposition, picks the kid up in his arms, and says he will go back with her to Cherry Street, lift the family from off the dumps and hike back to Texas. It's the first welch of his life, adds Dan. The slang runs for Hammerstein's in the main. It might be softened down. Mr. Arbuckle is the big jovial fellow from "The County Chairman" days, making friends with the audience at his entrance when off side remarking (while the applause announced a "reception") "Who said no one loved a fat man?" Until the child appeared Mr. Trevor got and held the attention; after that the child did it, so Mr. Arbuckle, while he remained the centre of a fair comedy act (combining "pathos" with its humor) did not attempt to "crab" anything. "Hell" has become a great by-word in vaudeville. For a legitimate, Mr. Arbuckle has given vaudeville something, which is a great deal more than most of the others from the same field did.

Simé.

Rajah opens at the Coliseum, London, March 20, next, placed through the Marinelli agency.

Mollie Williams and Co. (2).
"Le Danse L'Entisement" (Dramatic).
Full Stage (Special Set).
"Crack Jacks" (Columbia).

It is a daring experiment for Mollie Williams to attempt this speaking version of a dramatic pantomime in the olio of a burlesque show. It is almost as daringly an innovation for a sketch in burlesque to employ a couple of actors for that alone, men who do not take any principal part of consequence in the pieces. Miss Williams' good judgment in this respect saves the piece, and, incidentally, the olio of "The Cracker Jacks," where it is by far the strongest card. Now and of yore Mollie Williams is and has been known as an Anna Held impersonator. That she aspires to dramatics is no charge against her. Nor that she dances in the piece. This is what might be called Mollie's gallop at acting; also this particular style of dancing. Mollie is taking the acting exercise rather well. It will be accepted on the burlesque circuit. A little more practice, and Mollie may qualify. Just at present she is losing ground in the sketch every now and then through failure to emphasize, and doesn't grasp the exact quantity of emotionalism her role often calls for. She is better in facial expression, but Miss Williams needs to keep right on practicing; always remembering that the Jack of all Trades can not be perfect. For surely the faults Miss Williams may display in the playing of the sketch are excusable, when in the after piece of the show, she is called upon to give several imitations of Miss Held, besides leading and partaking in all the numbers of that portion of the show. If Mollie wants to act, she should take it seriously, not mixing her work so variously. It's a wide swing between her characters in the sketch and after piece. It should be one or the other for Miss Williams. The acting does not necessarily have to be of the dramatic brand—for after all, who on the burlesque circuits where Miss Williams is such a huge favorite, would prefer her as tragedienne rather than comedienne. For burlesque and located as it is—with Miss Williams and her company—the piece is just what it is billed "Something new for burlesque"—and a feature. Of the company Frank Fanning plays a bandit very well. At the finale after shot by the girl (Miss Williams) he equals any stage fall that has been seen. George Dillon is the father, appearing in the early part of the playlet. The well made setting is a woodland, one half the stage occupied by an exposed interior. The idea of the piece is from Guerrero's "Rose and the Dagger." Miss Williams first presented it at the Murray Hill last summer. It's a decided step forward for this young woman, asserting she has hope and confidence. Mollie should keep on trying. *Simé.*

Ben. Smith.
Songs and Talk.
12 Mins.; One.
Fam. Dept. U. B. O.

Smith offers a monolog, in black face. Material and "gags" did duty years long past. His present act won't do except on the smaller "small time." *Fred.*

Roland West and Co. (7).
"The Under World" (Protean).
23 Mins.; Four (Special Set).
Bronx.

"The Under World" is a protean piece of to-day in which Roland West receives an opportunity of exhibiting his versatility as a portrayer of character studies. The production is adequate in most respects, though many little details might be employed that would add to the general effect. Mr. West is a talented and finished actor, but his dressing of several characters is in need of study. The wigs might also receive more attention, granting the quick changes and all that goes with it. At present the act is too long by fully five minutes. There are three distinct climaxes. Had the act ended at the first, it would have left a better impression. Just now Mr. West is trying too much. In the course of the playlet he essays five roles; three very well, but the other two could be bettered. His reporter is too melodramatic and the newsboy should not be in knickerbockers since Mr. West gives the impression of an overgrown youngster. The story tells of an old man, accused of having murdered his adopted daughter on a street corner. The principal witness against him is his own son, well known to the police as "Reddy" Seltz. Through J. Watson Crane, a newspaper man, the case of the police, which is based on the son's testimony, is beaten down, and the son finally discovered to be the real culprit. All the reported "horrors" of the "third degree," to which the police subject suspects are shown. Mr. West as "Old Man Seltz," who has just passed through a night of sleeplessness in an effort by the police to make him confess, instantly wins the sympathy. His comedy bit as Abraham Bernstein, a pawnbroker, has quite a bit of merit. The best acting in the supporting cast is contributed by Joseph Slater as the Chief of Detectives. He could learn a lot by spending a day in the neighborhood of Police Headquarters, or in the Central Office. A bit for comedy at the opening of the sketch should be dropped. It is the photographing of the prisoners in the chief's office. The elimination would clip the cast and hasten the action. With this and the sketch closing after Mr. West makes his confession of the crime in the role of "Reddy," the offering will be one possessed of undoubted merit.

Fred.

Columbia Comedy Four.
Singing and Comedy.
15 Mins.; One.
Bronx.

There is nothing startling in this aggregation, either in singing or comedy. For the latter result, which brings laughter, they employ two old types, the "cissy" and "dutch" as comedians. As singers the act will do passing well. The tenor has a strong, clear voice, and the bass, while possessed of vocal ability, is way short on enunciation. The act is capable of filling an early position in the smaller "big time" houses, but a little weak for the biggest. *Fred.*

Amy Richard, Lester Lonergan and Co. (2).
"An Idyll of Erin" (Comedy Dramatic).
 20 Mins.; Full (Special Set).
 Fifth Avenue.

A more dainty little comedy playlet, more capably played or more beautifully staged than "An Idyll of Erin," would be hard to find. The playlet comes as a delightful breath from the Emerald Isle and the manner in which the performance is presented by Amy Ricard, Lester Lonergan and the supporting company at the Fifth Avenue this week reflects naught but credit upon themselves. The author's name is not programed. Who ever it was knew his business when he conceived the tom-boyish role for Miss Ricard, for when one recalls her "Athletic Girl" in "The College Widow," of several years ago, one may easily imagine the performance she is giving as a divil-may-care cross country riding Irish lass. Mr. Lonergan in the role of Capt. Douglass Morris also gave a creditable performance, but at times was slightly faulty on accent. A bit in the act was capably handled by Edgar Allen. The story tells of a youngster in the army who has struck his superior officer and who is to be court-martialed for the act. He escapes from the guard house and makes his way to his grandfather's home. His cousin (Miss Ricard) has just returned from a horse back ride across country. She has been followed by an officer on another horse. She shelters the escaped boy just as the officer reaches the portal of the wall surrounding the grounds. After five minutes of delightful comedy it develops that the officer is none other than the man her grandfather had betrothed her to years before, even before he was married himself. All is well that ends well. There seem no reason why the act shouldn't find booking. *Fred.*

McCabe and Washburn.
Minstrels.
 17 Min.; One.
 Manhattan.

Their singing and impromptu remarks of the blackface comedian will keep the act in popular demand. One is interlocutor, without makeup, and in evening clothes. He has a tenor voice, and singing "You Can't Make Me Stop Loving You" and "Think It Over, Mary," the latter scoring the bigger hit. The burnt cork man offers "Mine, Mine, Mine" and "Honey, I Long for You." The former is funny. Better jokes would be appreciated. *Mark.*

Rogers, Fontaine and Moore.
Singing and Dancing.
 16 Mins.; One.
 Feiber & Shea Circuit.

The act is well dressed. Duke Rogers and the "sisters" sing fairly well, but it is their dancing which scores. The trio should have no trouble in "going big" over the small time. They are hard workers and in their closing number, in which they burlesque grand opera and melodrama, they manage to work up a strong finish. *Mark.*

Billy Gould, assisted by Clara Nelson.
Songs and Talk.
 24 Mins.; Full Stage; Close in One.
 Hammerstein's.

Billy Gould should feel well satisfied with his present vaudeville offering. In parading Valeska Suratt and her clothes the managers have rather forced Billy into the background when the team showed together and many were skeptical as to just how far Bill could go. This week at Hammerstein's will convince them all that William is there in all departments. He is even showing a little dancing of a very good sort. The very short monolog Bill does comes in for first consideration. It is three minutes of bright, snappy stories, entirely new, and will not only go at Hammerstein's, but everywhere else. A couple of the yarns are wonders. The laughs came so strong the comedian was forced to stand about on one foot until the house got set again. Clara Nelson is in the act, much in it. Clara is a dandy big good looking girl who has some clothes to wear—and she can wear them. A pleasing singing voice is also a big asset. She figures in a couple of songs with Gould. Each scores. The duet at the finish brings the most. It is a catchy conversational song. The house called the couple back for at least five repeats. The general frame up of the act is along the lines of a Gould-Suratt affair, but everything in the material line is new and bright; the act just fairly breathes forth class. It is a turn that will fit anywhere in any company. Gould and Nelson should have no trouble after the showing at "The Corner" this week. *Dash.*

Gus Campbell and Co. (2).
Musical.
 11 Mins.; Full (Special).
 Union Square.

The setting is the outside of a church, with an Italian fruit vender and his cart, an iron fence, a lamp post and mail box in the foreground. Campbell saunters in as a policeman. The dialog lacks comedy, but the musical numbers please. The cart proves to be a piano, which the peddler plays. The mail box secretes a cornet, while the mailman, who later appears, has a zither in his sack. Two vocal solos are introduced by the youngest of the trio. His voice is hardly equal to "Holy City." The transparency at the close show the choir boy and the organ player inside the house of worship. The act can sail over the "small time." A stronger voice would help. *Mark.*

Stewart Sisters and Escorts.
Singing and Dancing.
 11 Mins.; Full Stage.
 Loew Circuit.

The act will prove highly acceptable on any "small time" program. Three "sisters" and three men comprise it. Their voices are fair, the dances of musical comedy arrangement and the costumes all that could be desired. The opening number, in English riding habits, enables the sextet to form a pretty dancing ensemble. Some pleasing changes of costume are made. The pantomimic comedy card bit of two men doesn't seem to belong. *Mark.*

Harry Tighe and Co. (2).
Comedy sketch with pianolog.
 20 Mins.; One (2); Three (Parlor); One (2).

For his re-entry into vaudeville Harry Tighe has evolved a comedy singing and talking sketch (with a pianolog by himself) that is entirely entertaining, and somewhat novel in the manner of presentation. Mr. Tighe opens in "one," singing of the girl he calls on every Thursday evening. Going into "three" and a parlor, he meets the young woman, makes love to her, is finally scorned and ordered to leave the house, when he returns in "one" for the finale, to inform the audience he has cut the Thursday date out of his calling book. Tighe has an easy breezy style, of great assistance, with his pleasant singing voice. At the piano he probably has a repertoire of numbers, not given last Sunday evening at the Murray Hill. Wisely, too, since that audience wasn't the one for a turn of this description. A conversational number was between Mr. Tighe and an excellent aide he has in the person of a little young woman who is remindful in appearance of Edna Wallace Hopper. She played extremely well. A "hell" towards the ending is unnecessary, and the announcement by Tighe of the pianolog commencement breaks up the thread of the story. It is impossible for the pair to legitimately pick it up again. Mr. Tighe might better drop his frequent use of Clayton White's "How do you do?" It's too well known. With the building up and the "kidding" that Tighe will indulge in, he should have a very good act in a very short time. Considerable will depend upon Tighe's pianolog. The songs should be there. If the one sung last Sunday night is worth retention, it is not the selection to start that section. The third member (?) of the cast has a small minor role. *Sime.*

Kuma Family. (3)
Japanese Entertainers.
 12 Mins.; Full.
 Bronx.

This trio present a little bit of everything most Jap acts do. There is a bit of balancing, equilibristic work, and magic. Two men and a woman are the act. The best part of the performance is the magic, used to close. The act is very neatly dressed, and one that qualifies for the position of "opener." *Fred.*

Barrett and Scanlon.
Acrobats.
 12 Mins.; Full Stage.
 Manhattan.

The smaller man is a good knockabout acrobat, works hard and takes some hard falls. The other's best work is jumping from a table to a barrel some feet away, while blindfolded. This is not new, but won applause at the Manhattan. Another trick of his which scored was a running dive over his partner and two barrels, alighting on his hands on a table on the other side. The eccentric does a double back somersault from his partner's hands. The act will more than hold its own on the small time. *Mark.*

Belle Adair and Hans Hanke.
Songs and Piano.
 18 Mins., Two.
 Greenpoint.

Hans Hanke is probably the better known, to vaudeville audiences at least, of the couple through his previous connection, when he demonstrated he is easily the equal if not the superior of the many accompanists. In the present turn Hanke has a solo or two; otherwise he is the accompanist for Miss Adair. Belle Adair is there. She has everything a "single" woman in the varieties needs. Good looks, a dandy personality, good singing voice and a smile that bores right through. She is not unlike Ila Grannon, although a little less quiet. It is a question of material with Belle. Given the proper songs, she will send them over as well as the best and Miss Adair's aim should be to pick here and there, try everything that looks as though it had anything to it and gradually place together a repertoire that would mean the advancement she merits. Now she has a couple of good numbers, but it is really more the singer than the song. Four songs were given at the Greenpoint Wednesday evening, with a change of costume for each. Two were tailored suits in which Miss Adair is at her best; the others were simple, but becoming little frocks. As the songs now stand "Follow the Car Tracks" is her strongest and should be placed to close. It is a good number but has been done too often to gain much recognition. As the act stands at present Adair and Hanke can be placed "2" or "3" on the biggest programs. With the proper material they will be able to hold down a more important spot without difficulty. *Dash.*

Benedict Sisters.
Singing and Dancing.
 12 Mins.; One.
 Fam. Dept. U. B. O.

Two pretty girls, with pleasing personalities, vocal ability, and wearing costumes that must have cost a small fortune, but presenting an act that at present is not right, even for "small time." Rearrangement is needed most, the turn dragging through the time consumed by the girls making changes. In four numbers the young women have a different costume for each. A soubret number is used for the opener, followed by a dance by one of the girls, the other having her lining singing "The Apple of My Eye," closing with a Spanish song and dance. (They were on extra for one performance.) *Fred.*

Parker, Lagay and Snee.
Singing and Dancing.
 12 Mins.; One.
 Fam. Dept. U. B. O.

Two women and a man, each a good performer. A little talk in the act seems to have been lifted from "The Girl Question." It gets over well. The women are good to see and sing nicely. The man also has a pleasing voice. The finish is a little out of place with the "coon" number sung by one of the girls. A lively march would be better. With a little hard work the act should do for something bigger. *Fred.*

"The Girl With the Dreamy Eyes."

Violiniste.

8 Mins.; Full Stage.

Hammerstein's.

The funniest thing about "The Girl With the Dreamy Eyes" is the note tacked on to the billing which gives Lady Duff Gordon credit for designing the costumes. Lady Duff must have passed many sleepless nights doing it. "The Girl" wears just about three yards of black satin wound around her only in places where absolutely necessary. As Doc Steiner said: "She had better dress and go to bed." Someone tried to put something over with "The Girl." Someone has done a back somersault. The "Girl" starts off with a classic on the violin, while posing on a pedestal arrangement. She quickly forgets the classic, going to "rag time" the syncopated stuff sounding foolish as played in the "Grecian costume." Coming off the pedestal with the "rag" still working, she walks up one of the aisles playing the while. The audience looked a bit startled for a minute, for shoes and stockings were lacking and the satin roll was sheathed well above the knee. Startled however was as far as the house got. They showed no real interest. After watching and listening for eight minutes everybody was satisfied to see the girl safely back on the pedestal and no one took a grab. The only place in the world that the act had a chance was at Hammerstein's. It did a flop there; it will go no further in regular houses. "The Girl" is otherwise Mabelle Adams.

*Dash.***Three Shorties.**

Roman Rings.

8 Mins.; Four.

Fam. Dept., U. B. O.

The closing trick of the three men on the rings passes them over for the smaller time. Previously there had been too much "stalling," even in the brief time upon the stage. If the trio wish to attract notice, they had better add to the routine; another name wouldn't harm, either.

*Fred.***The Clevelands.**

Singing and Talking.

20 Mins.; One.

Loew Circuit.

A sure fire hit for "small time." The Clevelands should let well enough alone and continue "cleaning up" on the present routing. Their singing efforts receive approbation, but it is the "kidding" which rounds up the most laughter and applause. *Mark.*

Hornmann.

Magician.

15 Mins.; Full (Special Drop).

Hammerstein's Roof.

Out west Hornmann has gained considerable renown for his sleight-of-hand work and feats of legerdemain. On the Roof he proved himself a magician worthy of a spot on the first half of bigger time bills. Hornmann does not offer a conglomeration of tricks, but has a number sufficient to give him due prominence with the other big prestidigitators of the times. Hornmann shows particular skill in palming. His closing with the flag is old, but arouses the patriots.

*Mark.***Joe Ward and Regina Sisters.**

Songs and Dances.

18 Mins.; One.

The new turn composed of Joe Ward and the Regina Sisters brings a fairly well laid out act of the "three" variety, and some nice dressing by the two young women. Ward changes from evening dress to Tuxedo. The girls dance well, in the swinging style. The thinner one seems very likely at this. Ward sings alone, and with them, killing time for the changes. The act is all right on songs, excepting perhaps a medley sort of a solo by Ward, which might be improved, but there could be more dancing; also less of the "conversational" matter. As the young women are weak vocally, neither should be called upon for a real effort. The opening number in which the girls wear white and red stripe "hobble" while singing a song of that title does well for the start, even if the melody closely follows "The Goose Two-Step" from "The Barnyard Romeo." It is the "three-act" from the old days too closely. Many others have appeared since. Ned Nye is recalled as the first to interject the "gag" while dancing of the woman who married a man named Wood, without having any kindling. That ought to go out. As a matter of fact, while Mr. Ward seems to have two possible young misses, the act can not go very far through the present frame-up, because there is nothing beyond the conventional to recommend it. For the "big small time" it's a desirable number for a spot.

*Sime.***Temple and Huff.**

Songs and Talking.

10 Mins.; One.

Union Square.

The woman is a sort of "Sis Hopkins" type. Her voice is the better of the two and her "Yum Yum" number in spotlight, made a hit. The man's best is as the orchestra leader in "Because I Love You," at the close. They have a good finish, which offsets the poor comedy material. *Mark.*

Mysterious Moore.

Magical.

21 Mins.; Four.

Fam. Dept. U. B. O.

At the opening of his act Moore presents a routine of card tricks lasting seven minutes. He has a pleasing personality and delivers rather snappy comedy talk while working. He presents the trunk mystery for a closing number. This takes up the rest of the time, and is cleverly executed. He has an entertaining offering for the small time. *Fred.*

Zanora and Libbey.

Bicyclists.

10 Mins.; Full Stage.

Loew Circuit.

It is doubtful whether there is another duo of wheel riders on the big time or in the smaller houses to-day to compare with this clever pair. The riding of the "straight" is remarkable. His work on the unicycle differs from anything previously seen. A "triple boomerang" is featured. The comedy is fair. The riding of the "straight" is sufficient to carry the act almost anywhere. *Mark.*

Olive Eaton and Co. (2).

"Man Proposes and Woman Disposes" (Farce).

21 Mins.; Three (Parlor).

Olive Eaton and a company of two men are playing Victor H. Smalley's farce. Mr. Smalley has turned out a good farcical idea, which will be a laugh-maker, properly handled. Just now it is possessed of a poor finish which should be rectified; also there are too many "asides" during the dialog. Miss Eaton plays well, as does the husband (in the piece), though the latter to avoid identification in the dual character might have donned a wig. Bald patches upon his head were much more prominent than the tiny wart his wife discovered. The third—a young-man-friend-of-the-husband, was poorly made up, adopting a yellow tint scheme. He takes his role too seriously. The tale is of a man seen by his wife while dining with a blonde in a restaurant. This leads to a real bright line when the friend afterwards, in attempting to "square" the husband, explains to his better half that the person she believed her spouse was a millionaire goat raiser from Australia, bearing a wonderful resemblance to him. The opening of the sketch finds the two men together, where the scheme is hatched for the husband to return as the goat dealer, and bluff it through. The wife recognizes the "job" and has a little fun of her own. The piece needs to be strengthened up in two departments, both important; the finish and the playing—with a little clipping. Then it should go over.

*Sime.***Five Juggling Jewels.**

6 Mins.; One.

Hammerstein's Roof.

Five young misses, attractively attired in white outing suits, knee-lengthed, with red collars and cuffs and hair ribbons to match furnish club juggling and might fill in creditably on an early "big bill" position. The girls have a routine after the style of some of the prominent juggling acts, but pass with their tossing of the vari-colored clubs in good shape. The youngest of the lot showed the most skill and did the bulk of the receiving. If the rest would follow her manner of working, a better impression would be made. For the present, the Jewels should prove gems for the "small time." *Mark.*

Irish American Trio.

Singing.

15 Mins.; One.

Shay & Shea Circuit.

This trio of first and tenor and baritone voices is a "small time clean-up." The principal comedy work falls on the biggest of the trio, whose avoirdupois approaches the three hundred mark. He dresses as a policeman, while the other tenor costumes a la Chauncey Olcott and the baritone appears as a messenger boy. The prettiest and most effective number is the solo by the first tenor, "We've Been Chums For Fifty Years," with the other voices harmonizing on the chorus. This act is bound to score in any of the smaller houses.

*Mark.***Monroe Hopkins, Lola Artell and Co.**

(1).

"Travel Troubles" (Songs and Talk).

16 Mins.; One (2); Two (9); One (5).

(Special Drop and Set).

Fifth Avenue.

This act is most aptly named "Travel Troubles." It is a distinctive novelty in many ways. The opening scene is represented as the landing pier of an ocean liner with a drop in "one." The "company" is a blackface porter. The principals have a song about "Cincinnati, O-hio," with a dance. The rise of the drop discloses the interior of a Pullman sleeper with the berths made up. A bit of comedy is of the trials and tribulations of a pair traveling in this fashion with the man in the "upper." The old story of "I'll stick my foot out" is also cleverly interpolated here. For the finale the team do the imaginary trolley car scene, with Hopkins as the conductor and Miss Artell as the passenger. The act is one that will "do," providing the opening is worked up a little stronger. As a suggestion, quite some comedy might be secured by having the "company" do a customs inspector and examine the baggage. *Fred.*

John W. Ransome.

Impersonation.

12 Mins.; One.

Hammerstein's.

John W. Ransome comes to the fore as "President Taft," presenting a good likeness of the stout President. Ransome's last in vaudeville was the ever running William J. Bryan. The present follows the other in many respects. The talk starts on politics, but soon switches, going into the regulation monolog, with the big question of who told it first ever arising. Ransome was up against a hard proposition at Hammerstein's, "No. 3," in a bill that started at 8 exactly. The house was empty until towards the close of his specialty. It is open to debate however whether he would have gotten over any better later on the bill. There is no real meat to the talk with nothing out of the ordinary to recommend it. *Dash.*

Kinzora Bros.

Acrobats.

7 Mins.; Full Stage.

Union Square.

Two men, one eccentric, offer a short routine, which should give them easy sailing over the "small time." The best work is done with a teetering board. The straight's big trick was a double somersault from the board. *Mark.*

Three Bergers.

Roman Rings.

9 Mins.; Full Stage (Black Velvet Drop).

Shay & Shea Circuit.

Three men have a neat routine of hand balancing and Roman ring work that should make them an acceptable part of any small time bill. They have good appearance and display splendid physical development. While none of the feats is spectacular, each brings their muscular prowess into prominence. The Bergers show no desire to hold the stage overtime. This is to their advantage. The act is entertaining. *Mark.*

Ernest Pantzer Troupe. (4).
Comedy Acrobats.
16 Mins.; Four.
Bronx.

While there are four members, but two actually perform the work. The others are assistants, one a negro bell-boy and another appearing as a comedy waiter at the opening. Ernest Pantzer and a midget do the tricks which send the act over. The midget is a clever little chap. From the moment of his entrance in a trick champagne bottle, he proves himself a clever comedian as well as acrobat. The act is snappy throughout, and received a plentitude of applause. Pantzer and the midget are performing some very wonderful tricks, mostly in handstands. The finish is a strong comedy one. As a closing act, nothing better than the Ernest Pantzer Troupe could be asked for. Therefore, it seems to be left with the manager just what value he wants to secure from Mr. Pantzer and his company. The more favorable the spot on the bill, the more applause and laughter may be depended upon.

Fred.

Fraulein D'Ora Martini.
Trapeze.
8 Mins.; Full Stage.
American.

Miss Martini closed the show at the American. Besides the ushers and a few hangers-on there was no one left to see her. The act is all right, but is not strong enough to close a show in the larger houses. It might do placed early on the bill, but there is nothing away from the straight trapeze act to recommend it. A full swing out from a bar with her feet encased in leather straps gets it little, and the posing on the rope at the finish brings little more.

Dash.

Harry Mayo.
Songs.
8 Mins.; One.
American.

Harry Mayo, down next to closing, followed a bill of seventeen acts. This is his first "single" showing in New York. (Mayo was of the Empire City Quartet). The audience began to get out just before he came on. No act could keep a house seated at 11:30 after a long show. Mayo sings three songs in a bully voice. Those who remained were loud in marks of approval. The voice and appearance are there. It is probably only a question of songs with Mayo as to putting the "single" over.

Dash.

Fred Tallman.
Pool Expert.
12 Mins.; Full Stage.
American.

The Morris office probably thought that as long as they had rigged up a table for Willie Hoppe to show billiard shots on why not secure further use out of the mirrors and substitute a pool table as well as a pool player. It has been no mistake either. Tallman gives a very interesting exhibition of trick shots. As pool is more generally known and played than billiards, the act proves a success. The shots were followed with interest and better yet were discussed. Generous applause greeted each pocketing.

Dash.

Renee Grahame.
Male Impersonator.
10 Mins.; One.
American.

It is hardly fair to review Renee Grahame at the American this week. Miss Grahame's act is cut to two numbers, the first in evening dress, and the second in soldier uniform. Renee is probably English. If not she is following the English style closely. Her songs are alike to those sung by the many male impersonators in England. The first is the husband with a "souse," who doesn't come home until the small hours. The second is of a soldier who has a sweetheart on every street. Miss Grahame is a wee little thing, resembling somewhat Daphne Pollard. She carries the male attire rather well, although it is a question as to going very far in this line of work due to her small stature. Renee looks well and has a pleasing personality. The two songs Monday evening were not extra strong.

Dash.

Garcia.
Shadowgraphs.
11 Mins.; Full Stage.
American.

Garcia made the house laugh with his shadow pictures. He shows nothing not seen before. Working quickly with the light in front of the screen doesn't seem to work out as well as having the rays come from behind. Evidently some on the upper floors had difficulty in seeing at times, for there was an outbreak now and again during the running of the act. Garcia will do well if placed properly on a program. An act of this sort is scarcely weighty enough for prominence.

Dash.

OUT OF TOWN

Hoyt, Lessig and Co. (1).
"The District Attorney" (dramatic).
21 mins., Full Stage
Young's Pier, Atlantic City.

A sketch of much dramatics. The action takes place in the library of the summer home of the district attorney, John Carleton (Francis Hoyt). A telephone call from the police headquarters tells him of the escape that morning of one Charles Hanford, alias Greggs, sentenced five years before. Carleton had then been the district attorney also. At that time Greggs swore he would some time escape and kill Carleton and just at twelve o'clock midnight—the time the conviction had been secured. Greggs who had been hiding in the bushes enters the room and with pointed revolver recalls his threat of five years before. At the end of a parley, Carleton grapples with the criminal securing the gun. Carleton is about to call headquarters, when he learns that Greggs is the father of his wife, she having been adopted when ten years old, by him. Greggs regains his gun swearing to kill them both. Carleton's wife enters and Greggs hides behind a screen. When she leaves the room, Greggs, shaken and drooping, starts to depart. Carleton stops him, gives him money and clothes and bids him God-speed. The act held interest throughout and was well liked. It should fare well on the small big time.

I. B. Pulaski.

COLONIAL.

(Estimated Cost of Show, \$3,700.)

"They can't come back" sing Barry and Wolford at the Colonial this week, referring to a few breathing ha-beens. Immediately after a sketch called "The Man From the Sea" appears trying to prove that even the dead ones can return. And it does, too. The ghost of Carroll Brown breezed up through 54,000 feet of water with half the sea hanging onto him. Before reaching the stage he sent a "wireless" from "The Polar Star" to watch out for him. The only mistake Carroll made he didn't bring the boat along.

"The Man From the Sea" reads like a poor attempt to adapt the scheme of John Lawson's "Monkey Paw." Mr. Lawson's act is ever so much better in its construction and writing, while still remaining just as ridiculous as this one is in the principal point, the return of the dead. In England Lawson had an apparition appear; over here he did not. "The Man From the Sea" is the sepulchral being in the Colonial sketch; it moves, talks and withstands blank cartridges.

Like Lawson's "Monkey Paw," "The Man From the Sea" may have been written for the ignorant; those who like cheap melodramatics and senseless weird tales. Some in the orchestra laughed Tuesday evening; it's a wonder the whole house did not. "The Man From the Sea" is a sure sleep destroyer or nightmare maker for women and children.

Otherwise the Colonial has an excellent bill. Following the sketch and intermission Brice and King did very well with their neat singing turn. Mr. King is advertising he followed George M. Cohan in "The Yankee Prince." It's a great ad for Mr. Cohan after King's imitation of him. The young man though gives a really clever copy of Eddie Leonard singing, without catching Mr. Leonard's dancing style.

Next to last Jones and Deeley won out strongly, Ben Deeley's "Common Sense" number taking encores beyond count. The Seven Belfords closed the performance. They are a group of native acrobats and "Risley" workers, with good tricks, among them two corkers.

A new drop of a song shop is behind Barry and Wolford, who seem to have dropped parodies in part for a couple of comic songs. There is new talk in the act as well. A new parody on "Glory Hallelujah" was liked, better than the new show-titles verse.

The Juggling Burkes opened the show, doing their club work very well and holding the spot nicely, though there is not sufficient comedy to stand along with the comedian's make-up. Henry Clive and Mai Sturgis Walker were "No. 2." Mr. Clive had no complaint in that position, though some day perhaps he will be placed where the act should be.

Cliff Berzac's mules (two) were a laughing riot in "No. 3." Cliff is working the act in person. The second animal is some kicker. The boys catching the kicks just right Tuesday evening brought howls every time they were thrown outside the ring.

FIFTH AVENUE.

(Estimated Cost of Show, \$4,550.)

With Eva Tanguay as "the big noise," the bill at the Fifth Avenue this week is a corking one, after it is started. When one considers that the Effervescent Eva sets a heart-breaking pace, the statement of a corking show must mean that even were the headliner not there it would still be a good performance.

That Miss Tanguay is a box-office magnet of merit is no longer a matter to call forth comment. She has proven it before and is doing so again this week, for the second time within as many months at this house.

Eva was on in next to the closing position and held the stage for more than thirty minutes. She has added one number to those presented here before. It is "Who's Crazy Now." In singing "Money," written to fit her coin coat of mail, she scatters handfuls of pennies into the audience.

Miss Tanguay was easily the hit of the show but her old stand-by that went so far toward putting her into the headline class called forth the greatest applause. It is doubtful if there will ever be a time when vaudeville will disassociate Eva Tanguay and "I Don't Care."

The opening act was DeVelde and Zeld, with their hodge-podge of acrobatic feats. It is a quiet act. Ruby Raymond with her assistants, "No. 2," have an act that is lively. That's what a Tanguay audience wants.

The first real sure fire hit of the evening was scored by Harry Tate's "Motoring" on third. It was easily the premier laugh producer of the program. Following this came Monroe Hopkins, Lola Axtell and Co. (New Acts).

Ben Welch with his dual characterization, Hebrew and "Wop," scored heavily. His monolog, seemed shorter than usual, but he balanced by adding an extra number in his Italian character.

Amy Ricard and Lester Lonergan and Co. in "An Idyll of Erin" (New Acts), preceded the headliner and gave a highly commendable performance.

The Three Nevaros, in the closing position, held the audience. Their final trick, a jump from a chair and two barrels high into a hand-stand, was well executed and won applause.

Fred.

MANHATTAN.

"Billy Gane is still running a straight week show and may keep away from the "split" bills for the remainder of the winter, as business continues to run along at top mark.

Singing and dancing characterizes the show this week. There is little novelty.

A special act was announced Monday night, a young woman doing fairly well with two illustrated songs and a straight number.

Callan and Smith, dancers, did well, and Carmontel and Russell, a "sister team," with Miss Russell at the piano, received the most attention with their auto number.

Mazita, Barrett and Scanlon and McCabe and Washburn, (New Acts).

Mark.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,640).

It takes the show a long time to start at Hammerstein's this week. The first four acts came on and practically died, one after the other, without a whimper. It was not the fault of the acts; there was simply no one in the house until the fourth number was well on its way. "No. 5" had the first real whack. The house did fill up later, Tuesday evening, and at the regular time was well filled. From "No. 5" the bill picks up, and a rather good show is the result, although the twelve-act program cannot be put down as a winner (except in the box-office, perhaps) if you sit through the entire performance.

Jolly, Wild and Co., "No. 5," were the first to get anything at all. They didn't start any great hostilities either. The "kid" is the "co." and squeezed out big applause with his singing and dancing. Jolly's make-up and comedy efforts met with a fair percentage of success. The clowning, however, didn't seem to hit just right. At "The Corner" Winifred Wild displays several gowns to advantage.

Paula Edwards, "No. 4," failed to click. It was early, as this week's bill runs, and the audience was scattered. Miss Edwards sang three songs, the last, a chorus girl lament, gaining her something. Paula will have to display more life if she wishes to get properly acquainted with vaudeville. It doesn't do to stand up stage with the vaudeville bunch; you want to go over to their table and draw up a chair. A bully black gown and also a dandy soubret costume loomed up in Miss Edwards' wardrobe. Miss Edwards for vaudeville wants an act. With a company about her she might find a level.

Sam Mann and Co. were the big scream. Mann had the audience from the getaway and here, where the "wise ones" know all the ins and outs of the stage, everything went over with a roar, nothing missing. Mann received an ovation at the finish. He is a dandy "Dutchman," knowing just where the points are and how to get the most out of them. The stage manager and the splitting couple of the turn were also favored by the audience.

Yorke and Adams didn't finish well. They started away like a pair of race horses, but slowed down toward the middle and closed breathing hard. The pair were probably breaking in some new stuff, for several times they stammered about as though not quite certain of themselves. This was the cause of the weak finish. The comedians have a good act in the present frame-up. The parodies are up to the minute and the talk is also alive.

The Exposition Four came into view at 11:15 following the long program. The boys held the house in very well, considering, and were greeted cordially. The costumes have been shifted about and the rapidity with which the changes were made brought a couple of rounds of applause. The music seems better than formerly and the act is in better shape than ever before.

"The Governor's Son" closed the first half, doing fairly well. There were some laughs of the hearty order,

BRONX.

(Estimated Cost of Show, \$3,150)

The big show given at the Bronx house during the anniversary week there seems to have boomed business. Monday night in spite of the weather the theatre was practically sold out when the show opened.

After the second number there wasn't a dull spot on the bill, the program order having been slightly changed after the afternoon performance.

The audience was quite impartial in applause. It was difficult to distinguish who secured the honors. Charles F. Semon, Hedges Bros. and Jacobson, McConnell and Simpson, and Roll and West in "The Under World" (New Acts) all scored heavily, finish-order, with five well known acts and four new offerings presented.

The Kuma Family (New Acts) started, followed by the Columbia Comedy Four (New Acts), after which came McConnell and Simpson, who gave the show a real start. Their act, "A Stormy Hour," is as extremely laughable as ever. Miss McConnell, on whose shoulders the brunt of the work falls, soon had the audience with her in spirit. The result was gratifying to all. Her eccentricities and inimitable way of singing "I Hate to Talk About Myself" received many laughs.

Charles F. Semon, "The Narrow Feller," was "No. 4." He easily managed to pull down a healthy share of applause and finished with the leading four hits. "The Under World" closed the first part.

Opening the second half was the program position assigned to Fay, 2 Coleys and Fay, but "College Life" held the spot, an odd position for an act given the headline billing. The turn has not improved to any great extent since first shown at the Fifth Avenue several weeks ago. The role of the "College Widow" is better in the hands of Marie Clifford, who has replaced Marjorie Dudley. What there is to the act still goes to Minerva Courtney as Martha Higgins.

Fay, 2 Coleys and Fay, on next, with their blackfaced foolishness, scored a laughing hit of no mean dimensions. Hedges Brothers and Jacobson were next to closing. While the boys did not fare quite as well at the house over the Harlem River as they did at "The Corner," they did very well. The saxophone finish in "one" being the biggest applause getter of the act.

Ernest Pantzer Troupe (New Acts) closed the show. *Fred.*

but the applause was light. Rosie Green's dancing gained applause. The girls, who should have more to do, are simply wasted with their couple of bits. They look and work too well not to be seen more often.

Ames and Corbett opened with a dancing specialty, with no one to play to, and Ferrel Brothers had little better conditions on second. The latter fared well under the circumstances.

Billy Gould, assisted by Clara Nelson, "The Girl With the Dreamy Eyes," and John Ransom (New Acts).

*Dash.***AMERICAN.**

(Estimated Cost of Show, \$4,500.)

Advertising twenty-two acts for this week the American actually plays eighteen, including an illustrated song singer. The other four numbers are the pictures and three overtures. That the American is the ideal house for this style of entertainment has been proven by the success when twelve to fourteen acts were played there two seasons ago.

The American will do business this week without a doubt. Monday night was capacity. Everyone had their money's worth. Though, with an exception or two, nothing of especial attraction was on the program, the voluminous bill developed into one of, if not, the best performance ever given in a regular vaudeville theatre over here.

The bill is probably the nearest thing to an English program that has been seen in America, although here the acts have not been limited to a specified time, while in London the program would have been cooked down to run but the usual time.

The English idea is the better one, for with several of the acts cut from two to five minutes, a cleaner, faster running entertainment could not be desired.

7:30—Francis Wood started the show nicely, although a minute or two of the hoop rolling and juggling could have been cut to advantage.

7:40—Helen Vincent sang a couple of Harry Von Tilzer's songs with illustrations.

7:45—Dotson and Lucas did thirteen minutes. Ten would have been ample. The man is a corking dancer. It is doubtful if his talk helps any. They should cut the piano playing out and work in one instead of full stage.

7:58—Rene Grahame (New Acts) probably an English girl. She was not annoyed through being allowed to sing but two songs.

8:08—Fred Tallman (New Acts) could have shortened up a couple of minutes, although more interest than usual was aroused by the trick pool player.

8:20—Roy Harding contributed a pianolog mildly entertaining. Roy will have to watch himself. He inclines a bit toward the effeminate, not naturally, but seems to affect that. It's all wrong. A black tie with the dinner coat is the proper thing, Roy substituting songs for the "ragtime" playing will push things along also. The one song given was the best Roy offered.

8:29—Garcia (New Acts) held the house with shadow pictures, but in this program twelve minutes were too much.

8:43—Sisters Burke went through swimmingly with raggy, coony close harmony singing. The comedy must be rearranged. The taller girl seems to have a good idea of it, but doesn't know just where to place the fun. If the proper line cannot be followed, it would be well for the girls to work straight. "Sister acts" are scarce. The Burke Sisters should be able to land.

8:55—Felix and Calre whooped them up a bit on their first New York

appearance in some time. The former routine is followed pretty closely and the act received much applause on both ends.

9:13—De Laur Trio should have been cut to eight or ten minutes at the most. The act gained applause, but grand opera should have been served short and quick in this case. The orchestra did all they could to put things wrong. Once the musicians were nearly on the right key.

9:27—"The Futurity Winner," playing its first Morris week, hit 'em up some. Kingsley Benedict has grown too heavy to play the jockey. The girl gave a poor performance. Otherwise the cast is A1.

9:45—Intermission.

9:55—Galemberti, assisted by another toe dancer, danced a couple of minutes and passed away.

9:59—Adele Ritchie stepped in here and knocked out the hit of the bill without a question. Miss Ritchie was forced to go through her repertoire and then back over it again. "Winter" is the dandy little song for Miss Ritchie. She gets all there is out of it.

10:16—Musical Avolos can be cut three or four minutes, helping the general run of the program. The Avolos did well. They should have opened after intermission.

10:29—Maxini and Bobby (New Acts).

10:42—Joe Welch made them laugh continuously. A few minutes less would have answered as well, and have been better for Joe, who received second applause honors of the evening.

11:00—"La Robe De Nuit," really the last of the regular show. The audience began to leave after the pantomime.

11:22—Harry Mayo (New Acts) was up against the toughest proposition in the world.

11:30—Fraulein D'Ora Martini (New Acts) closed the show with about twenty people remaining in the seats.

11:38—Pictures. Everything out, even the lights. *Dash.*

Arthur Deagon.
Songs and Talk.

21 Mins.; One.
Young's Pier, Atlantic City.

In the possession of a strong, pleasing voice Arthur Deagon has an excellent asset, and with it he "delivers the goods." The first part of Mr. Deagon's act consists of a humorous monolog, which was liked. A song "Dreamy Italian Waltz" won favor. Following a little more talk came "Enrico Caruso." This number was very well rendered. A medley of operatic melodies with burlesque lyrics won big applause. Singing and dancing with a "dummy" (woman) furnished a capital encore. Mr. Deagon has a different finish which will be put on later in the week. In this he will come on in Roman costume, but made up as T. R., exclaiming, "Defeated! defeated!" He will then give Mark Antony's address up-side-down. Mr. Deagon's act needs some fixing. When that is done he will be a big success. It is full of excellent material. *I. B. Pulaski.*

CRACKER JACKS.

Aside from everything in its favor, with only one thing against it, "The Cracker Jacks" carry a collection of intelligent performers. You catch that impression early in the first part, and it is strongly reinforced during the burlesque. There is no cut and dried mechanical delivery. Nearly every person in the company seems to possess the knack of spontaneity if not spontaneity itself. And if anyone tells you that doesn't make all the difference in the world in a performance, don't believe it—for it does.

The one thing in "The Cracker Jacks" which excels it from the nearly perfect show, is the dressing of the choristers, eighteen in all, without the inevitable "pony" display. In the first part the young women reappear a couple of times in the same costumes previously worn and in the burlesque there are not enough numbers for the girls to dress in.

A minor criticism is the finale of the first part. Not alone is that featured in the program matter as a "Grand Medley" called "Life at Little Bohemia," but the finale as seen Tuesday evening was weak. Not weak enough to hurt the show however, nor is the lack of chorus numbers in the burlesque immaterial, for there Mollie Williams sings four songs while imitating Anna Held, besides leading a couple of the numbers. One ("Flirt With Me") she divides with John Williams, each taking pains to explain to the audience that the Williamses on the stage are not relatives, even mentioning they are not married. What a relief that must be to Mollie's admirers along the route of the Eastern Wheel!

This Mr. Williams is a good comedian. He is one of a trio of corking performers in the burlesque. During the first part Williams has pretty much all the funmaking, but the afterpiece is equally distributed between himself, John Jess and Frank Harcourt. Harcourt has a couple of moments of fun in the opener, but Jess receives hardly a chance through the "straightness" of his part there. In the burlesque Jess is the Irishman, who swallows a few pills, which converts him into a female. Harcourt is there on the pill thing also, with Williams trailing.

While the burlesque "Daffydills" is not a record maker for originality in its story (of the "Dr. Dippy" series), there's a different kind of comedy evolved. It's a laugh from the time Miss Mollie gives up the stage to the men until the curtain drops. Harvey Brooks is "the Doctor," excellent in makeup and work.

Throughout the show there is legitimate "spice" never vulgar, and nicely handled. It's the parlor sort sounding just as legitimately funny upon the stage.

For a lively song that doesn't leap over, Ruby Leonl has the blue ribbon starter of the season in "And Even Then You Never Can Tell." For enunciation and clothes, Miss Leonl is recommended against the field. Its really diction as well, since these skits are pieced together. She has considerable dialog in the first part, "A Trial Marriage." Miss Leonl's songs and lines should be bottled up in a phono-

graph, with a record sent to every company on the Wheels.

In clothes Ruby is a first choice bet. Her three changes in the first part gave her a striking appearance each time. One black gown had a golden sunset in brilliants on the train, the most gorgeous thing in wearing apparel which ever entered the big town. The effect sent little rays over the theatre as Miss Leonl turned about, with the spot light making the brilliants gleam.

In the burlesque Miss Leonl and Lillie Vedder are the two women who swallow the pills that make them men. This is the reason for the tights. The chorus girls wear them right along, and when Miss Williams sang "Mary Wise" everybody had socks on, with men's garters over pink fleshings. It looked so good to the house the number was encored often, nor was it a certainty either that Mollie was wearing tights. They were not of the pink variety, anyway, though she did appear once in a full set of the fleshings, a falling of Mollie's which her career evidently as a dramatic actress will not check. For Mollie has the star olio act turn in "Le Danse L'Entisement" (New Acts).

Miss Vedder wears nice clothes all through the show. She has what is, or would be, the soubrette role ordinarily. Lillie and John Williams sing "I Love It" together in the first part, concluding with a dance, in which the chorus takes part. Though the two leaders do not seem to have rehearsed for rhythm or harmony, they received encores.

The numbers have been nicely staged. The choristers are kept on the move continually, without repeating maneuvers. The girls work and look well, especially in dresses that seem brand new. What they do wear is of good material, but just a trifle flashy. Miss Leonl's gowns in a couple of instances for that matter, seemed extravagant.

Blanche Rose did a very good character part in the opener, but was lost to view after.

There is no slap stick, nor rough comedy in the pieces or olio. Frank Harcourt opens the latter with a "rube" monolog. It is fairly written and well delivered. Mr. Harcourt is backed up by the chorus girls in a number called "Legs," where the olio drop going up a few inches discloses the underplinnings of the girls. Comedy is secured from the second verse.

Williams and Brooks, with John Williams as a "Dutchman," did a neat talking act with a parody finish. They secured sufficient applause for more parodies, had they been handy. Their act is called "The New Cadet" and is capable of being worked into a first class number. The Piroscoffs Family of jugglers gave a big closing to the vaudeville.

"The Cracker Jacks" is an expensive show. It is carrying people who must cost regular money, but everyone and the show are worth it.

Sime.

Seven "try-outs" among nine in all at the weekly event on Hammerstein's Roof last Friday were engaged for solid booking by the Family Department of the United Booking Offices.

BEAUTY TRUST.

Philadelphia, Nov. 17.

It is reported that several changes have been made in "The Beauty Trust" since it started its season in the west, and that the reorganization brought Fanny Vedder, the Tuxedo Four and William Cogan into the show. Whoever is responsible for this much of the making over of the "Trust" did something for the show. Now if someone will go ahead with the good work there is a chance that the "Beauty Trust" will rank as one of the first class shows in the Eastern Wheel.

At present it is not in that class, and it will take a lot of fixing up to put it there, but with a cast of principals who appear capable of handling good material, supported by a chorus which has enough good looks, sprightliness and ability to put numbers over in the right way, this show should be a much better one than it is.

There may have been some sort of a book at first. If there were, there is little left and what there is does not count for much. It would be better to get rid of the remainder, and start along another line. If the maker wants a starting point, take the last scene of the second act, for this is the first point where anything commences. From this period, the "Beauty Trust" shows something. It could be built up into a corking good first part and it would be easy sailing afterwards.

Up to this time, however, in the present arrangement nothing is started. The first hour of the show is simply a medley of numbers and dialog. The talk is draggy and there is no speed at any time, even the numbers going at a slow pace. This is plainly the fault of whoever is responsible for arranging the show.

Rice and Cady are the principal comedians and at times they take good care of the matter allotted them, but they never deviate from one path, using the word contortion and Weber-Field style of arguments each time on the stage. This is not only tiresome, but it is a handicap to the comedians themselves. With an arrangement that would keep them apart once in a while and allow them to work with some one else in the show except William Hannon, who also has a German character role, Rice and Cady could secure the laughs that are coming to them. This was shown in the final scene when Rice works up the eccentric dance with Fannie Vedder. It is about the same as she did last season with the "Jersey Lillies," and it is just as big a hit now as then, winning a dozen encores with the assistance of both Rice and Cady. It was really the big hit of the show.

Before that Miss Vedder did nicely at the head of a couple of numbers, and with B. C. Adams and Bert Lamb, a couple of neat steppers, put over a specialty, one of the best bits in the first part.

The business for comedy purposes shows nothing of merit, the weighing machine and burlesque bull fight being a waste of time, which might be utilized to better purpose without much effort. Rice, Cady and Hannon are the principals in all the comedy scenes which is responsible for the impression that there is too much of Rice and Cady.

In the second act, first scene, William Cogan introduces a skating specialty which won him some recognition. It was worked up nicely through Cogan accumulating a souze by "chasing the can" in the brewery, carrying a larger can each time he returned for more "suds." The same bit is being employed by Leon Errol in "The Jersey Lillies" this year, except that Errol uses bottles and jugs and carries it through to a roaring finale. Cogan goes into his roller skating after his last trip, Rice and Cady coming into the scene long enough to attach the rollers to the sleeping "drunk."

In this scene also, the Tuxedo Four put over a real big hit with their singing. The boys have good voices, harmonize nicely and remain just long enough to leave a firm impression when they quit. Hannon, who works with Rice and Cady throughout the show, is one of the quartet, and William Petrie, who has an unimportant role, is another. The tenor scored strongly with his single number. Ethel Kirk is the principal woman, but she is never around long enough to allow fair judgment. Ethel has looks, dresses well, and what she did with a song about "Pa's Typewriter" in the second act suggests that she might help some if given a chance. Before this she appears only at intervals, and in a gondoller number, prettily dressed in the first part, did not reach anything.

Another girl, tall, good looking and with a pleasing voice, contributed a Chinese number which was liked. Rice and Cady have a couple of good songs, opening well with a medley and bringing some laughs with their mixed-language stuff and the use of a newspaper, late in the show.

There are several numbers, nicely put on and prettily dressed, but without the snap and ginger which is needed to make them hit the mark. This is easily remedied, for the show has several principals who can lead numbers right, and there is always Fannie Vedder who knows how to put life into anything she attempts.

The masque ball scene uncovered what appeared to be a "sister act" in pink, who did a little toe-dancing and one number promised a "cooch" by the dressing of the girls, but nothing started, though a couple of the chorus seemed willing. It might have done something for the show.

Rice and Cady probably had a good idea for a burlesque show and it would need only the attention of some one to secure results, but they cannot hope to do much when they make their first start in the last twenty minutes of the performance.

If the show has passed under the eyes of the Eastern Wheel Censor Committee, and the committee is responsible for what changes have been made, it might prove a great help to "The Beauty Trust" if the committee took a couple more peeps.

George M. Young.

The American bill next week will have as new acts Rice and Cohen with another sketch; Les Sousloffs, the whirlwind dancers, Carpet Bros., comedy acrobats, Aryoss and Archangelis, singers and Bartholomew, an impersonator of George Lashwood.

ROBLEDILLO

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A LETTER

For reasons which I do not care to explain, I beg to advise my many friends in and out of the profession that I have tendered my resignation as vaudeville editor of The American Musician to the Musical Courier Company, which is to take effect November 23d.

My reason for advising you is that I wish to thank you for your loyalties, past favors and courtesies that you have extended me while in the capacity of vaudeville editor.

While in the employ of the Musical Courier Company my position as vaudeville editor has been most congenial.

I have several propositions underway of which I will advise you within the next few weeks.

Thanking you again, I beg to remain,

Most sincerely,

OTTO HENRY HARRAS.

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CORRESPONDENCE

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

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AMERICAN (Wm. Morris, Inc., mgr.; agent, direct).—With the Majestic dark Monday afternoon, owing to the death of C. E. Kohl, the crowd just naturally followed each other to the American, where the performance was given to the largest Monday afternoon audience since the Lauder engagement here. A few wise speculators were on hand with choice seats, but the majority of the crowd had beat them to it. Of the whole bill only one or two acts new to Chicago are to be seen this week, the balance of the numbers having played the house several times before. The Four Mortons are here again and going just as big as ever. The work in "one," by Sam and Kitty, brought the first real laughs of the show, while Clara and Paul scored their usual hits. Grace Hazard has always been a favorite with the American audience and never fails to carry away a big hit. This week's engagement proved no exception to the rule and Miss Hazard, with her carload of costumes, landed hard. Things didn't fare well with "The Hold Up." The scenery was handled badly, breaking up the best part of the act. James F. Ayers, the hold-up man, has the task of explaining the plot of the sketch, but few, if any, in the Monday afternoon audience understood a word he said. The good work of W. S. Hart held the piece up, however, and it finished to a mild hand. McKenzie and Shannon, with their familiar vehicle, "More Ways Than One," found the house full rather easy and took their exit to enough applause to warrant several bows. Gardner and Stoddard, in an early spot, started slow, but soon warmed up to their work and before half through had the laughs coming fast. The bit of character work by Miss Stoddard may be compared with the best of its kind. Hall and Earl occupied the opening spot. With the

audience half in and half out they were badly handicapped. A position lower down would have suited them better. "The Georgia Campers" started in to whoop things up from the start and the dancing finish found the house applauding wildly for more. Virginia Grant offered three songs and made a favorable impression. Miss Nellie deserves a lot of credit. Following the Campers and coming just before the Four Mortons, Miss Nellie had to face a lot of Missourians. For a while it looked stormy, but once she stripped to tights each trick was amply rewarded. WYNN.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. M. A.).—On account of Mr. Kohl's funeral, no Monday matinee. At night the attendance was not quite up to the usual "capacity" owing, perhaps, to an impression that for the same reason there might be no performance. The early numbers were shown to only part of a house. De Michelle Bros., street musicians, opening the show. In second position Mullen's Dogs and Cats displayed some excellent examples of training. Amy Butler's neat singing act enthused a half-house to demonstrations of undoubted approval, her quartet of men coming into their own along with their leader. The necessity of early position for this act and the three Leightons denied the later sections of the show a helpful boost which their two clever acts would have provided. The Leightons had finished their spontaneous and unquestioned success by 8:00, clearing up a sizeable bit which would have been magnified further down. Irene Romain presented a neat pianolo to appreciative listeners. She averaged well, on a stage where she had some classy piano singles to follow. Katherine Emmet and Co. (New Acts) provided a dramatic act which had only Pringle

and Whiting's singing specialty to separate it from Bert Coote and Co.'s comedy playlet. The singing boys cleaned up a tremendous hit. Whiting, in particular, falling into great favor. This stage has seldom harbored a legitimate comedian possessed of the arts and sciences for provoking laughter equal to Bert Coote; he was a continual scream, an application of parlance never more appropriately applied. Since he played "A Lamb in Wall Street" years ago he has added a routine of "business" with his cane which is so adroitly laughable that it becomes artistic foolery. Coote was the individual hit of the program. Thirty-five minutes of the Rigoletto was surely long enough. They are remarkably versatile, offering nine specific examples of their skill in entertaining, every item well done. The picture screen stopped and started their act twice, and waits for stage settings and changes further dragged out the time. They attempt and accomplish too much, monopolizing the stage for too long a time and would better eliminate at least the musical chimes and juggling bits which are the least effective of their displays. Then, too, one showing of the screen would thus be obliterated. Applause came for the full stage work at the close. They do some great hand-balancing and showy ladder work. In their essays to create almost an entire monopoly of the program they have Lafayette's historic one-man vaudeville entertainment headed into a blind switch. Nat M. Willis carried away one of the three big hits of the night and made "act to closing" look like the middle of the bill. At the outset the laughs were not spontaneous, but in three minutes he had the audience laughing and applauding on signal. His parodies finished off an unusually big hit. Melrose and Kennedy closed with athletics and "bumps" to laughter and applause aplenty. WALT.

TREVETT (S. W. Quinn, mgr.; agent, W. V. M. A.).—A little too much singing and talking didn't help the Trevett show any this week. The Mullini Duo opened with a refined musical offering. The girls might drop the cornet number at the finish, closing in "one" with saxophones only. Ed. C. Jordan and Co. failed to appear Monday night, owing to the sudden illness of Mrs. Jordan. Caryle Veaux and Co. substituted with a comedy sketch that proved the goods. The character man doing Italian has attended to every detail and doesn't overdo the dialect. Brown and Newman scored safely with their singing and talking. Opening the second part Noble and Brooks pulled down a big hit. Miss Brooks has added a beautiful new costume to her wardrobe and with her smile and appearance

is sure of success before starting. A new song has improved the offering also. Noble looks pretty nifty in his light suit and together they make a very classy turn in "one." Force and Williams, in "The Girl Ahead," scored one of the evening's hits. Miss Williams should drop the announcement about her imitation. It doesn't belong. Her voice alone will carry the offering through, but added to the man's ability makes a turn that should find plenty of work. Coming on next to last, Mayme Remington and her "picks" carried off the hit of the show with ease. Miss Remington seemed bothered with a heavy cold, but this didn't handicap her a bit. The picks are



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“STOP—STOP—STOP”

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about as clever a quartet as one would look for and held down their parts to the entire satisfaction of everyone present. Colin's Dogs closed the bill. Murry Simons, a Hebrew comedian, who depends on the orchestra for his laughs, also appeared. WYNN.

STAR AND GARTER (Wm. Beebe, mgr.).—During the past three weeks these audiences have been treated to such fulsome splendors in burlesque that should some of the old-fashioned shows happen along there will be some detrimental comparisons. Sunday evening's capacity audience enjoyed the "Jersey Lillies" immensely—because it is an immense show. Its snap and dash has not been exceeded this season, that's sure. The first half runs at hill-climbing gear on smooth going; number follows number, laughs succeed laughs and costume upon costume sends the average of dress away up in the batting. The last half is one long scream. Regardless of its many beauty points, considering its all 'round merits, Leon Errol is the whole show; without him there have been shown a half dozen combinations of clothes, women, and laughs which equaled the "Bluch" Cooper average. But Errol makes everything air tight. He secured the greatest volume of laughs this house has developed this year upon real artistic merit; he's just natively funny—what artifice he employs blends so joyously into the natural that there is no separating the ingredients. While criticism cannot exist entirely upon comparison, there can be no expressed opinion unless it is based upon fundamental values; which same opens the way to the expression of the belief that there is no German comedian extant who cannot gain pointers from Errol and to step further, in quite another line of achievement, there is only one "drunk" to stand with him. Errol, going, coming and all over the shop, is a wonderfully clever comedian. When the season is over and the men who have then seen all the burlesque shows make up their world-champion list, Lucia Cooper will surely be reckoned with in the "principal boy" selections; the Gods have certainly endowed her with the foundation and Cooper has set her off to a nicety in trimmings. Up to now she cops the brass rings among the Eastern Wheelers. Cooper stands alone, thus far, in style and method of getting laughs—and get them he did upon shouts, Sunday. Among associates worthy of the comparison, in these three stand out. This need be taken as no denial of the piquancy and cleverness of Hazel Crosby, the facial and physical charms of Kate Prior or the adaptability of any other member of the cast for the tasks assigned them. The show is in all particulars foremost. WALT.

FOLLY (John Fennessy, mgr.).—The chorus ladies of the "Star Show Girls" are entitled to great credit for their share in providing the most likeable part of the entertainment given Sunday afternoon to the customary large attendance. Two individual principals—Rosalie and Mae E. Hadley—are to be further singled out for commendations; and when these notations are made the agreeable part of the reviewer's task is at an end. To be sure there

are pleasant things to be said of Martha and Minnie Lockwood, who are good to look at, dressed neatly for their singing specialty, and for Louie Lynn there is a credit to be given for a character study more to be commended for the evenness of the interpretation than for some of the material and methods employed. Miss Lynn and John T. Baker, in the burlesque, offer what is practically a talking specialty which gets over cleaner and better than anything else either contribute to the show. As Mr. Baker is manager of the show, he must be credited with knowing what is best in the matter of detail, both in lines and business, hence there can be little purpose in questioning the style of performance the company gives; better to endorse his selection of Bert Weston for a "Jew" role; Frank P. Murphy, as an Irishman; and Chas. E. Reded as fitting aids to the end sought. To be sure there may be theatres where a different style of entertainment may be required, and when those spokes in the wheel are reached the "Star Show Girls" will not very much resemble the program which brought peals of laughter and outbursts of applause from Folly devotees Sunday afternoon. In taking a short cut to framing up the show there has been no attempt at novelty; first part and burlesque constitute alternating currents of songs and number, comedy bits and girls. From end to end singing is the mainstay of the performance, and it is right there that the chorus girls come into their own. There may be no Tetrastralis in the lot, but they are all able to "whoop-er-up" in the chorus of popular ditties, with voices blending in pleasing harmony. The girls appear well, too—exceptionally so, for there is not a lassie in the line-up who is not easy to look at. There are figures for all fashions and the costuming harks back to the first principals of burlesque—short skirts when there are skirts and long tights when there are tights. The costuming evidences no bankrupting investments, but care has been taken in combining the colors and the general effect is pleasing without calling for special record of elaborateness. For Rosalie's number, "Take a Chance with Me," in the first half the girls get in to some nifty pony-pants showing a most agreeable color scheme; they don a "swell showing" of tights and fancy bodices for the finale. "When a Lady Leads the Band" (strangely enough John T. Baker is the actual "leader") and at the very finale of the show, for the parade of nations, by far the handsomest costuming in the whole display is offered as a slightly picture. Pretty dressing is a marked feature of Mae Hadley's part in the performance. She makes very frequent changes, looks nice every time, but best of all in her simplest rig—a plain black ankle length, topped with a black turban. Later she is momentarily in evidence with a black velvet gown, donned to simply walk down to the front and then off stage. She bears tights with statuesque symmetry early in the game and as the Yankee boy in the finale presents a stunning picture in white skin-tights as the vortex of a swirl of color. Rosalie is lively as a cork in a popper. She skips, dances, and cavorts all over the place, running her numbers and her olio specialty

at top speed and figuring altogether as the brightest working and most energetic soubret of the season. The audience took to her with fervor and gave her abundant signs of appreciation for her efforts to entertain. "The Reception of Willie Green" served as the opener and "A Mobel's Surprise" was the closing burlesque. In these sections if the comedians had been working as the result of popular vote they could not have pleased these audiences better. The "bits" brought laughs, the "business" more laughs and there were lots of laughs between times. The Lockwood Sisters led off the specialists with a singing turn. The Musical Stewarts contributed a musical turn following an active and effective interest in the brass-band finale of the first part. Their music was applauded and their comedy enjoyed. Rosalie spent a lively ten minutes in "one" singing, kicking and "kidding" to the evident delight of an audience which was right with her in all she did. Frank Murphy and Co. gave a comedy skit, "His Color Saved Him," programmed from the pen of John Guerin. The author must have dropped his manuscript and picked up somebody's else; for sections of the act have drifted in on previous tides. The "hammock business," however, seemed to be new to the audience and Murphy piled up the laughs. Reded and Hadley closed, preceding intermission, with song and talk. Miss Hadley had the best reward the act received through her opening song. WALT.

While the Studebaker is dark this week, members of the orchestra will go to Buffalo to play during rehearsals of "The Girl in the Train," which starts a run on the Lake Front next Monday.

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The Shuberts take control of another Chicago theatre, Monday, when Douglas Fairbanks appears in "The Cub," at the Comery, formerly the Ziegfeld.

The Bush-Temple abandoned vaudeville, temporarily at least, last Sunday. Monday night a company of Bavarian peasants opened for a contemplated run in "The Village Preacher," a folk-play in which they will sing, dance and try to act.

The Great Howard has arranged a new Scotch act under the caption of the Five Keiths. The members assembled here and rehearsed during Howard's majestic engagement last week.

Mr. and Mrs. L. F. Higginbotham, right from musical comedy, are in Chicago to have a try at vaudeville. Harry Spingold will help them.

Alice Mortlock, in "He," a comedy sketch from her own pen, will start the Interstate time Jan. 16—her third trip over that tour with a different sketch each time.

Myrtle Victorine, formerly of Victorine, and the Zolans has started a tour of the Hodgkins houses in the southwest. Her mother is making the trip with her. Frances Holt, of the former act, was recently married in San Francisco to Chas. Burrows, and has retired from the profession.

Deas, Reed and Deas have started a series of W. V. A. bookings over the Butterfield time in Michigan. They are this week at the Bijou,

Bay City, The Velde Trio, this week, at the Orpheum, Nashville, start upon ten weeks of Princess Circuit bookings in the south.

Hazel Davis, of Davis and Gilroy, is at the Lake Shore Hospital, recovering slowly from an attack of pneumonia. Miss Gilroy is temporarily working alone.

Chas. E. Hodkins last Monday started the Arizona Trio, the Newsome and the Mozarts over his Lyric Circuit tour in the southwest.

Roy Eweng, of Eweng and Prince, who was in a serious condition following a recent operation for appendicitis, is on his way to recovery and expects to return to vaudeville within a few weeks.

M. J. Karger will open his Oak, a newly erected 10-20, on Thanksgiving, booked by J. C. Matthews of the local Morris office. The Archer, another new one, on the South Side, opens this week, booked by Frank Q. Doyle.

Dave Beebler, in charge of the Orpheum house in Evansville, pulled a nifty piece of newspaper work election night. The "Journal-News" of that town, issued a special edition labeled "Grand Theatre Special," which contained two solid pages of cuts and text matter referring to attractions booked for the Grand, the reading matter having all been especially compiled by Dave, and the pages made up by him.

When Ethel Whiteside reported for rehearsal at Gaiety Monday morning she was told she was not booked. Her trunks arrived, were refused by the house management and stood all day on the sidewalk. At night they were hauled away. Miss Whiteside's husband has entered suit for the week's salary. A booking cancelled by the Doyle agency and not submitted to by Miss Whiteside caused this move and, probably lead to another suit for next week's salary at another Doyle's booked house.

With three weeks open on his Orpheum contract Lewis McCord came here to fill in. The Association booked him for the Trevitt this week and the house management billed him. Without having been notified that he was due at the Trevitt, McCord accepted the week at Sittner's, where he is playing.

Frank Marckley, banjoist, reports the death of his wife in Flower Hospital, New York, 9. She was at one time cashier at the old German House, where she formed a wide theatrical acquaintance.

From Fort Worth, Tex., Lena Cumming Moneta says that the Moneta Five will return to Chicago, at the close of their Interstate tour, when the act will undergo several changes, will be equipped with special scenery and then proceed in vaudeville under new management.

Frederick V. Bowers, who has been with "The Sweetest Girl in Paris" at the La Salle, since the century performance, when he replaced John E. Young, will be joined this week by his vaudeville "company"—which same includes his bull dog, "Don" (and his pipe), and the colored boy who was used by Bowers in his act.

A beating which Fred Egner, a musical director with a traveling theatrical company, is alleged to have administered to his wife, Gertrude Egner, in a local hotel last June, resulted in a decree of divorce granted to her husband, Oct. 20, being set aside by Judge Pomeroy, in Circuit Court, last Monday. The incident may also result in Egner's being prosecuted for obtaining a divorce through misrepresentation; he claimed his wife deserted him in 1908, while local hotel registers show that they have been living together as man and wife since that time.

L. P. Priestman, who has Comet theatres in Red Oak and Albia, Iowa, booked through the W. V. A., added a third house last Monday when he opened the newly built Comet in Creston, Iowa.

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Variety Office, 908 Market Street.
(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—The Orpheum show doesn't really start until after intermission this week. George Heban and Co., Asahi Troupe and Three White Kuhns are the best. Felice Morris and Co. opened the going. The late house killed all chance for the act. Jewel's Manikins passed nicely. The Kuhns started the second half at a terrific clip. George Heban and Co. put over the season's ritziest hit. Many curtains rewarded the effort. Camille Ober landed solid with her freak voice. Asahi Troupe scored a solid success.

NATIONAL (Zick Abrams, mgr.).—Three fill-in acts take the honors at the National. DeWitt Young and Sister, very clever, did exceedingly well in the opening position. Rose Fox and "Picks" landed a real one. Scott and Wilson were liberally rewarded. Joseph Ketter and Co. pleased. Cox and Farley started like winners but lost their stride about half way and finished in the air. Orietta and Taylor, heavily billed feature, did not get them until the finish where they scored roundly. T. Nelson Downs ruined a chance for a big winner by staying too long. Diamond Duo scored a bit with accordion playing. Gladstone Sisters in the last position, also a winner.

CHUTES (Ed. Levey, mgr.; agent, Pastages direct).—Satisfying is the label for the bill at the Chutes. Billy and Mamie Keller did only fairly, the dressing should be improved. Jimmy Polk, banjoist, won his share. Edwin Keough with Helen Nelson scored through pretty stage setting. Allen and Lee won much applause. Some of the parodies are over the dead line and should be blue penciled. "Alfred, the First" worked very well and scored big hit.

WIGWAM (Sam Harris, mgr.).—Celest opened rather slowly but picked up and received liberal applause for clever work on the wires. Bea Verora passed. John and Bertha Gleeson and Fred Houlihan found the going hard but got through by clever footwork. Billy Van was a co. tired scream. Carl Panzter Trio, very good closing number.

AMERICAN (James Pilling, mgr.).—Fair card at the American. Belmar Bros. show an ordinary ring act. Hettie Urma is dainty and pleasing. Roland Carter and Co. scored only through comedian's yodeling. The talk should be tabooed.

Testimony was taken this week in the case brought by Tex Rickard and his associates against Benny Michaels and Nathan Herog for making film copies of the Johnson-Jeffries fight pictures. The case was continued until 11.

Jesse Meyerfeld, who for four years, conducted the old Louvre, a rendezvous for Bohemian spirits, has purchased a half interest in the Portola Cafe, which will hereafter be known as Portola Louvre.

Tony Lubelski, of the American Circuit of Cafes and Theaters, is a busy man. Tony has covered his office floors with a couple of handsome Wiltons. Be careful of dropping any coin on the carpet as it may disappear. Tony says he has a future celebrity he intends springing in the near future.

Frank Morrell, who has been suffering from severe hoarseness, knocked the aliment in the head by inhaling balled vinegar fumes, which he intends hotting, securing a patent and putting on sale.

Jeanette Dupree is back in town after "cleaning up" down south. Jeanette plays a return date at the National next week.

The Max Dill Musical Comedy Players are in their third week at "The White Hen," with the "Girl and the Baron" in preparation. Business holding up well.

Frank Hill, formerly assistant treasurer of the American, is back in his old position after an absence of several months.

The Three White Kuhns, under the billing of the New York Trio, were uncovered at the end of the bill at the Orpheum Sunday and "cleaned up" one of the biggest hits registered at this house. Between the floral offerings they received and those sent over to Frank Morrell the Sunday before, local florists have worked overtime.

Herbert Albert Harris, only son of Manager Sam Harris of the Wigwam, has resigned his position as assistant treasurer to take up the study of medicine.

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Gertrude Eulalie, producer of the numbers with the James Post Company at the American, has resigned, with the result that last week the company had to repeat the majority of the preceding week's numbers. Miss Eulalie's absence was immediately noticeable.

James Pilling, resident manager of the American, has succeeded William Tomkins as assistant manager of the National. Mr. Tomkins has been transferred to the Garrick, San Diego. No one as yet has been appointed to fill the vacancy left by Mr. Pilling's Gen. Manager Edward Homans directs the American affairs during the interval.

Billy Van cancelled last week at the Bell, Oakland, following a controversy with the management.

The costumes of the former comedy team, Kolh and Dill, were sold at public auction last week.

Business, which has been very poor at all the "Pop" houses for the past several weeks, has changed for the better. Wrinkles are disappearing from clouded brows.

COLUMBIA (Gottlob & Marx, mgr.; direction K. & E.).—Blanche Walsh in "The Other Woman."
SAVOY (F. Busey, mgr.; direction, John Cort).—William Faversham in "The World and His Wife."

ZEISSE'S HOTEL

Opposite the Walnutt and Casino Theatres, Philadelphia, Pa.

PRINCESS (S. Loverich, mgr.; direction, John Cort).—"The Blue Mouse."
GARRICK (S. Loverich, mgr.; Musical Comedy).—Max Dill Co. in "The Girl and The Baron."

ALCAZAR (Belasco & Mayer, mgr.; Stock).—"The Great John Ganton."
PORTOLA (Leahy & Alburn, mgr.; agent, Bert Levey).—Shady & Shad; The Bechdales; Seavitt & Ashmore; Marie Rowlands; Daibidni.

PORTOLA CAFE (Henry Garcia, Amusement director).—La Estrella; Sharp & Lurek; Elsa Ward; Beattyette Trio.

BOSTON

By J. GOOLTZ.
80 Summer St.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Top-notch bill this week. Gus Edward's "Song Revue," very good; McAleavey's Marvella, jumpers, opened, but deserved a better position; Karl, clever one-string player, but too much posturing. Uses skill like musician but eyes like a soubret; Tommy Meade, in "Between The Races," novel playlet well set, pleased; Laddie Cliff, same big hit; Harry Tighe and Co., songs and comedy, different from the rest; Kelley and Wilder, melodies, past and present, pleased greatly; Sammy Watson's Barn Yard Circus, a variety of animals, all well trained; pictures.

LOWE'S ORPHEUM (L. M. Boas, mgr.; agent, Loew).—Nat Carr and Co., Cliff Bailey Trio, Four Sullivan Bros., James and Ellis, Brooks and Vedder, Potter and Harris, Roland, Edna Ellis, Eon, Payne and Lee, Florence Modena and Co., "Fire Licorice Sticks," Kelley Bros., Ziska and Saunders, May Arville; pictures.

John L. Peltret, publicity man for the Shubert and Majestic theatres, has gone away from here. He has attached himself to the payroll of Henry B. Harris. In the future he will be on the road, looking out for the interests of Ruth St. Denis and her trained Hindus.

Leavitt's New Theatre, Sanford, Maine, opened, 14, booked through Fred Mardo. The new house seats 1,000 and cost \$10,000. The bill for the first week consists of "The Aviator Girl," Contino and Lawrence, Edgar Gerger, Thriller, Allen and Arnold, Cunningham and Fowley; pictures. F. C. Leavitt is owner and manager.

The Shedy office has opened a suite on the fourth floor of the Jefferson Building. Charles E. Cook, the Boston representative, has added the Lawrence Theatre, New London, Conn., to the string.

Charlie Cook claims Genaro's Band broke all records on small-time houses for attendance in the last four New England cities it played. He also claims the band is the most expensive attraction booked by the Shedy office on small time.

HUB (Joe Mack, mgr.; agent, Fred Mardo).—Brooks and Kingman, "No. 44," Buckley & Barry, Edgar Bergar, Plunkett and Ritter; pictures.

SCENIC—EAST BOSTON (Geo. Morrison, mgr.; agent, Fred Mardo).—Palmer and Dockman, Steh and Earle, Joe Norton, Moutin Rouge Band; pictures.

SCENIC—CHELSEA (L. Gordon, mgr.; agent, Fred Mardo).—Plunkett and Ritter, Melvin and Duxbury, Vanette and Byrne, Doh-lad's Sheep, Palmer and Dockman, Lillian Coulson; pictures.

EMPIRE—LOWELL (M. F. Berger, mgr.; agent, Fred Mardo).—Weston Bros., Doh-lad's Sheep, Claire Sydney, Mellio, Levin and Grenis, Lewis Sisters; pictures.

OLD SOUTH (F. L. Brown, mgr.; agent, C. B. O.).—Lawrence and Wright, Caryle Munro, Flynn and Dale, Mille DeOesch, Ada La M., Henderson, Madell and Corley; pictures.

WASHINGTON (F. L. Brown, mgr.; agent, C. B. O.).—The Hartmans, Ladell and Ward, El Barto, Mme. Flower, Nan Evans, Gertrude Townsend, Van and Davis, Silva; pictures.

HOWARD ATHENEUM (Jay Hunt, mgr.; agent, Ed. Kelley).—Zeneto Sisters, Quaker City Quartet, Douglas and Williams Sisters, Musical Pierotta, Texarkanna Sisters, Balzac, Rose Reading; pictures.

BOWDOIN SQUARE (Jay Hunt, mgr.; agent, National).—Ted Steele and Co., Bobby Fern, Jacobs Bros., Mae Clark, Charles O'Boyle, Day Trio; pictures.

COLUMBIA (Harry Farren, mgr.; agent, direct).—"The Yankee Doodle Girls."

CABINO (Charles Waldron, mgr.; agent, direct).—"Bon Ton Burlesques."

GAIETY (George Batcheller, mgr.; agent, direct).—Queens Jardin de Paris.

CATTLE SQUARE (John Crais, mgr.; agent, direct).—"Going South."

IMPERIAL—SOUTH BOSTON (M. Lydon, mgr.; agent, Jeff Davis).—Berkley and Welcome, Joe Daniels; pictures.

BROADWAY—SOMERVILLE (Milt Wood-bury, mgr.; agent, Jeff Davis).—Frank Hur-ley, Frank Farrel, Rose Sharon, Dave Lynn; pictures.

POTTER HALL (B. E. Jones, mgr.; agent, Jeff Davis).—George Leslie, Walter Stead; pictures.

UNIQUE (H. Washburn, mgr.; agent, Jeff Davis).—Walt Arthur, Virginia Huber; pictures.

GORDON'S—CHELSEA (Gordon Bros., mgrs.; agent, Shedy).—Lew Welch and Co., Joe Brennan, Grace DeMar, Claudius and Scarlett, Lightning Weston, McNaughton and Lan-try, Fay St. Claire, Travetta and Parr; pic-tures.

PALACE (M. Mosher, mgr.; agent, Nation-al).—Charles Frank, Jerry McAliffe and Co., Lewis and West, Nellie Mitchell, The Clay-brooks; Cook, Sheridan and Co.; Gould Sisters, Korn's Miniature Theatre, Woods and Meadow-liton and Arless, Davenport and Francis; pictures.

BEACON (Jacob Lourie, mgr.; agent, Nation-al).—Burdette Bros., Merrill, Little Easte, Susie Sutton, LaFoye and Toughy, John and Jessie Powers; pictures.

PASTIME (J. Murphy, mgr.; agent, Nation-al).—Rastus Brown and Harrison, E. F. Norton, Dorothea Hall, Vovais; pictures.

SUPREME—JAMAICA PLAIN (Jon Levey, mgr.; agent, National).—Allie Johnson, Frank McIntire, Harry Mantell, Billy Beverly; pic-tures.

OLYMPIA—SOUTH BOSTON (Frank Wood-ward, mgr.; agent, National).—Harry Mantell, C. Scanlon, Frank Ewing, Jake Scott; pictures.

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prelacted, and Corelli's clever floor tumbling brought liberal rewards in addition to doing their usual bit with Gertrude Hoffmann.

William Penn (Geo Metzel, mgr.; agent, Fitzpatrick Agency).—"The Fadettes," with Caroline B. Nichols directing.

PHILADELPHIA By GEORGE M. YOUNG. KBITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—For her third week as the headliner of the bill.

PALACE (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—The Four Bradtons featured this week.

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Sisters scored the same as they did at the Victoria recently with their catchy singing and dancing act. With some new and pretty dressing this act ought to play better time. Sasha Gordien, a violinist who has been heard here before, again pleased immensely. She is a clever musician and her sections were warmly received. Woodward and Durrell have a comedy acrobatic turn, the man working as a clown. The girl does some balancing on a chair which helps some. Jules Harron did nicely with his monolog, getting considerable out of his "bean soup" stories and the cornet imitation. Grant and his dogs pleased. Ned Wharton, a blackface comedian, told some gags, sang a couple of songs and tried to be a ventriloquist. He should pass up the latter. Williams and Hilda in piano playing and songs were well received. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The Lizzette Models proved a strong card this week. The groupings are attractively posed and the act is built up very well for the small time. The Mandys got through nicely with some weight-lifting and teeth feats. The latter were the best, also the lifting in which the woman and stage hands are used. The iron bells get nothing for they do not look the weight. The pair dress neatly and it makes a nice act. They do some burlesque boxing for a finish, getting a few laughs out of it. Lillian Lavarde distributes several songs and several handfuls of gum through the audience. The song is only good for an advertisement and does not help her any. Her third is the best. It shows off her pleasing voice and she makes a pretty appearance in a handsome black gown. It almost makes one forget the gum boost. Powers Brothers did fairly well with some skating. Jimmie Coper told some gags and then hit a good mark with his dancing, the best part of his act. Lareaux Brothers, are acrobats and work in some comedy. They use a military camp setting and handle their stuff well. Blanche Bailey drew down considerable applause for her Scotch dances. Cutting and Zuida offered piano-playing and songs. They have the making of a very good act, but it is shaped up to a disadvantage now, starting poorly and the man's attempts at comedy never register anything. The woman wears one costume that does not suit her. Ralston and Son do the old act of Mason and Ralston, the dwarf working the comedy up into laugh-winning material.

BIJOU (Joseph Dougherty, mgr. agent, U. B. O.).—Katherine Dyer and Co., Mae Maxwell, McAvoy and Powers, Laurie and Allen, Landry Brother, Calhoun and Daly, George Moore. The new photophone moving pictures are being shown here, the novelty of showing the pictures in a fully lighted house creating considerable interest.

GAYETY (John P. Eckhardt, mgr.).—Hastings "Big Show."
TROCADERO (Sam M. Dawson, mgr.).—"Century Girls."
FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Davis and Payne; Five Jordans; Dancing Alarcons; Geo-

rgolas and Bro., Tom Hamlin and His Rube Minstrels; Holden and Le Clair. Pictures.
COLONIAL (P. Wolfe, mgr.; agents, Taylor & Kaufman).—The Great Santiel; Rowley and Ray; Gruet and Gruet; Novelty Trio. Pictures.
EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Four Everett; Eckert The Fellows; Roma Duo. Second half—Ezler and Webb; Rome and Ferguson; Hildebrand and De Long. Pictures.
GIRARD (Kaufman & Miller, mgrs. agents, Taylor & Kaufman).—Four Everetts; Eskert and Francis; Rome and Ferguson Schwab and Knell. Second half—The Bicknells; Roma Duo. Pictures.
MANHEIM (Führman Bros. mgrs.; agents Taylor & Kaufman).—Tom Howard and Co. Rollicking Four; Ingalls, Duffield and Ingalls; Mysto. Pictures.
GEM (Morris & Ancke, mgr.; agents, Taylor & Kaufman).—Hanan and Helm; Titus and Kelly; Mysto. Second half—Schwab and Knell; Kelly and Kneeland; L. A. Howard. Pictures.
PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Six Bohemians; Mokomis; Graham and Randall; McNally and Stewart; Knox and Alvin. Pictures.
PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Fluffy Ruffles and Co.; Eddie Foyer; The Tolls; Mex Marimbas; Kabbler and Grogan. Pictures.
STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Busby and Williams; Jolly Lukens; Calef and Waldron; Gaylor and Witte; Clarence Bigelow. Pictures.
PLAZA (Chas. E. Oelschlagel, mgr.; agent, H. Bart M'Hugh).—LeClaire's Ponies; Springer and Church; Billy Barron Seville and Pilo; Marie Manning.
GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart M'Hugh).—Ed. Lenora; Crayth; Nicodemus and Summers; Fox and Foxie's Circus.
GLOBE (A. W. Howard, mgr.; agent H. Bart M'Hugh).—Whirls Harmonists; Ed. and Nettie Masse; McDonald Bros.; George Offerman; Cutler and Hageney; Ann and Brennan.
AUDITORIUM (W. Herchenroder, mgr.; agent, H. Bart M'Hugh).—Anton & Brennan; Pearl and Roth; Sara Myers; MacDonald Bros. Morton, West and Morton; Dan Malumbly.
GERMANTOWN (W. A. Stuempff, mgr.; agent, Chas. J. Kraus).—First half—Billy Morrell; Catherine Cronin & Co. Mile Dorva and Prof. De Leon; Charter Sisters and Holliday; Titlo and Co. Second half—Siebert Lindley and Co.; Bert and Irene Jack; Ross and Arnold; Bennella; Charter Sisters and Holliday.
JUMBO (Mr. Hageney, mgr.; agent, Chas. J. Kraus).—Ader Trio; Mary Rosener; Harlan and Robinson; The Raven's Nest. Second half—Catherine Cronin and Co.; Mile Dorva and Prof. De Leon; Cypsoia; The Raven's Nest.
FIFTY-SECOND ST. (Geo. W. Bothwell, mgr. agent, Chas. J. Kraus).—Bernard and Hart, Ross and Arnold; Josephine Clermont and Co.; The Wintings. Second half—Ader Trio; Marlon Harrison; Reese and Mitchell; Wade and Wheeler.
AURORA (Donnelly & Collins, mgrs.; agent, Chas. J. Kraus).—Les Donovan; De Veaux Twins; Gypsoia; Reese and Mitchell. Second half—Tepack and West; Miss Mitchell; Richmond Sisters; The Wintings.
HIPPO PALACE (Chas. Segal, mgr.; agent, Chas. J. Kraus).—First half—Miss Mitchell; Flying Rordans. Second half—Harlan and Robinson; Totito and Co.
BROAD ST. CASINO (J. Long, mgr.; agent, Chas. J. Kraus).—First half—Musical Woods; A. Fuller Bros.; Madam Kora. Second half—De Veaux Twins; Josephine Clermont Co.; Harry Alphenl.
MAJESTIC—CAMDEN, N. J. (Wm. Vallil, mgr. agents, Stein & Leonard, Inc.).—Chester and Corbett Harry Finnerty; The Musical Brans; Sara Meyers; The Kronzas; Cutler and Sherman.
MAJESTIC (Mr. Jermon, mgr.; agents, Stein & Leonard, Inc.).—Fulton and Davis; Oliver and Carvin; Al Taylor; The Tremons.
CRYSTAL PALACE (D. Baylinson, mgr.; agents, Stein & Leonard, Inc.).—Mae Devan and Co.; Twenty and Roberts; Georges' Novelty Minstrel Maids; Goodwin and Tice; May Penman; Kelly & Kneeland.
CRYSTAL PALACE (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—Raymond Sisters; The La Tell Sisters.
ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Famahas Birds; Troy and Rose; Emery Trio; Pamahasias

Dogs; Lawson and Lerner; Horn and Van; Al Taylor.
FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.).—Smith and Eaton, Ebb and Loretta.
WOODLAND AVE. PALACE (Mr. M. Benn, mgr.; agents, Stein & Leonard, Inc.).—Baby Solitar; The Clemsons; J. Kelly.
CHELTON AUDITORIUM (Wilson & Gardiner mgrs.; agents, Stein & Leonard, Inc.).—John Farley; The Hillmans; Ralph Taylor.
LYRIC AMUSEMENT PALACE (J. H. Cumberland, mgr.; Geo. E. Scott, agent).—LaDonna; Alace DeGarmo; The Four Howards; Killpatric; The Musical Buskirks; Marion and Co.
MUSEE (Mr. Silcox, mgr.; Geo. E. Scott, agent).—Shannon and Trent; Siddons and Earl Miss Heneey.

ATLANTIC CITY
BY I. B. PULASKI.
YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris, through U. B. O.).—Bothwell Browne, big impression; Arthur Deagon, (new acts); Barry & Halvers, hit; Hoyt, Lessig and Co., (new acts); Collins & Brown, good; Kashima, juggler, clever work; Roger Florenz, (new acts).
SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Joe Deming & Co., farce; Walker and Hill, well liked; Bigelow and Campbell, excellent; Josie Flynn, clever; Mole and O'Neill, comedy cyclists, clever; Arthur Turely, musical.
The first two nights of the week at the Apollo saw the opening of "The Fascinating Widow." Wednesday night "The Climax" played. The last half of the week Zaida Sears who has created eccentric female roles for the past few years, opened in a new rural comedy entitled "The Nest Egg." It is Miss Sears' initial appearance as a star.
Starting Saturday night, indoor base-ball games will be played nightly on Young's Pier. The big auditorium on the pier front is caged in and quite a good sized "diamond" has been laid out.

ST. LOUIS
By FRANK E. ANFENGER.
COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Viola Brothers, Otto and Jewel, Barnes and Barron, Joseph Callahan, Elsie Faye, Lee Loyd, Harry K. and Jessie Hayward, Carrie DeMar, big specialty; Five Olympians.
PRINCESS (Dan S. Fishell, mgr.; agent, William Morris).—"Consul"; Kara, Five Musical McLarens, Lee Tong Foo, Tom and Stacie Moore, Estelle Wordette and Co.
COLONIAL (John Overton, mgr.).—Wachok-Be, Irene Russell, Gilmore, LeMoyné and Perry, Frank and Bailey, R. J. Hamilton.
GAYETY (Frank V. Hawley, mgr.).—Reeve's "Beauty Show."
SAM S. SHUBERT (Melville Stots, mgr.).—"Jolly Bachelors."
OLYMPIC (Pat Short, mgr.).—"The Dollar Princess," second week.
Caroline Ehrmann, soprano of the Delmar Avenue Church choir, and who has been heard in concert and as a band soloist, has gone to New York to enter vaudeville.—Lee M. Hart, Chicago; P. F. Barry, Boston, and Mart Higgen, Youngstown, O., delegates of the International Alliance of Theatrical Employees to the American Federation of Labor Convention, were guests at a dinner given Wednesday by Local No. 43.

DENVER
By WILL P. GREEN.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Monday, 2).—Harry Labelle, contortionist, started show well. Williams and Warner, several comedy musical features new Wiltzer, enthusiastically applauded. Linton and Lawrence, appreciated. Quigley Brothers, to Denver, satisfactory result. Covington and pleased. Charles Leonard Fletcher and Co., held attention. "Bathing Girls," created a furore.
PANTAGES (William A. Weston, mgr.; agent, direct; rehearsal, Saturday, 11).—La Mont Brothers opened show. Abrams and Johns pleased. Three De Monios, return, novel pantomime act with rings, fair applause. Fletcher Duo, colored, good. Aris Joe Co.,

ALTOONA, PA.
ORPHEUM (A. E. Denman, mgr.; agent, U. B. O.; rehearsal, Monday 10.30).—Edith Montrose, good; Jack Irwin Duo, hit; Allen, Delmain and Harrod, good; Gilmore Gordon, fair. G. L. WONDERS.
ANN ARBOR.
MAJESTIC (Arthur Lears, mgr.; agent, W. V. M. A.; Monday rehearsal 2).—Sutton and Sutton, good; Gus Bruno, fair; Ely and Florence, pleased; Stevens and Valeria, dance well; Barrett and Matthews, scored. MELTON.
AUGUSTA, ME.
OPERA HOUSE (T. H. Cuddy, mgr.; agent, U. B. O.).—14-16 Watkins-Williams, musical oddities, pleasing; Mabelle Courtney, comedienne, good. 17-19 Katzes and Phelan Amusement Co. headed by Geo. Ovey and Louise Horner.—COMIQUE (H. L. Morrill, mgr.).—14-16 Nits Admont, musical, nice. J. FREMONT DEARBORN.
BRIDGEPORT, CONN.
POL'S (L. D. Garvey, mgr.; agent, U. B. O.; rehearsal Monday 10).—Derezo and La Duc, good; Fiddles and Shelton, entertaining; John J. McCowan and Co., very good; Strolling Players, did nicely; "On the Housetop," big applause; Charles and Fannie Van and Co., liked; international Polo Teams, fair.
BIJOU (W. E. Smith, mgr.; agent, U. B. O.; rehearsal, Monday 11).—Meyeko Twin Sisters, very good; Kathleen Kay did nicely; Brice and Mercedes, big.
EMPIRE (S. L. Oswald, mgr.; agent, U. B. O.; Monday rehearsal, 10.30).—Tom Jenkins went well; Hatley and Noble, splendid; Musical Stoddarts, big; Fred Rays Players, big laugh; Tony Castellane and Bro., very good. B. GLASNER.
BUFFALO, N. Y.
SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal, 10.30 A. M.).—Alice Lloyd, excellent; Belleclair Brothers, hit; Madden and Fitzpatrick, good; Olivetta Troubadours, fine; Lawson and Namon, pleased; Crouch and Welch, Marshall Montgomery, Morati Opera Co. completed good bill. W. GEE.

VICTOR KREMER
3 keys Semi-classic
"Night and Day"
"Don't Forget Me, Dearie"
Great March Song
"Just a Dream of You, Dear"
Beautiful Ballad
"After the Round-Up"
Cowboy Song
"Angle Worm Wiggle"
Sophie Tucker's Big Hit
"Plain Little Country Girl"
"Any Old Time or Any Old Place"
Great Conversation Song
"Those Italian Eyes"
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best act ever at this theatre. Bill worth while.
Sells Floto management announces it has signed Rhoda Royal as equestrian director next season.
Arthur Bennett, well-known theatrical man and critic, left, Monday, for Knoxville, to go ahead of Henry Miller.
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**THE
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**(On the Stage and in
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**Direction
PAT CASEY**

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr. agent, U. B. O.).—There was a good bill this week. Byrne Brothers presenting their pantomime acrobatics, featured; Billy Farnon and Clark Sisters regaled a solid hit; Mr. and Mrs. James R. McCann; Sherman and Rose; Bryant and Saville; Tom Siddons; Hennings, Lewis and Hennings. Pictures.

CINCINNATI

By HARRY HESS.
COLUMBIA (H. K. Shockley, mgr., agent, U. B. O.; Sunday rehearsal 10).—The Kratons, excellent; Patsy Doyle, good; Chas. B. Lawler and Daughters, hit; Three Keatons, scream; Lyons & Yocco, fine; Cressy & Dayne, artistic; Andrew Mack, featured; Four Cliftons, fine.
EMPRESS (Howard E. Robinson, mgr.; agent, S-C.; Sunday rehearsal 10).—Willfred Clark & Co. in sketch, knockout; Cycling Brunettes, very fine; Rawls & Von Kaufman, "riot"; Grace Belmont, very good; Kelly & Rafferty, fine; Harry Gilbert, good.
PEOPLE'S (James E. Fennessy, mgr.).—"The Big Review," better impression than last season.
STANDARD (Frank J. Clemens, house agent).—Waldron's "Trocaeros" featuring Frank Finney.
ROBINSON'S (Forrest V. Pilson, mgr.; agent, Coney Holmes).—The LaCrolks, May & May, Van Avery, Brummell & Hartman, Morrison & Parrott, Clifford & Thompson, Horace Greeley, Ellison & Ellison, Alex. Shilling, Bosworth & Otto.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr., agent, U. B. O.; rehearsal Monday 10:30).—Chas. Montrell, fine; Rita Redfield, clever; Will H. Fox, very entertaining; Macart and Bradford, good; Melville and Higgins, hit; "Models of Jardin De Paris," well liked; Herring-Curtiss Aeroplane, interesting drawing card.—GRAND (Jack Levy, mgr.; agent, Gus Sun; Monday and Thursday rehearsal 11:30).—14-16, Blampkin and Hebr, pleasing; Ethel Ray, fair; Dixie, Harris and Francis, good; Bert and Emma Spears, excellent; Bristol's Poodles, good.—COLUMBUS (Thompson Bros., mgr.; agent, Columbus Vaudeville Agency; Monday rehearsal 10).—Prince Leon, satisfactory; Hatlie Wade Mack, hit; Chester and De Von, ordinary; Heidielle and Wilson, pleased.—PRINCESS (Edw. Browning, mgr.; agent, Canfield, Cincinnati; Monday rehearsal 10).—Acrobatic Hills, good; Roscoe and Sims, nice; Gracie May, liked.
"LITTLE CHARLEY"

DAYTON, OHIO.

LYRIC (Max Hurtig, mgr.; agent, U. B. O.).—Clemens and Dean, very good; Black and White, good; Dice Sisters, big hit; Fred Ginnett, fair; Eva Mudge, good; Stuart Barnes, headliner; Three Livingstons, big.
R. W. MYERS.

DES MOINES.

(By Wire.)
ORPHEUM.—"Love Waltz," went big; Fred Duprez, clever; Victoria Four, well liked; Harvey-Devora Trio, strong; The Martins, liked; others.—Majestic reopens 20 with continuous show.

ELGIN, ILL.

GRAND (Theban & Prickett, mgrs.; agent, W. V. A.; rehearsal Monday and Thursday 5).—14-16, "Violet Trio," fair; "Frank Merritt," fair; "Berrie and Taylor," good; "O'Rilla, Barbee Hill and Co.," hit.

The Star theatre has closed its bookings for the season on account of the business depression of factories in city. The bill at the Grand will shift to the Star in the event of road Co.'s playing at the Grand.
H. F. BARTLETT.

ELMIRA, N. Y.

HAPPY HOUR (G. H. Ven Demark, mgr.; agent, U. B. O.; Monday rehearsal 11).—Lyric Comedy Four, good; Hallet and Stark, good; pictures.—FAMILY (Max Sherman, mgr.; agent, Buckner-Shea; Monday rehearsal 10).—Hilda, Handcuff Queen, well received; Helen Drew, good; Australian Andersons, excellent; pictures.
J. M. BEERS.

ERIE, PA.

COLONIAL (A. P. Wescher, mgr.; C. R. Cummins, asst. mgr.; agent, Gus Sun; rehearsal Monday 10).—Bennett and Sterling, well received; Pelser and Whyte, went big; Marie Snowden, good; Royal Troupe Japanese, very good; La Soutislofs, big hit; Redmond, Haynes and Leonard, clever sketch.—PARK (Jeff Callan, mgr.; agent, U. B. O.; rehearsal Monday 10).—Er Mey and Fay, good; Nettie Knice, clever; de Corsia, LeSage and Fisher, very good; Crouch Richards Trio, excellent; Ned Dandy, well received; Rose Pitonof, hit.—HAPPY HOUR (D. H. Connelly, mgr.; agent, Geo. VerBeck).—Louise Elliott, clever.—Notes: The Alban, one of the big picture houses here has been sold to C. R. Brown of Youngstown, O. The name will be changed to Luna and he will put, in a three-piece orchestra and play one act of small time vaudeville.
M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; agent, L. M. Boas; bus, mgr. Loew's Vaudeville; rehearsal Monday 10).—Braggar Bros., good; Anderson and Goin, good; Two Pucks, excellent; De Faye Sisters, very good; Gertrude Dean and Co., good; May Arville, excellent; Treat's Seals, very good.—PALACE (Wm. B. Stecker, mgr.; agent, Sheedy's Vaudeville; rehearsal Monday 11).—Corbett and Forrester, good; McNortin and Lantery, very good; Page and Morynry, good; Harry Booker, hit.—BIJOU (L. M. Boas, lessee and

mgr.; agent, direct; rehearsal Monday 10).—14-16 Florence Modana and Co., good; Five Licorice Sticks, very good.
EDW. F. RAFFERTY.

FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Int.).—Week 7. Mosetta; Eilma Ellwood; Douglas A. Flint & Co., good sketch; James Brockman, best received; Kessely's Marionettes; Alice Berry, well liked; Moneta Five.
I. K. F.

HAMILTON, ONT.

TEMPLE (J. G. Appleton, mgr.; agent, U. B. O.; Monday rehearsal 10).—Mila, Martha, good; Carrey Bros., clever; Hobson and DeLand, good; Nichols Sisters, big; Cunningham and Marlon, clever; De Haven Sextette, hit; Emerson and Baldwin, good.
M. S. D.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.; rehearsal Monday 10).—Gee Jays, pleased; Chick Sales, went well; Five Armanis, scored; Otto Bros., laughs; Frank Milton and DeLong Sisters, good; Russell and Smith's Minstrel, entertained; Bowen, Lina and Moll, very good.—HIPPODROME (A. L. Rountort & Co., mgrs.; agent, Rudy Heller).—Dilks and Dilks, pleased; Kal Holtze, good; Pauline's Leopards, hit.
J. P. J.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—"Gelsa Girls," novel; Claude M. Roope, wire, clever; Duff and Walsh, went well; Gerald Griffin and Co., in "Other People's Money," scream; Sadie Sherman, Impersonations, clever girl; Karl Emy and Peta, good; M. P.
HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; Monday and Thursday rehearsal 11).—14-16 Royal Venice Four, musical, fine; Ural and Dog, hit; Lane and Kenney, scored; Jeanette Klein, good; Rose Marston and Co., in "Out All Night," amusing; M. P.
SCENIC (Harry C. Young, mgr.; agent, direct; Monday rehearsal 10).—Grimes, Root and Miller; Harper and Rand; Wagner Sisters; Jack Lynch; Musical Muller; Marion Marshall.

Manager Young of the Scenic has inaugurated a new policy, making the afternoon price 5 cents and the evening 10 cents.
R. W. OLMSTED.

KANSAS CITY.

ORPHEUM.—"Top O' the World," hit; Ryan-Richfield Co., splendid; Lem Put, clever; McKay and Cantwell, good; The Krags, fair; Henrietta Byron, pleasing; The Mermaids, fair.
CENTURY—"Kentucky Belles."
GAYETY—"Runaway Girls."
PHIL McMAHON.

LINCOLN, NEB.

(By Wire.)
ORPHEUM.—Ardale's Animals, headline, distinct feature; Renee, musical, high class; Johnnie Small and Sisters, average; Bison City Four, hit; Four Rianos, unique; Wm. Fleming and Co., sketch, hit; Fielding and Carlos, pleased.
LEE LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Week 7. Excellent program. Hal Stephens & Co. capital; Meyers, Warren & Lyons, excellent; Joseph Adelman Family, instrumentalists, artistic; Six Abdallahs Tumblers, clever; Holdovers; Rock & Fulton; Maurice Freeman & Co.; Neapolitans; Work & Ower.—LOS ANGELES (E. J. Donnellan, mgr.; Monday rehearsal 11).—Aerople Girl, novel; Walter Law & Co., well received; Leroy & Harvey, pleasing; The Grasers, dancers, fair; Cora Simpson, entertaining.—LEVY'S (Al Levy, mgr.; L. Behymer, agent; Monday rehearsal 10).—Senorita Clementina, singer, big favorite; Lillie Lillian, prima donna, charming; Nettie Blake, character impersonations, took well; Milano Duo, operatic selections, very good; Mlle. Beatrice, dancer, hit.—PANTAGES (J. A. Johnson, mgr.; agent, direct; Monday rehearsal 11).—Haskins & Graham, operatic, well liked; Variety Comedy Trio, laugh producers; Camille's Dog Circus, entertaining; Allan Shaw, coin, adroit; Daphne Pollard & Co., very good.
EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agents, U. B. O.).—Alcide Capitaine, good; Boynton and Burke, very good; George Felix and Barry Sisters, better than ever; Hamlin, received well; Blinn, Blinn and Blinn, hit; White and Stuart, good; Elife Fay, fine; Yamamoto Bros., clever.—WALNUT ST. (McCarty and Ward, mgrs.; agent, Gus Sun).—"The Eagle and the Girl"; Francis Avery, good; Gilbert Dicks and Monkey, very good; Hunt and Miller, well received; Houbie Sims, clever; Ben Lamar and Co., very good; Vassar and Arkey, clever.—GAYETY (Al Boulier, mgr.).—"Love Kisses."—BUCKINGHAM (Horace McCrackin).—"Jardin De Paris Girls."

MALDEN, MASS.

AUDITORIUM (W. D. Bradford, mgr.; Monday rehearsal 11).—Warren and Brockway, applause winner; Gore and Delaney, well received; Gibson and Ranney, amused; Jack Dempsey, pleased.
T. C. KENNEY.

MERIDIAN, MISS.

GEM (D. J. Hennessey, mgr.; Williams-Cooley, agent).—7-12, Douglas and Douglas, acrobats, very good; Stevens and Stevens, comedy skit; m. p.
H. B. MAY.

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"MIXED DRINKS"

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MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; agent, Orpheum Circuit; rehearsal, Monday 10:30).—Jane Courtney and Co., good; Merrill and Otto, big; James Thornton, pleasing; "School Boys and Girls," splendid; Dolores Vallecia and Leopards, interesting; Hugh Lloyd, clever. CRYSTAL (Edward Raymond, mgr.).—Wainman, pleasing; Buch Bros., good; Original Newsboys' Quartet, pleasing; Carl McCullough, fair; Ioleen Sisters, novelty. EMPRESS (Edward Gray, mgr.; rehearsal, Sunday 10).—Comedy Four Quartet, fair; Van Dyck and Fern, nicely; Col. Ned Seymour, good; Mr. and Mrs. Robert E. Keene, good; The Roehrs, spectacular. GAYETY (Wm. E. Mich, mgr.).—"Bohemian Show." STAR (F. Trotman, mgr.).—William's "Imperial." HERBERT MORTON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal, Monday, 10:30).—Dixon and Nelson, clever; Scott and Wallace, good; Jules Von Tilzer's Singing Girls, hit; Naida and Co., pleasing. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal, Monday 9).—McIntyre and Heath, very good; Haviland and Thornton, good; Williams and Schwartz, great; Barrow, Lancaster and Co., funny; De Haven and Whitney, good; Camille Trio, good; Bertha Walzinger, very good; Captain Nat Resler, good.—EMPIRE (Leon Evans, mgr.).—Billy Watson and "His Beef Trust."—WALDMANN (Lee Ottenquell, mgr.).—"Queen of the Bohemia."—ARCADE (Leon Mumford, mgr.; rehearsal, Monday 9).—Garity and Snyder, very good; "Jack" MacVeigh, good; Miss Potter, good. JOE O'BRYAN.

NEW ORLEANS, LA.

By O. M. Samuel.

(By Wire.)

ORPHEUM (Martin Beck, mgr.; agent, direct).—Mario Aldo Trio did well; "Roses of Kilgare" pleased; A. O. Duncan warmly welcomed; Bonita and Hearn, emphatic hit; Imperial Musicians, liked; Bernard and Weston, scored tremendously, stopping the show; Bird Milleman Troupe, pronounced success. AMERICAN (James R. Cowan, mgr.; agent, William Morrie, Sunday rehearsal, 10).—"Scrooge," ovation; Keough and Koebler, found favor; Will Van Allen, scored; Finley and Burke, hearty appreciation; Zigeuner Quartet, vigorous applause; La Petite Mignon did splendidly; Jack Ark closed bill. MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures. HAPPY HOUR (Al Durning, mgr.).—The Morgans, sketch, held over; Lillian Neal, pianologist; George Stanley, comedian; Harrington and Lewis, acrobats.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Lionel Barrymore & McKee Rankin; "Old Soldier Fiddlers"; Frank Morrell; Gus Onlaw Trio; Holdovers, Augusta Glose; Spisel Bros. & Co.; Thurber & Madison; Willard Simms & Co. BELL (Jules Cohn, mgr.).—Bush & Peyser; Imperial Three; Campbell & Yates; Three Escardos; Patel & Cushing; Lady Betty. BROADWAY (Guy Smith, mgr.; agent, Bert Levey).

PITTSBURG, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Vesta and Teddy, splendid; Aurlie and Natalie Dag-

well, fair; Chassinno, entertaining; Neff and Starr, passed; Selma Braatz, clever; Vilmos Westony, made good; Frank Keenan and Co., many encores; Hoey and Lee, caused laughter; Zorho's Comedy Dogs, applauded.

FAMILY (John P. Harris, mgr.; agent, Morganster).—Cox Family, hit; Tuscon Joe, second honors; Edwards and Kennell, did well; Meany and Anderson, passed; Charles and Jennie Stuart, good; Pat Dalton, fair; Alice Tiffe, passable; Tills' Manikin, entertaining. LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal, Monday 9).—Gus Sun's Peerless Minstrels, big hit. Motion pictures. Capacity house. GAYETY (Henry Kurtzman, mgr.).—Star and Garter Co. ACADEMY (Harry Williams, mgr.).—Sam T. Jack's Co. M. S. KAUL.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr.; agent, direct; rehearsal, Monday 10).—Wood and Lawson, good; Rothert and Kelgard, good; Clark and Verdi, and Margaret Bennett and Co., divided comedy honors. Alma Nollid, big; Sunny South closed. "FARNOTE."

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbette, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Arnold Bros., acrobat, good; Cook and Stevens, colored, good; Davis and Macauley, sketch, well received; Roberts, Hayes and Roberts, went well; Capt. "Pop" Anson, monolog, well received; Alexandroff Troupe, Russian dancers, very good. FRANKLIN.

PORTSMOUTH, OHIO.

SUN (R. R. Russell, mgr.; agent, direct; Monday rehearsal 10).—Albino and Rialtos, clever; Sam Hood, good; Three Jordans, pleased; Shubert Musical Trio, applauded.—MAJESTIC (Maier & Reineger, mgrs.; agent, Coney Holmes, rehearsal, Monday 10).—Van Avery, took well; Fultz and Hilton, musical; Horace Greely, fair; Hall and Thau, pleased.—Star, formerly Arcana, opened 14 with pictures. H. Ruel, manager. GORDON.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.);—Three American Comiques, hit; Masquerade Sisters, excellent; Buckley, Burns and Fern, very good; Coy De Trisky, good. J. E. P.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B. O.; Monday and Thursday rehearsal 10:30).—Lane and Walker, good; Mr. and Mrs. Thornton Frell, pleased; G. Herbert Mitchell, fair; Heuman Trio, excellent.—LYRIC (Frank D. Hill, mgr.; agent, Loew; Monday and Thursday rehearsal 10).—Victor Faust, good; Emma O'Neill, pleased; Beach and Maye, good; Searl Allen and Co., well liked; McPhersons, excellent.—PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; Monday and Thursday rehearsal 10:30).—Nicodemus and Summers, good; Elsie Grey, pleased; Aerial Wilsons, well received; Clara Rogers, pleased; Fox and Foxes Circus, very good. G. R. H.

ROCK ISLAND, ILLS.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsal, Monday 12:30).—La Van-ninis, entertaining; Hilda Orth, well received; The Elliotts, favorites; Coogan and Parks, good comedy; Thos. P. Heier & Co., hit. "The Weaking" is by Channon Lee Davis, now in rehearsal. First performance at Illinois theatre, 30. LOUIS F. WENDT.

RENOVA, PA.

FAMILY (Albright & McCarthy mgrs.; Nixon-Nirlinger, agent; rehearsal Monday and Thursday 3:30).—14-18 Emerson and Van Horn, comedy musical, very good; Ta She, wire, good. 17-19 "Happy Youngsters."

ST. PAUL.

(By Wire.)

ORPHEUM.—Edwards Davis Co., fine; Irene Howley, comedienne, very good; Frank Stafford Co., good; Hibbert and Warren, black-face, please; Lewin-Martel Trio, good; Elise, Wulff and Waldorf, acrobatic, good; Cavana, good. MAJESTIC.—Kartenberg Brothers; Nick and Russel; Winfield Douglas; Two Washis; Major O'Laughlin; Albert Ingham.

PRINCESS.—Wolfe and Willis; Leon Stanford; Fellette; Wicks; pictures. CRYSTAL.—14-16 Flo Cushman; Royle; Sterns; Bud Hawkins; 17-19 Cortese Co.; Kaufmans; Manuel Rozalout.

GAITY.—Carpenter and Church; LaTours; Chas. Wellington. STAR.—"Cosy Corner Girls." good. BEN.

SALT LAKE CITY.

(By Wire.)

ORPHEUM.—"Dinkelpiel's Christmas," fine; Waterbury Bros. and Tenny, very good; Five Alphas, good; Charlton, did well; Lane and O'Donnell, big; Thomas Smith and "Peaches"; Kaufmans; Manuel Rozalout. MAJESTIC.—Madge Harvey, good; Willard Mack, good; Chic Burnham, good; M. P.—CASINO.—Mayo and Lowe; Kramer and Elliott; Lillian Miller; M. P. OWEN.

SAN DIEGO, CAL.

PRINCESS (Fred Ballien, mgr.; agent, Bert Levey; rehearsal Monday 10).—Week 7, Kelly and Rowe, good; Martine Bros., received well; Trump, legless wire act, very well appreciated. Pictures.—GRAND (Walter Fulkerson, mgr.; agent, Burns-Howell; rehearsal, Monday 10).—Hampton Del Ruth and Co., sketch, good; Garrity Sisters, s. & d., applauded. Pictures. DALEY.

SEATTLE.

(By Wire.)

PANTAGES—Hawley Olcott Co., hit; Henderson Thomas, riot; Helen Lowe, pleased; Kiltie Duo, good; Zaretsky Troupe, encores; Ehressens' Pets, clever; Morton Jewell Troupe, headlined, big; pictures.—Ansel Langley ("Biddy Doyle") is dying. He is 50 years old. A benefit for Fred Hubener, who is dying of tuberculosis, will be held at Lois theatre, 18. FRANKLIN.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agents, U. B. O.; rehearsal, Monday 10).—Marselles, opened excellently; Odell and Kinley, fared well; Connelly and Webb, finished strong; Floyd Mack, performed some hard labor for his applause, with acrobatic dancing; Claude and Fannie Usher, in "Fagan's Decision," excellent; Ethel Green, lived up to her billing; Charles Ahearn Troupe, scream. G. A. P.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agents, W. B. O.).—Grapewin and Chance, were great; Three California Girls, pleased; Frank Tinney, scream; Lotta Gladstone, a favorite; White's Jolly Jiggers, good; The Cashing Dunbars, clever; Coleman's Cats and Dogs, fair. C. A. SEEDY.

MAJESTIC (Peter F. Griffin, mgr.; booking direct).—Eva Goodwin & Co., pleased; Laura Biard, fine; Smith Brothers, sensational; Taylor and Taylor, good; Frank Leonard, fair.

STAR (F. W. Spair, mgr.).—The Moulins Rouge Burlesquers.

GAYETY (T. R. Henry, mgr.).—New Columbia Burlesquers.

HARTLEY.

WASHINGTON, D. C.

CHASES (H. W. De Witt, mgr.; agents, U. B. O.; rehearsal, Monday 11).—Adelaide Norwood, hit; Four Floods, scored; Thaler's Circus, amused; Gordon and Marx, applauded; Linden Beckwith, second honors; Field Bros., pleased; "The Little Stranger," clever. CASINO (A. Mayer, mgr.; agent, Wm. Morris; rehearsal, Monday 11).—Moulin Rouge Orchestra, entertained; June L. Veay, hit; Gray and Travis, pleased; W. Hutchinson and Co., clever; Harry Sydel, amusing; Houghtons, scored.

COSMOS (A. J. Brylawski, mgr.; agent, Norman Jeffries; rehearsal, Monday, 10:30).—Annie Abbott, hit; Booth Trio, clever; Robert Hadley and Co., pleased; Bessie La Count, excellent; Great Mars, fair; Frances Farfield, scored; Florence Hughes, also appeared.

MAJESTIC (F. B. Weston, mgr.; rehearsal, Monday 11:30).—Geo. Randall and Co., and Milmar and Morris divided first honors; Dorsey and Mild, entertaining; John Lazar, good; Hazel and Hawkins, nicely.

GAYETY (Geo. Peck, mgr.).—"Marathon Girls." L'YCEUM (Eugene Kernan, mgr.).—"Jolly Girls."

WINNIPEG, CAN.

WALKER (C. P. Walker, mgr.; agent, William Morris).—Week 7, John Ford and Roy Barton, big honors; Bertossi and Archangeli, vocal, headlined, pleased; Tood-Judge Family, acrobats, good; Labelle Nello, graceful; McKenzie-Shannon and Co., good talent, basely constructed sketch; Tom Braatford; Original Onetta. EMPRESS (John A. Schuberg, mgr.).—Rosa Naynon and Birds, headlined, scored; McDonald and Huntington, vocal, charming; Carroll and Cooke, many laughs; Phil and Nettie Peters, went big; The Arnesens, very good.

Manager George Case of the Empress was tendered a farewell banquet by his friends, prior to his departure and transfer to Vancouver, where he will direct the Orpheum. John A. Schuberg succeeds Mr. Case here. HUGH.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; U. B. O., agent; Monday rehearsal 13).—Two Macks, well received; Chas Olcott, big hand; Laneton-Lucier and Co., scored; Monette, violinist; Clara Belle Jerome, pleased; Clipper Quartette, well received; Three Mascagnos, good. A. T. C.

YOUNGSTOWN, O.

PARK (Feiber & Shea, mgrs. and agents).—Henry and Lazelle, bright; Jock McKay, clever; McL. Allen and Carson, attractive novelty; Madeline Sacks, talented; Kennedy and Rooney, big hit; Nichols and Nelson Troupe, scored.—Ella Hinesley of Indianapolis and John Gilmore of Dayton, members of "A Winning Miss" company, were to have been married on the stage here Nov. 11. Law governing non-residents made wedding impossible as planned, but the young people were married in Sharon, Pa. on the following morning. C. A. SEEDY.

Frank Milton and the De Long Sisters

HUDSON, UNION HILL

NEW YORK NEXT WEEK (NOV. 21)

"TWENTY MINUTES FROM ALFALFA JUNCTION"

Arranged by REED A. ALBEE, HARRY WEBER and FRANK EVANS

VARIETY ARTISTS' ROUTES

FOR WEEK NOV. 21

WHEN NOT OTHERWISE INDICATED.

(The routes given are from NOV. 20 to NOV. 27, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers or agents will not be printed.)
 "R." after name indicates act is with burlesque show mentioned. Routes may be found under "Burlesque Routes."
 "C.R." after name indicates act is with circus mentioned. Routes may be found under "Circus Routes."
ROUTES 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."
PERMANENT ADDRESSES GIVEN FOR OVER THE SUMMER MUST BE REPLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

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 Next Week (Nov. 21), Princess, Wichita, Kan.

Adair Belle & Hans Hanke Sheas Buffalo
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 Adams Edward B Wintergarten Berlin
 Adams Billy 39 Milford Boston
 Adams & Lewis 106 W Baker Atlanta
 Adams Milt Hastings Show B R
 Admont Mittel 3235 Broadway N Y
 Aherns 3219 Colo Av Chicago
 Aiken Bros 234 Bedford Fall River
 Aikens Great 2219 Parkview New Orleans
 Aiken Jack & Edna 367 Park av N Y
 Alban 3805 Broadway N Y
 Aldines The 2922 Cottage Grove Chicago
 Alexander & Bertie 41 Acre Lane London
 All Sidi 909 Spring Pittsburg
 Allen Estelle Jamestown N Y
 Allen Joe Robinson Crusoe Girls B R
 Allen Leon & Bertie Orpheum Mansfield O
 Allen Marie Columbians B R
 Allinel Joseph 422 Bloomfield Hoboken N J
 Allison Mr & Mrs Princess Hot Springs Ark
 Allright Little & Wife Walker Winnipeg

LITTLE ALLRIGHT AND WIFE

THE ORIGINAL
 Wza. Morris Time, RICHARD PITROT, Mgr.

Alpine Quartette Bowery Burlesquers B R
 Alpha Troupe Orpheum San Francisco
 Alpine Troupe Temple Rochester
 Alrona Zoeller Troupe Cherry Blossoms B R
 Alton Grace Follies of New York B R
 Alton Ethel Arcade Toledo
 Altus Bros 128 Cottage Auburn N Y
 Alvarados Goats 1235 N Main Decatur Ill
 Alvin & Zenda Box 305 Dresden O
 Alvin & Clara 545 5th Brooklyn
 American Newsboys Main Peoria
 Anderson Gertrude Miss N Y Jr B R
 Anderson & Anderson 829 Dearborn Av Chicago
 Anderson & Ellison Lyceum Washington
 Andrews & Abbott Co 3562 Morgan St Louis
 Antrim Harry Majestic Charleston S C
 Appleton Antoinette Majestic Milwaukee
 Apollon Auditorium Norwich Conn
 Arberg & Wagner 511 E 78 N Y
 Ardelle & Leslie 19 Broedel Rochester
 Arlington Billy Golden Crook B R
 Arlington Four Hammersteins N Y
 Armond Grace 810 Dearborn Av Chicago
 Armond Ted W Belding B R
 Armstrong and Verne Royal Wellington N Z
 Arthur Mae 15 Unity Pl Boston
 Ashner Tessie Irwins Big Show B R
 Atkinson Harry 21 E 20 N Y
 Atwood & Flisk 2511 1st Av Billings Mont
 Atwood Warren 111 W 31 N Y
 Aubrey Rena 215 W 4th B R
 Auer S & G 418 Strand W C London
 Austin Jennie Follies of New York B R
 Austin & Klumker 3110 E Phila
 Ayers Ada Follies of New York B R

Bachen Sam H 1347 N 11 Philadelphia
 Baker Billy Merry Whirl B R
 Baker Harry 3542 Kenow Philadelphia
 Baker De Voe Trio Dainty Duchess B E
 Baker John T Star Show Girls B R
 Bannan Joe Girls from Happyland B R
 Bantas Four Columbians B R
 Benyan Alfred 122 Smith Winnipeg Can
 Baraban Troupe 1304 Fifth Ave N Y
 Barbee Hill & Co 1262 Nat Av San Diego
 Barber & Palmer American Omaha indef
 Barnes & Crawford Orpheum Hamilton Can
 Barnes & Barron Majestic Chicago
 Barnes & Robinson 237 W 137 N Y
 Barrett Tom Robinson Crusoe Girls B R
 Barrington M Queen of Jardin de Paris B R
 Barron Geo 2002 E Av N Y
 Barry & Hack 761 Windlake Milwaukee
 Bartell & Garfield 2630 E 53 Cleveland
 Bartlett Harmon & Ergift 353 W 56th N Y
 Barto El 2531 N Hollywood Philadelphia
 Barto & McCue Midnight Maidens B R
 Barton Joe Follies of the Day B R
 Bates Virgie Irwins Big Show B R
 Bates & Newville 57 Gregory New Haven
 Baum Will H & Co 87 Wolcott New Haven
 Baumann & Ralph 360 Howard Av New Haven
 Baxter Sidney & Co 1722 46 Av Melrose Cal
 Bayton Ida Girls from Happyland B R
 Be Ano Duo 3442 Chariton Chicago
 Beaman Fred J Hudson Heights N Y
 Beardsley Sisters Union Hotel Chicago
 Beaugarde Marie Merry Whirl B R
 Behler Agnes Dreamlanders B R
 Behren Musical 52 Springfield Av Newark N J
 Belmel Musical 841 E 87 New York
 Bell Arthur H 488 12 Av Newark N J
 Bell Boys Trio Shubert Utica
 Bell Norma Bowery Burlesquers B R

Belle May Robinson Crusoe Girls B R
 Belmont May Century Girls B R
 Belmont Joe 70 Brook London
 Belmont Florence Girls from Happyland B R
 Belmont & Follies of New York B R
 Benn Leon 229 W 58th New York
 Bennett Archie Irwins Big Show B R
 Bennett Florence Irwins Majestics B R
 Bennett Sam Rose Sydel B R
 Bennett & Marcello 206 W 87 New York
 Bennett Bros 339 E 66 New York
 Benson Marion J passing Parade B R
 Bentley Musical 121 Clipper San Francisco
 Benton Beulah Irwins Majestics B R
 Benton Ruth Big Banner Show B R
 Berger Anna Miss N Y Jr B R
 Berge Valerie Players Temple Detroit
 Bernhard Hugh Bohemians B R
 Bessie Sentinal 107 W 143rd New York
 Bessie Clem Rollickers B R
 Beyer Ben & Bro Orpheum Evansville Ind
 Bicknell & Gihney Majestic Dallas
 Big City Four Columbia St Louis
 Bimboos The 694 Pacific Appleton Wis
 Bison City Four Orpheum Sloux City
 Bismut & Shady 245 W 37 N Y
 Black John J Miss N Y Jr B R
 Black & Leslie 3722 Eberly Av Chicago
 Blair Hazel Reeves Beauty Show B R
 Blamphing & Hebr Arcade Toledo
 Bloomquist & Co 3220 Chicago Av Minneapolis
 Bohannon Burt Hastings Show B R
 Boiss Sentinal 100 W 143rd New York
 Bonner Alf Bridgiers B R
 Bonnette Una Beacon Boston
 Booth Trio Nixon Philadelphia
 Borella Arthur 524 Stanton Greensburg Pa
 Borow Sidney Big Banner Show B R
 Bostock Jean Lovemakers B R
 Boutin & Tillson 11 Myrtle Springfield Mass
 Boutsie & Quinn 212 W 42 B R
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 Bray Joe Irwins Big Show B R
 Brennan Geo Trocadero B R
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 Britton & Quinlan Lexington Brooklyn
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 Brookes & Carlisle 38 Glenwood Buffalo
 Brookland Chas Runaway Girls B R
 Brooks Florrie Big Revue B R
 Brooks The Girls from Happyland B R
 Brooks Harvey Cracker Jacks B R
 Brooks Walter Baker Denver indef
 Brooks & Kingman Star Westerly R I
 Brooks & Jennings 691 W Bronx N Y
 Brown Sammie Bowery Burlesquers B R
 Brown & Brown 69 W 115 N Y
 Brown & Wilmot 71 Glen Maiden Mass
 Browning & Lavan 895 Cauldwell Av N Y
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 Bruno Max C 180 Baldwin Elmira N Y
 Bryant May Irwins Big Show B R
 Brydon & Harmon 229 Montgomery Jersey City
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 Buckley Louise Oakland
 Bullock Tom Trocadero B R
 Bunge Jack 2219 13 Philadelphia
 Burgess Bobby & West Sta Majestic Little Rock
 Burger Harvey J 627 Trenton Av, Pittsburg

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 Burke Maudie Trocadero B R
 Burke & Farlow 4037 Harrison Chicago
 Burnett Tom Century Girls B R
 Burns May & Lily 118 W 39 New York
 Burrows Luman 2030 North Av Chicago
 Burt Wm D & Daughter 133 W 45 N Y
 Burton Jack Marathon Girls B R
 Busch Devere Four Reeves Beauty Show B R
 Bushnell May Fads & Follies B R
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 Butterworth Charley 850 Treat San Francisco
 Byron Gleta O H Westerly R I
 Byron Ben Passing Parade B R

Cahill Wm Reeves Beauty Show B R
 Caine & Odum Princess St Louis
 Callahan Grace Bohemians B R
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 Campbell Al 667 Amsterdam Av N Y
 Campbell Harry Marathon Girls B R
 Campbell Phyllis Merry Whirl B R
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 Campbell Zelma Bon Tons B R
 Campeau Beatrice Knickerbockers B R
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 Chase Dave 90 Birch Lynn Mass
 Chase Carma 2815 So Halstead Chicago
 Chassinio Forsythe Atlanta Ga
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 Chick Frank Brigadiers B R
 Chubb Ray 107 Spruce Saranton Pa
 Church City Four 1282 Decatur Brooklyn
 Clairmont Josephine & Co Jumbo Philadelphia
 Clarke Wilfred 130 W 44 New York
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 Clark Geo Robinson Crusoe Girls B R
 Clark & Duncan Majestic Houston
 Clark & Ferguson 121 Phelps Englewood
 Claton Carlos 2354 5 Av Nashville Tenn
 Claus & Radcliffe 1040 Dayton Av St Paul
 Clear Chas 100 Morningdale Av New York
 Clemons Margaret Midnight Maidens B R
 Clermonte & Miner 39 W 99 New York
 Clever Trio 2129 4th Philadelphia
 Cliff & Cliff 4108 Artesian Chicago
 Clipper Quartet Polls Springfield
 Clito & Sylvester 298 Winter Philadelphia
 Clure Raymond 657 Dennison Av Columbus O
 Clvo Rochelle 1479 Hancock Quincy Mass
 Cody & Merritt Sisters Bijou Jacksonville
 Cohen Will H Miss New York Jr B R
 Cohen Nathan Hastings Show B R
 Cole Chas C Rollickers B R
 Collins Eddie 5 Reed Jersey N J
 Collins Fred Dreamlanders B R
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 Crane Mrs Gardner Temple Rochester
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 De Vassy Thos Big Banner Show B R
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 De Vere Tony Watsons Burlesquers B R
 De Verne & Van 4572 Yates Denver
 De Witt Burns & Terrace Apollo Vienna
 De Woltes Four Trenton N J
 De Young Tom 150 E 113 New York
 De Young Mabel 122 W 115th New York
 Dean Lew 452 2d Niagara Falls
 Dean & Sibley 484 Columbus Av Boston
 Deery Frank 204 West End Av New York
 Delaney Patsy Miss New York Jr B R
 Delmar & Delmar Pantages Los Angeles
 Delmor Arthur Irwins Big Show B R
 Delmore Adelaide Girls from Happyland B R
 Delton Bros 281 W 38 New York
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 Donner Doris 343 Lincoln Johnstown Pa
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 Downey Leslie T Elite Sheboygan Wis indef
 Doyle Phil Merry Whirl B R
 Drew Chas Passing Parade B R
 Drew Dorothy 377 B Ave New York
 Dube Leo 258 Stowe Av Troy
 Du Bois Great & Co 80 No Wash Av Bridgeport
 De Mars & Qualiter 397 W Water Elmira N Y
 Dully Tommy Queen of Jardin de Paris B R
 Dulick P Polls New Haven
 Dunbar Mazie Bijou Tulsa Ok
 Dunedin Troupe Union Tons B R
 Dunham Jack Bohemians B R
 Dunn Arthur F 217 E Lacro Pittsburg
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A farcical hurricane is the right name for the sketch, "What's the Matter with Father?" with Milo Belden in a dual character, Percy Mush and Digory Graves, William Trainor as Brian O'Flynn, a contractor, and Hazel Chapple as his daughter, Klitty, the bright repartee, with true Irish humor and side-splitting situations keeping everybody in screams of laughter and giving the trio several curtain calls.—Allentown "Democrat."
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Everett Gertrude Fads & Follies B R
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Frank Sophia & Myrtle Miss New York Jr B R
Frans Sig Gaiety Girls B R
Freed Jack 17 E 105 New York
Freeman Frank E Queen of Bohemia B R
Freeman Bros Girls from Happyland B R
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Gage Chas 170 White Springfield Mass
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George Chas N Potomac Hagerstown Md
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Germane Anna T 25 Arnold Revere Mass
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Gottlob Amy 600 No Clark Chicago
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Gould Sisters O H Bildeford Me
Gould & Rice 326 Smith Providence R I
Goyt Trio 356 Willow Akron O
Grace Frank College Girls B R
Graham Frank Marathon Girls B R
Grannon Ila Melrose Park Pa
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Graves Joy Dreamlanders B R
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Next Week (Nov. 30), Orpheum, Kansas City.

Ryno & Emerson 161 W 174 N Y

Salambo & Olivettes Majestic Des Moines
Salmo Juno Nouveau Toulouse France
Samaroff & Sonia Orpheum Minneapolis

LACEY SAMPSON AND MABEL DOUGLAS

Sampson & Douglas Bijou Decatur Ill
Sanders & La Mar 1327 5 Av N Y
Sanford & Darlington 3090 Pongrove Phila
Saunders Chas Century Girls B R
Saxe Michael Follies of New York B R
Saxon Chas Big Review B R
Scanlon Geo B College Girls B R
Scanlon W J Orpheum Los Angeles
Scarlet & Scarlet 913 Longwood Av N Y
Schilling Wm 1000 E Lanvale Baltimore
Schintella 588 Lyell Av Rochester
Scott Bob Lovemakers B R
Scott O M Queen of Jardin de Paris B R
Scott & West 22 Division N Y
Scott & Yost 40 Morningdale Av N Y
Scully Will P & Webster Pl Bklyn
Sears Gladys Midnight Maidens B R
Seaton Billie Serenaders B R
Selby Hal M 204 Schille Bldg Chicago
Semon Primrose Ginter Girls B R
Sensell Bros 210 Arlington Pittsburg
Sexton Chas B 2640 Johnston Chicago
Sevensgia 626 8 Av N Y

FRANK V. GRACE SEYMOUR and ROBINSON
Eccentric Comedians.
"The Mix and the Mixer" E.-C. Circuit.

Seymour Nellie 111 Manhattan N Y
Shea Edith Irwins Majestics B R
Shea Thos E 3044 Pine Grove Av Chicago
Shean Al Big Banner Show B R
Shack & Darville 2028 N Clark Chicago
Shelvey Bros 245 S Main Waterbury
Shepard & Co James C 1004 Madison Av N Y
Shepperley Sisters 250 Dovercourt Toronto
Sheppell & Bennett Dreamlanders B R
Sherlock Frank 514 W 135 New York
Sherlock & Holmes 2506 Ridge Philadelphia
Sherman & De Forest Empress Cincinnati
Shermans Two 252 St Emanuel Mobile
Sherwood Jeanette Ginter Girls B R
Shields The 207 City Hall New Orleans
Shorey Campbell & Co 50 Rock Av Lynn Mass
Shiello Tom & Co 4313 Wentworth Av Chicago
Siddons & Earle 2515 So Alder Philadelphia
Sidman Sam Passing Parade B R
Siegel Emma Irwins Majestics B R
Siegel & Matthews 324 Dearborn Chicago
Silver Nat Watsons Burlesquers B R
Simms Willard 6435 Ellis Av Chicago
Simmonds Teddy Americans B R
Simpson Russell Big Review B R
Slater & Finch 10 N 3 Vincennes Ind
Small John & Sisters 626 Lenox Av N Y
Smirl & Kessner 438 W 164 N Y
Smith Allen 1243 Jefferson Av Bklyn
Smith & Adams 408 So Halstead Chicago
Smith & Brown 1324 St John Toledo
Snyder & Buckley Fads & Follies B R
Snyder Trio 42 Hancock Newbern N C
Somers & St John Chas Chattanooga
Sossin Samuel Hart 3rd Show B R
Spaulding & Dupree Box 285 Ossining N Y

Frank X. Spissell
The Original "Aerobic Water"
with Spissell Bros. and Co.
Nov. 29, Orpheum, Los Angeles
Cons. EDW. S. KELLER, Agent

Spears The 67 Clinton Everett Mass
Spears Anna Merry Whirl B R
Spelvin Geo Sam T Jacks B R
Spens & Austin 3110 E Phila
Spissell Bros & Co Orpheum Los Angeles
Sprague & McNece 652 No 10 Phila
Sprague & Dixon Bijou Phila
Springer & Church 160 4 Pittsfield Mass
Stadium Trio St Charles Ill Chicago
Stafford Frank & Co Orpheum Omaha
Staley & Birbeck National San Francisco
Stanley Stan 905 Yates Indianapolis
Stanley Harry S Grant Hotel Chicago
Stanwood David 304 Brown E Boston
Starr & Sachs 343 N Clark Chicago
Stedman Al & Fannie 685 0 So Boston
Stelner Thomas Trio 531 Lenox Av N Y
Steinman Herman Lovemakers B R
Steppe A H 33 Barclay Newark
Stepping Trio 3008 N 5 Philadelphia
Stevens Pearl Majestic Kalamazoo Mich
Stevens Harry Century Girls B R
Stevens Will H Serenaders B R
Stevens E 135 St Fira Bklyn
Stevens Paul 423 W 28 N Y
Stevens Lillie Brigadiers B R
Stevens & Moore Columbian B R
Stewart Musical Star Show Girls B R
Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
Stickney Louise Hippodrome V. Indef
Sirk & London 28 Hancock Brockton
Stone Geo Ginter Girls B R
St James & Dacre 183 W 34 N Y
Streich May Galety Girls B R
Strickland Rube Majestic Dubuque Ia
Strickland E 2332 Atlantic Bklyn
Strublefield Trio 5908 Maple Av St Louis
Stuart Helen Bijou Mason City Ia
Sugimoto Troupe Princess Ft Worth
Sullivan Daniel J Queen San Diego
Sully & Phelps 2310 Bolton Phila
Summers Allen 1056 W Division Chicago
Sweet Delle Irwins Majestics B R
Swisher Gladys 1154 Clark Chicago
Swor Bert Columbian B R
Sydney Oscar Lovemakers B R
Sylvester Cecelia Passing Parade B R
Sylvesters The Plymouth Hill Hoboken N J
Symonds Alfred 140 8 11 Philadelphia
Symonds Jack Scientific Maiden Mass
Sytz & Sytz 140 Morris Phila

Tambo Duo American Cincinnati
Tambo & Tambo Empire Birmingham England
Tanky Pearl 67 So Clark Chicago
Taylor Mae Trowitt Chicago
Taylors Animals Ringling Bros C R
Temple & O'Brien Troupe Maudan N D
Terrill Frank & Fred 837 N Orkney Phila
Thatcher Fannie Bon Tons B R
Thomas & Hamilton 697 Dearborn Av Chicago
Thompson Mark Bohemians B R
Thornon Harry 1254 Putnam Av Brooklyn
Thornton Arthur Golden Crook B R
Thornton Geo A 305 Brown N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av N Y
Thornon Juggling 58 Rose Buffalo
Thurston Leslie 1322 12 Washington
Tilton Lucille Bijou Jacksonville
Tiney Frank H Temple Detroit
Tivoli Quartette High Life Cafe Milwaukee Indef
Tom Jack Trio Auditorium Lynn Mass
Tombs Andrew College Girls B R
Toney & Norman Temple Grand Rapids
Tops Topsy & Tops 3142 W School Chicago
Torat & Flor D'Aliza Majestic Rock Island Ill
Tracy Julia Raymond Barthold Inn N Y
Travers Belle 210 N Franklin Philadelphia
Travers Phil 5 E 115 N Y
Travers Roland 221 W 42 N Y
Tremaines Musl 230 Caldwell Jacksonville Ill
Trevor Edwin & Dolores Golden Crook B R
Trillers Gijou Augusta Ga
Trolley Car Trio 2140 W 1st Pl Youkers
Troxell & Winchell 304 3 N Seattle
Teuda Harry Auditorium Lynn Mass

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Those Classy Dancers

Doing Extremely Well on the UNITED TIME

Direction of **NORMAN JEFFERIES**.

NOTICE: It has come to the notice of our Manager, Mr. Jack Levy, that an act has been playing on the "small time" under the name of Anna and Effie Conley. We wish to advise managers we are not that act and have not been playing the "small time." We are the original Anna and Effie Conley. Any other act using this name and not booked by Jack Levy is employing an established vaudeville name to further their own purposes.

Anna and Effie Conley

This week (Nov. 14) Maryland Theatre, Baltimore

(Original)

Management of **JACK LEVY**

This Week (Nov. 14)
Fifth Ave.
New York City
Next Week (Nov. 21)
Keith's,
PHILADELPHIA

THREE NEVAROS

DIRECTION
Al Sutherland

HARRY TSUDA

UNITED TIME
Booked Solid. James B. Plunkett, Mgr.

Tunis Fay World of Pleasure B R
Tuttle & May 2827 N Huron Chicago
Tuxedo Comedy Four Beauty Trust B R
Tydeman & Dooley 106 Elm Camden N J

U

Uline Arthur M 1759 W Lake Chicago
Unique Comedy Trio 1927 Nicholas Phila
Usher Claude & Fannie Colonial Norfolk

V

Vagres Jose San Diego Cal
Vandons Les 34 Brewer Newport R I
Valdare Bessie Majestic Cedar Rapids Ia
Valentine & Dooley Orpheum New Orleans
Valentine & Ray 253 1/2 5th Jersey City
Valletta & Lamson 1329 St Clark Cleveland
Valmore Lulu & Mildred Bohemians B R
Van Chas & Fannie Pils Bridgeport
Van Daitle Sisters 514 W 135 N Y
Van Horn Bobby 139 Best Dayton O
Van Osten Eva Queen of Jardin de Paris B R
Van Osten Bob Sam T Jacks B R
Vardelles Lowell Mich
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vasco 41a Acre Lane London
Vass Victor V 25 Haskins Providence
Vedder Fannie Bon Tons B R
Vedder Lillie Cracker Jacks B R
Vedmar Rene 3285 Bway N Y
Venetian Serenaders 676 Blackhawk Chicago
Venus on Wheels Empire Newark N J
Vernon & Parker 187 Hopkins Bklyn
Veronica & Hurl Falls 1336 Gillingham Phila
Village Comedy Four 1912 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Vinton Grace Serenaders B R
Viola Otto 123 Montauk av Bklyn
Violetta Gilly 41 Leipsdorf Berlin Ger
Vogel & Wandas Majestic Hot Springs Ark
Von Serley Sisters Marathon Girls B R
Vyner Idylla Reeves Beauty Show B R

W

Wakefield Frank L Runaway Girls B R
Walker Musical 1524 Brookside Indianapolis
Walling Ida Watsons Burlesquers B R
Walsh Helen & May Dainty Duchess B R

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."
Direction PAT CASEY.
Next Week (Nov. 21), Bijou, Decatur-
Gayety, Springfield, Ill.

Walsh Martin Trocadero B R
Walters & West 3437 Vernon Chicago
Walters John Lynn Ft Wayne Ind Indef
Walton Fred 414 Clarendon av Chicago
Ward Alice Reeves Beauty Show B R
Ward Billy 199 Myrtle av Bklyn
Ward Mary S Gaiety Girls B R
Ward & Harrington 418 Strand London
Ward Mack 300 W 70 New York
Warner Harry E Rollickers B R
Wasburne Blanche Washington Soc Girls B R
Wasburn Dot 1930 Mohawk Chicago
Water Carl P Sam T Jacks B R
Waters Hester Washington Soc Girls B R
Watson Billy W Girls from Happyland B R
Wayne Jack W College Girls B R
Wayne Sisters Watsons Burlesquers B R
Weaver Frank & Co 1700 N 9 Baltimore
Webb Harry Keiths Boston
Weber Johnnie Rose Sydel B R
Welch Jas A 211 E 14 New York
Welch Thos Runaway Girls B R
Welch Tina Vanity Fair B R
Well John 5 Knutsford Rotterdam
Wells Lew 213 Shawmut Grand Rapids
Wentworth Vesta & Teddy 5 Av New York
West John Watsons Burlesquers B R
West Al 606 E Ohio Pittsburg
West Wm Irwins Majestic B R
West Sisters 1412 Jefferson Av Brooklyn N Y
West & Denton 135 W Cedar Kalamazoo
Weston Al Bowers Burlesquers B R
Weston Bert Star Show Girls B R
Weston Dan E 141 W 118 N Y
Western Union Trio 2241 E Clearfield Phila
Wetherill 53 W 8 Chester Pa
Wheeler Sisters 1411 7 Phila
Wheeler Australian Orpheum Ogden Utah
Whirl Four 2428 S Watts Phila
White Harry 1003 Ashland Av Baltimore

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And those "Pickannies."
"FOLLIES OF COONTOWN."

White Phil Merry Whirl B R
Whiteside Ethel Willard Chicago
Whitford Anabelle 393 W 42 N Y
Whitman Bros 1335 Chestnut Phila
Whitman Frank 133 Greenleaf Reading Pa
Whitney Thille 36 Kane Buffalo

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THAT FUNNY FAT FELLOW.

Wichert Grace 3033 Michigan Av Chicago
Wilder Marshall Atlantic City N J
Wiley May F Big Review B R
Wilkins & Wilkins 303 Willis Av N Y
Wilhelm Fred Sam T Jacks B R
Willard & Bond Majestic Dallas
Williams Clara 2430 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Chas 2652 Rutgers St Louis
Williams John Cracker Jacks B R

Williams Ed & Florence 94 W 103 N Y
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Segal Maryland Baltimore
Williams & Sterling Majestic Texarkana Tex
Williams & Stevens 3518 Calumet Chicago
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
Willison Herbert Al Fields Minstrels
Willis & Hassan National Sydney Australia
Wilson Lottie 2208 Clifton av Chicago

GRACE WILSON

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Wilson Fred J 14 Forest Montclair N J
Wilson Al & May Dorp Schenectady Indef
Wilson Fred Cracker Jacks B R
Wilson Bros Temple Ft Wayne Ind
Wilson & Wilson Orpheum Seattle
Wilson Frank 1616 W 23 Los Angeles
Wilson Marie Queen of Jardin de Paris B R
Wilson Lizzie 175 Franklin Buffalo
Wilson Jas Ginger Girls B R
Wilson Patter Tom 2508 7 Av N Y
Wilson & Pinkney 207 W 15 Kansas City
Wilton Joe M 9 & Arch Philadelphia
Winfield Frank Hastings Show B R
Winkler Kress Trio Grand Illion N Y
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover Holy Toity Co
Wolfe & Lee 324 Woodlawn Av Toledo

WOLF, MOORE AND YOUNG

"Vaudeville's Cheeriest Trio."

Wood Bros Vanity Fair B R
Woodall Billy 420 First Av Nashville
Wood Ollie 534 W 159 N Y
Work & Ower Orpheum Ogden Utah
Worrell Kingstons Orpheum Norfolk
Worrell Chas Century Girls B R
Wright & Dietrich Colonial N Y
Wright Lillian 163 W 60 N Y

X

Xaxiers Four 2144 W 20 Chicago

Y

Yoeman Geo 4566 Gibson Av St Louis
Yost Harry E World of Pleasure B R
Young De Wit Sister Bell Oakland
Young Carrie Bohemians B R
Young Ollie & April Hathaways New Bedford
Young & Phelps 1013 Baker Evansville Ind

Z

Zancigs The 356 W 145 N Y
Zanfrelis 131-Brixton London
Zazeli & Vernon Seguin Tour So American Ind
Zeda Harry L 1328 Cambria Phila
Zelzer & Thorne Willards Temple of Music
Zell & Rodgers Empress Cincinnati

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Zimmerman Al Dreamlanders B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Nov. 21 and 28.

Americans Star Toronto 28 Royal Montreal
Beauty Trust Star Brooklyn 28 Waldman's
Newark
Behmans Show Alhambra Chicago 28 Gayety
Detroit
Big Banner Show Gayety Minneapolis 28 Gayety
Milwaukee
Big Review Empire Chicago 28 Avenue De-
troit
Bohemians Star St Paul 28 St Joe
Bon Tons Columbia New York 28 Gayety
Philadelphia
Bowers Burlesquers Gayety Boston 28 Colum-
bia New York
Brigadiers Eighth Ave New York 28 Empire
Newark
Broadway Gayety Girls Empire Brooklyn 28
Bronx New York
Century Kansas City 28 Standard St Louis
Columbia Burlesquers Garden Buffalo 28 Cor-
inthian Rochester
College Girls Gayety Toronto 28 Garden Buf-
falo
Cozy Corner Girls St Joe 28 Century Kansas
City
Cracker Jacks Gayety Philadelphia 28 Star
Brooklyn
Dainty Duchess Corinthian Rochester 28-1 Mo-
hawk Schenectady 2-4 Empire Albany
Dreamlands Bronx New York 28 Eighth Ave
New York
Ducklings Columbia Boston 28-1 Bon Ton Jer-
sey City 2-4 Folly Paterson
Empire Burlesquers Howard Boston 28 Colum-
bia Boston
Fads & Follies Music Hall New York 28 Mur-
ray Hill New York
Follies Day Gayety Albany 28 Casino Brook-
lyn
Follies New York Casino Boston 28-1 Empire
Albany 2-4 Mohawk Schenectady
Ginger Girls Murray Hill New York 28 Met-
ropolis New York
Girls From Dixie 21-23 Gayety Scranton 21-26
Luzerne Wilkes-Barre 28 Trocadero Philadel-
phia
Girls From Happyland Casino Philadelphia 28
Gayety Baltimore
Golden Crook Waldmans Newark 28 Empire
Hoboken

Hastings Big Show Gayety Baltimore 28 Gay-
ety Washington
Howes Love Makers Star & Garter Chicago
28 Standard Cincinnati
Imperial Dewey Minneapolis 28 Star St Paul
Irwins Big Show Westminster Providence 28
Casino Boston
Irwins Majestic Metropolis New York 28
Westminster Providence
Jardin De Paris Peoples Cincinnati 28 Em-
pire Chicago
Jersey Lillies Standard Cincinnati 28 Gayety
Louisville
Jolly Girls Monumental Baltimore 28 Penn
Circuit
Kentucky Belles Standard St Louis 28 Empire
Indianapolis
Knickerbockers Gayety St Louis 28 Gayety
Kansas City
Lans Buccaneers Academy Pittsburg 28 Star
Cleveland
Marathon Girls Gayety Pittsburg 28 Empire
Cleveland
Merry Maidens 21-23 Folly Paterson 24-26 Bon
Ton Jersey City 28-1 Gayety Scranton 2-4
Luzerne Wilkes-Barre
Merry Whirl Casino Brooklyn 28 Empire
Brooklyn
Midnight Maidens Gayety Milwaukee 28 Al-
hambra Chicago
Miss New York Jr Empire Indianapolis 28
Birmingham Louisville
Moulin Rouge Royal Montreal 28 Howard Bos-
ton
New Century Girls Lyceum Washington 28
Monumental Baltimore
Parisian Widows Gayety Washington 28 Gay-
ety Pittsburg
Passing Parade Buckingham Louisville 28 Peo-
ples Cincinnati
Pat Whites Gayety Girls Star Milwaukee 28
Dewey Minneapolis
Pennant Winners 21-23 Luzerne Wilkes-Barre
24-26 Gayety Scranton 28 Gayety Albany 7
Casino Brooklyn
Queen of Bohemia Empire Hoboken 28 Music
Hall New York
Queen Jardin De Paris 21-23 Empire Albany
24-26 Mohawk Schenectady 28 Gayety Brook-
lyn
Rector Girls Penn Circuit 28 Academy Pitts-
burg
Reeves Beauty Show Gayety Kansas City 28
Gayety Omaha
Rents-Santley Olympic New York 28 Casino
Philadelphia
Robinson Crusoe Girls Empire Toledo 28 Star
& Garter Chicago
Rockers Empire Newark 28 Bowery New
York
Rose Sydel Gayety Detroit 28 Gayety To-
ronto
Runaway Girls Gayety Omaha 28 Gayety Min-
neapolis
Sam T Jacks Star Cleveland 28 Folly Chicago
Serenaders Gayety Brooklyn 28 Olympic New
York
Star & Garter Empire Cleveland 28 Empire
Toledo
Star Show Girls Avenue Detroit 28 Lafayette
Buffalo
Tiger Lillies Trocadero Philadelphia 28 Ly-
ceum Washington
Trocadero Gayety Louisville 28 Gayety St
Louis
Vanity Fair 21-23 Mohawk Schenectady 24-26
Empire Albany 28 Gayety Boston
Washington Society Girls Folly Chicago 28
Star Milwaukee
Watsons Burlesquers Bowery New York 28-1
Folly Paterson 2-4 Bon Ton Jersey City
World of Pleasure Lafayette Buffalo 28 Star
Toronto
Yankee Doodle Girls 21-23 Bon Ton Jersey
City 28-1 Luzerne Wilkes-Barre 2-4 Gayety
Scranton

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BARNES AL G 19-20 Bakersfield Cal 21 Fer-
nando 22 Los Angeles.
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Rock Ark.
MILLER BROS 101 RANCH 19 West Point
Miss

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cago.
Where S F follows, letter is at San Fran-
cisco.
Where L follows, letter is in London
office.
Advertising or circular letters of any de-
scription will not be listed when known.
Letters will be held for two weeks.
P following names indicates postal, ad-
vertised once only.

A. Albertus Sam (C)
Abbott Chas. Albright Bob (C)
Adgie Lions (C) Alden Jane (C)
Alhberg D. (C) Aldrich Blanche
Albers E (C) Alexander Wood
Allston Gertrude

Alvino & Rialto
Ardel Franklin
Armada (C)
Auger Geo
B.

Bail Larry
Ballau O M
Bard John (C)
Barnes Al (C)
Barrett Timothy
Bartlett H W
Beeman Therese
Bell Arthur
Benton Granby & West
(C)
Bernard Harry
Berra Mabel
Berrle Jas (P)
Boyd Wm (C)
Bilas Gordon
Blockson H
Bock Frieda
Boike Marie
Bordley C T
Bowen Bros (P)
Brad Wm H
Brand David
Broderman Jas
Brooks Herbert
Brown Harry (C)
Brown Bros (C)
Brown & Cooper (C)
Brown & Mills (C)
Bryant Nellie
Buckley Nellie
Bunnin Rose
Burton Clarence (C)
Busch Lillian (C)

C. Cameron Tudor (C)
Carre & Carre
Cartier Virginia Lee
(C)
Castro Wm D
Castro Tricks
Challenger & Brent
(C)
Charles Herbert
Chartres Willette
Cheking Frank (C)
Clark Edwin
Clark Mrs. C A
Clark Chas K
Clark & Hanson
Clayton Lew
Cliff Laddie
Clifton & Carson
Coby Georgia G
Cole & Johnson
Cooper Geo
Constance Vera
Conway T A
Copeland Carl
Copeland Sandy
Corwin Carl
Cousins Eva
Craigs Musical (C)
Cremer Elsie (C)
Crollins Chas R
Cummings Aea
Collins Will (C)
Connette Juanita (C)

D. Dacro Louis
Dayton Lewis
DeArmond Grace (C)
De Baestiers Animals
(C)
DePee G (C)
Defrejt Gordon
Delmore John (C)
DeLong Lillian
De Loris John
DeMar Rose (C)
Del Vecchio C T
(C)
Denny Jack & Olma
Dern H Val
DeShon Cuba (C)
Dewitt Hughes
Diamond Comedy Four
(C)
Dick Wm
Dixon Lulu
Donovan & Arnold
Dorlons The
Drew Lowell B
(P)
Drown Olive (C)
Dumetrescu Troupe
Du Mont Edith
Dunsworth & Valder
Durant W (S F)
Dunbar Chas (C)

H. Hagan Will
Hall Dorothy
Hansen Louise
Harrison J D
Hawes Sisters
Healy D
Heid Jules
Heron Gertrude
Hill Christine
Hoch Emil
Holland Kate (C)
Homan Chas
Hoppe H
Horibrocks Bronchos
Houston Elizabeth
Huntington Val
Hunter Julia
Hurst Billie

J. Jackson Lorena Doona
(C)
Jackson & Margaret
Jefferies Flo
Jerome & Hunter
Joston Al (C)
Jones Bobbie
Jordans Juggling
Joscarya Three
Junius Theo
Johnsons Two (C)

Kappa V G
Keeler Tim
Kellam Lee (C)
Kelly Jas
Kelly Walter (C)
Kelly Harold (C)
Kelly Jos (C)
Kelly & Kent (C)
Kens Joe
Kershaw Thos (C)
Ketaro Mr
Kinsners The
Kintner Daudle
Klitsa Maurie
Knowles R G
Kolb & Miller
Kuhlman Harry (C)
Kullervo Bros

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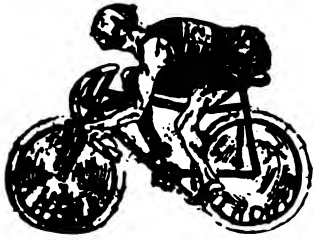
RETURN TO THE STAGE Mrs. EZRA KENDALL

in a comedy sketch
"Big Sister's Beau"
By Zenalde Williams

Mt. Vernon, Nov. 24 '26

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"THE RACING MAN"
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CYCLING COMEDIAN
The Fellow That Waltzes
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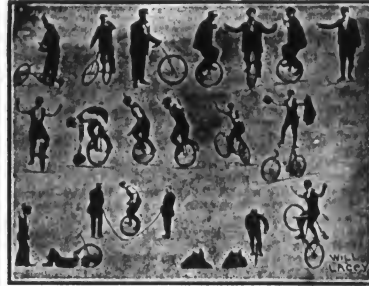
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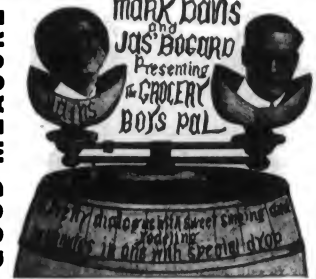
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"THE NARROW FELLER"



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-O-L-O-N-K-Y
VIOLINSKY

THE GENIUS ON THE-
VIOLIN
A WIZARD AT THE
PIANO
ORIGINATOR OF PLAYING
THE VIOLIN AND PIANO
SIMULTANEOUSLY

GOOD MEASURE



ASK ALF. T. WILTON

WEIGHT, COMING YOUR WEIGH

IN HER ORIGINAL HULA-HULA DANCE

TOOTS-PAKA

With
"ECHO" Co
Rep.
PAT
CASEY

PAKA'S HAWAIIAN TRIO
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United Time Songs by Ballard McDonald and Edna Williams Mgr. James Plunkett

REX COMEDY CIRCUS DOGS, CATS,
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HARRY LORENE
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"ALL SHANNONS"

The Lady



Marion Gibney

**BICKNELL
AND GIBNEY**

PRESENTING

"The Lady and the Lobster"

The Lobster



O. M. Bicknell

LEO CARRILLO

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Went 1,800 feet into the earth last Wednesday, but with thanks to the engineer, two hours and a half later we were just as near Heaven as we were before we started. Gee, whiz, he did drop us!

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VOL. XX., NO. 12.

NOVEMBER 26, 1910.

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VARIETY says on "Open Door":—"Mr. Lawson appeared to better advantage in character work as the old man in 'The Monkey's Paw'. It has unpleasant features; * * * Lawson's declamatory defense of 'The Jew'."

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After Making Such a TREMENDOUS SUCCESS at the GREENPOINT THEATRE (this week) Mr. P. G. Williams has engaged

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For ORPHEUM THEATRE, BROOKLYN, Next Week (Nov. 28)

VARIETY

Vol. XX. No. 12.

NOVEMBER 26, 1910.

PRICE TEN CENTS.

BIG BILLS NOW CIRCUS SHOWS; THREE ACTS GIVEN TOGETHER

Other Managers Not Favoring Policy of Morris and Hammerstein. Marcus Loew Reported to Have Offered \$1,000,000 For Opera House

With the introduction of Hammerstein's Manhattan Opera House into vaudeville and the line-up of "Big Bills," the new departure in vaudeville will receive a "circusing" Monday. On that date at the Manhattan, of the many turns, six will be run off in the first twelve minutes after the curtain goes up. There will be three at a time appearing upon the immense stage. Each group will be allowed six minutes. It is expected the first hour of the show will see from twelve to fifteen acts appear and pass away.

A report in connection with the Manhattan said this week that Marcus Loew had submitted an offer of \$1,000,000 for the property to Oscar Hammerstein, through his son, William. That offer is being considered, it was said, and would be held pending the outcome of the new policy there.

The vaudeville managers in New York, not engaged just now in giving three shows in one, do not hesitate to voice their opinions on the new variety issue. As a unit those not engaged in presenting big shows are opposed to them.

Percy G. Williams, speaking to a VARIETY representative this week, termed the "22-act" program "Oxygen Vaudeville." "It was the last thing," said Mr. Williams, "as oxygen is the last thing they give to sustain life."

"People don't want it," he continued. "They want a show, of moderate quantity and excellent quality. It is impossible to cut down a bill to supply this and still keep within the proper running time. So much vaudeville in one show tires."

Mr. Williams stated he had no intention of attempting the plan at any of his houses.

"Just say that between 22 acts and the present high salaries I wouldn't be surprised within a year or so to find the entire Orpheum Circuit playing moving pictures," said Martin Beck. "We find it difficult to make money as it is, and I don't know what the finish will be."

Jos. Schenck, the general booking manager of the Loew Circuit, thought the policy would quickly tire the people of vaudeville altogether, through giving an overdose continually. It would also use up available material too rapidly, said Mr. Schenck.

All the attention in the show business for the past two weeks has been centered upon the William Morris scheme. When asked his opinion upon it, Mr. Morris said "I'm sure I don't know any more than anyone else. I'm watching the box office. That's the thermometer for me, and will tell me when this thing grows warm or cold. Just now it's hot, and I'm going to keep it going while the going is good."

The attendance at the American held up this week, but not to the extent the first period brought. This is attributed to the usual dullness of a week containing a holiday.

At Hammerstein's Victoria business this week was not noted for bigness. It was said that the Victoria might keep pace with the Manhattan Opera House in offering "23 acts," but up to Wednesday a bill of that length had not been engaged, though the program next week for there is far beyond the customary one.

The curiosity of the vaudevillains is over whether the Manhattan-suc-

(Continued on Page 12.)

CHARTER GRANTED.

St. Louis, Nov. 24.

The American Federation of Labor in session here granted Monday last a charter to the Actors' Union of America, including the *White Rats*. The Actors' Union will be affiliated by virtue of their labor connection with theatre employes' and musicians' unions.

Harry De Veaux, president of the Actors' Union, has been here a week or more with other representatives of the actors' society, laboring in the interests of the charter.

"SOLDIER" VS. "MADAME."

Minneapolis, Nov. 24.

A musical war will be waged between the Shuberts and Klaw & Erlanger here next week, when two musical shows will vie with one another.

The Shuberts will hold the fort at the Shubert, "The Chocolate Soldier" being the show that is expected to clash with "Madame Sherry" at the K. & E. house, the Metropolitan.

COUNT FLOPS; DOG, GREAT.

Chicago, Nov. 24.

The debut in vaudeville of Count De Beaufort and his dog "Bob" at the American, Chicago, Monday, was a great victory for the dog. He put it all over the Count. The dog was applauded, while the Count was laughed at.

The nobleman got his stage start through marrying the daughter of a Chicago millionaire. His treatment of her finally induced the young woman to return home without her husband. The latter followed up his meal ticket, reaching here to receive much newspaper publicity. After he had been thrown out of a hotel, the management of the American thought he was ripe for vaudeville.

In vaudeville he is "ripe."

PAUL ARMSTRONG'S SKETCH.

"Three Thieves" has been written for vaudeville. It is by Paul Armstrong, author of "Alias Jimmy Valentine."

The sketch will be produced by Wilson Mizener for Arthur Klein, who has the stage rights. A company of three will play it.

UNDECIDED IN FRISCO.

San Francisco, Nov. 24.

From reports here it is undecided what policy shall be pursued in the now building American Music Hall when that theatre is completed. It is not known who will complete the edifice. Gus Brenner and associates have the controlling stock, according to report, and it is up to them to decide. The lease on the site carries with it an option to purchase within three years.

Walter Hoff Seeley, the general manager of William Morris, Western, who, according to rumor, is not on the best of terms with the Eastern Morris corporation, is reported to have said that musical comedy stock may be placed in the theatre. It is also reported that a local bank may take up the project of completing the building.

The stockholders have held several meetings of late. When William Morris' New York attorney was here he attended several, and is said to have offered a proposition for the Western contingent to become interested in the Eastern circuit through the purchase of a block of the "preferred" stock lately issued by William Morris, Inc. (New York). Nothing resulted from this, rumor rolls round.

With the closing of the American Music Hall, Omaha, also operated by William Morris, Western, there is "big time" booked by the Morris office between here and Chicago. It would be almost an utter impossibility to play Eastern vaudeville in the new Frisco American, unless it became linked to a Western circuit.

Alexander Pantages would like a local theatre of importance. He may yet dicker for the American, if not having already done so.

"MARIETTA" GETS THE COIN.

For the first two weeks that Oscar Hammerstein's "Naughty Marietta" held forth at the New York theatre the receipts have reached high onto the \$50,000 mark.

The advance sale for the next four weeks is already into the sixty thousands. It looks as though the show would be the biggest money getter of the season.

PAVLOWA WALKS OFF.

San Francisco, Nov. 24.

In the middle of their first dance at the Valencia Monday night, Pavlowa and Mordkin stopped, walking off the stage. No cause had been noted by the audience for the abrupt departure. Immediately after, an announcement was made on behalf of the management that Pavlowa was ill, and Mordkin would finish the performance, with an invitation to those who desired their money returned to call at the box office. About 100 did so. Mordkin went after the evening to hold it up, worked manfully and gave satisfaction. There is reported to be dissension in the Pavlowa-Mordkin troupe.

A very good house was at the theatre Monday night. The ballet carried brought unfavorable comment, but those remaining accorded Mordkin great appreciation.

Tuesday night Pavlowa appeared without further mishap. The engagement is for the week.

MISS SPONG PLAYING "BRIDGE."

"Bridge," is the title of the playlet Hilda Spong returns to vaudeville in, on the Morris Circuit next week. The sketch was written by Graham Hill, and deals of society's gambling pastime.

Arnold Daly is staging the piece. William Abbingdon and Jack Standing will support Miss Spong in it. The sketch starts at William Morris' Orpheum, Cincinnati, next week, reaching New York Dec. 3.

OVER \$1,000 PROFIT DAILY.

Paris, Nov. 15.

For the first eleven days of the new revue at the Olympia, the house played to \$24,562. The show there is costing about \$1,167 daily, which gives the hall a nightly profit of over \$1,000.

MIGHT HAVE KNOWN BETTER.

San Francisco, Nov. 24.

An amusing incident occurred at the Star, one night last week. A magician was on the bill. Among his tricks was the production of a chicken from nowhere. When the time arrived for its production, Mr. Chick was not to be found.

After the show it was located by an attache of the house, who called up the hotel where he understood the magician was stopping.

The following conversation took place between the feminine operator and the attache:

"Is a magician stopping there who does tricks? I don't know his name."

Operator—"I'm sure I don't know. What do you want?"

"I have the chicken he lost last night at the Star Theatre in the Mission."

Operator—"I don't know him, but if he is here, I'll tell him. Anyway he had no business taking his chicken out to the Mission. He might have known some one would 'cop' her."

Aaron Hoffman has made an arrangement with the N. Y. American whereby he is to furnish the "City Life" section of that paper with a half page of comedy on current topics for every Sunday for a year.

ARNOLD DALY'S ANSWER.

"As Mr. Bernard Shaw once said: 'What can you and I do against so many?'" remarked Arnold Daly Monday evening at the American, including with a deprecatory wave of his hand, disturbers in the gallery.

The "so many" were those of the orchestra and balcony, who were vociferously applauding the actor, and incidentally, his sketch, "The Van Dyck," which had brought about interruptions by the galleryites while being played.

The piece is monologically carried through until near the finale, when the point is reached. While the top loft could not be wholly censured, the outbreak was in particularly poor form for vaudeville, as little groups of Mr. Daly's friends were scattered through the theatre. The lower house "shooed" the upper portion, and at moments the din became general, the boys at the top evincing their displeasure through hand clapping only.

At the conclusion of the playing, applause brought the actor back for many "bows," which he ended by the speech quoted.

As a disciple of Mr. Shaw, Mr. Daly must have been aware of the incident which caused the select-cult dramatist to make utterance as aforesaid. Perhaps had Mr. Daly mentioned that occurrence along with the extract, his would have been a highly entertaining "closing in 'one'."

Around the theatre it was said, after the program had proceeded, that Mr. Daly would discard his "Sven-gal!" make up for the remainder of the engagement, appearing in the part "straight."

It is hardly to be expected that throughout New York with theatres offering "Professional Try Outs," "Amateur Nights," "Pie Eating Contests," "Chorus Girls Competitions" and other sundry aids to the box office, that the rebels—for which these various amusements are primarily designed—should find fit to behave themselves in the galleries of legitimate vaudeville houses, after the course of education received in other variety theatres.

SECURES THE GERMAN DR.

The Orpheum Circuit, commencing in September, next year, will place forward as a feature attraction Dr. Ludwig Wullner, from Berlin, who will present his song recitals in the Orpheum theatres.

Though Dr. Wullner appeared over here a couple of years ago, he is unknown on the vaudeville circuits. Martin Beck, of the Orpheum, is reported to have engaged the Doctor at a large figure, establishing a precedent in this respect where a manager agrees to pay big money on his own judgment, depending upon the merits alone of the act to "make it" after appearing.

"ACTING PICTURES" THE LATEST.

Diagonally across of the Empire, Brooklyn, there is a sign over a livery stable which states that "Acting Pictures" will be presented there after the building has undergone alterations.

W. E. SHACKLEFORD RESIGNS.

Atlantic City, Nov. 24.

Through a reported personal disagreement with Ben Harris, the booking manager of the Young's Pier theatre, W. E. Shackleford, general manager of the Pier, resigned yesterday. W. B. Bell, secretary of the Sterling Amusement Co., which operates the Pier, succeeded Mr. Shackleford.

The cause of the differences between the two men is not public. Mr. Harris continues as booking director of the vaudeville in the theatre, which he has been doing for some seasons, having a percentage interest in the profits, it is said, with also probably a salary connected with the position.

Under the management and Mr. Harris' programs, Young's Pier has become a profitable proposition. Mr. Shackleford is a son-in-law of Capt. John Young, a millionaire resident of the city, and who built the present Young's Pier. Capt. Young has the new Million Dollar Pier further up the Boardwalk.

DEC. 3 THE OPENING.

San Francisco, Nov. 24.

The opening date of the new Grauman house with vaudeville has been set for Dec. 3.

CHARGES AGAINST U. B. O.

Through Denis F. O'Brien and M. L. Malevinsky, attorneys for the White Rats, charges were filed in the office of the Commissioner of Licenses of the City of New York last Friday against the United Booking Offices.

A copy of the complaint was served upon the agency Saturday, and the hearing set down for Wednesday of this week. On that day it was adjourned until Nov. 30.

No specifications were alleged in the complaint; generalities only being dealt in. It was reported early in the week that the United, by its attorney, Maurice Goodman, would ask for a bill of particulars. At the United offices it was said that the office has been certified to two weeks ago as in proper operation and conducted according to the new agency law by an inspector from the Commissioner's office.

No information could be secured at the United offices as to the line of action it contemplates taking in the answering of the charges. Theatrical attorneys seemed to be of the opinion the United might remove the matter from the Commissioner's office by throwing the case into the Supreme Court on some sort of proceedings, which would bring about a judicial interpretation of the measure.

It is also claimed by the lawyers that some of the charges preferred against the United are not within the jurisdiction of the Commissioner to determine. One section of the complaint alleging that the United is maintaining a "blacklist" in restraint of trade is the charge more often selected as not within a city official's province, embodying as it does an allegation of conspiracy. It seems to be a small question among the legal fraternity whether the Commissioner could pass around this point by deciding it came within the "immoral" provision.

The complaint alleges that the United Booking Offices is a Maine corporation, conducting the business solely of securing theatrical engagements; that it has committed immoral, illegal and fraudulent acts; that it has failed to keep on file statements, nor has it issued receipts for engagements made; and in various ways violated the law; that it maintains a "blacklist"; is attempting to restrict the freedom of employment; charges more than five per cent; "splits" with other people and agents; does not carry the word "agency" on all its stationery, and in general charges the United Booking Offices with everything that the two attorneys apparently could think of.

If hearings are held there will be an attempt made very likely to connect the Vaudeville Collection Co. with the United. The former company was formed shortly after the agency measure became a law. It is said to be the depository of the "splits" received.

RITCHIE WITH EVANS IN SHOW.

Adele Ritchie opened with "They Loved a Lassie," at Schenectady, N. Y., last Monday.

It is a Dan V. Arthur production, with Chas. Evans in the lead.

CHICAGO'S POLICE "SUPER" SAYS THESE SONGS AIN'T TO BE

Sends Out a Musical Dissecting Squad, With Some of His Best Detecting Boys Looking for Blue Notes. Also Prefers Tin Horns to Steam Whistles.

Chicago, Nov. 24.

Leroy T. Steward, superintendent of Chicago police, is having his picture printed in the newspapers; which same is the harbinger of rejoicing among the noble army of yeggmen, porch climbers, strongarms, thugs and hold-up sharks. His chiefship is once more upon the reform rampage and whenever reform pimples break out on the local police system thieves know that the "system" will be too busy salving its rash to bother much about real lawbreakers; hence, with cold weather indicating a long winter, the yeggs can turn their attention to the harvest.

Leroy T. has listened to the naughty strains of "Casey Jones," has found out that down in Birmingham there is a coon called "Lovey Joe" and that while Teddy was in Africa there was bred a certain dangerous beast known as "Grizzly Bear," and Leroy T. has sworn by the moustache and "goatee" of the Chicago Superintendent of Police that such critters shall be driven from Chicago's very indeed midst. It's surprising that such an up-to-date defender of the constitution should not have known long ago what every number producer, restaurant orchestra, soubrette and "ill" song singer has known right along. But for a time Steward really kept his eye on the yeggs and couldn't be expected to get "hepp" to naughty songs.

This is by no means the first crusade this great reformer has indulged in. When the hobble skirt was introduced on Broadway the superintendent said that when in the course of two or three years the dastardly thing struck Chicago he'd bite it. One morning last summer one of his lieutenants was rudely awakened from his 3 o'clock beauty sleep by one of the Anchor Line boats whistling three times for the Clark Street bridge to turn. When Leroy found it out he said it was a useless waste of steam for a boat to whistle three times for a bridge. He had spent one of his vacations on the Shrewsbury and remembered that when sail boats wanted the Oceanic bridge to turn the skipper blew one blast on a tin horn. Old Sleuth thought tin horns good enough for the Chicago River; and tin horn it shall be when navigation again opens in the spring.

But Leroy doesn't know that he is this time pulling another man's chestnuts out of the fire. For this is the way it happened. The publisher of a local weekly thought out a song-panning scheme as a circulation booster. He chose as its editor the secretary to an influential executive on the staff of a Chicago newspaper, and working the thing for all it was worth the song panner told his regular boss that "Nix

on the Neck Hold Lizzie" and "Don't Bother Me Now, I'm Kissing Kate" were songs which the big daily and Sunday sheet should "get after."

Said the song-panner: "Boss, they're something awful. Little boys who used to whistle only gospel hymns are getting paralysis of the pucker from harping on Gladys, Gid-Ap, You're Standing on My Aeroplane. Worse than that, our hired girl wakens me at 11:30 every morning warbling 'Wait Till I Get My Razor Honed Honey and I'll Cut Out Your Rat,' right at a time, boss, when goodness knows I need my sleep. And still more horrible the music publishers have twiggid my side line (I'll bet Tell Taylor told 'em) and the mail man is littering my flat with professional copies of Billy Sunday's little bread winner, 'Hold Up Your Hands, Evangelize, and Slip Your Money to Me.' Now that I've started this panning thing I'm going through with it as long as there's a pan left in the kitchen. So help me, boss, and we'll put the Rathskeller Trio and Vardon, Perry and Wilber back where they came from, wherever that is."

The appeal was so strong the regular boss of the side-line music panner listened and behold—the mighty power of the great newspaper was turned against songs of all variety which couldn't pass inspection at a Sunday school convention. When Leroy T., superintendent of Chicago police, read his paper next morning he remembered that he hadn't reformed a thing since he issued an order compelling every newsboy in Chicago to wear celluloid collars while on duty. So dropping a few reform lozengers into his coffee, he came downtown and issued an order that everybody must be very careful of what they sing. Particularly on the stage. In the picture shows, cafes, street cars, elevators, churches, meetings of the many Saengerbunds, messenger boys on duty, bank clerks, roulette wheel spinners, porch climbers, yeggmen and reporters.

Should a speedy and alert messenger boy hasten his stride by whistling "Agitate, Ye Socialists, Don't Ever Take the Count," he is likely to be arrested and haled before Leroy T. No more shall husbands softly hum, "I'll Get Mine When I Get Home, But Wasn't That Blond a Peach?" as he spirals-curves his footsteps toward his North Shore apartment. That will be considered immoral, bad for the system and likely to keep the neighbors awake; therefore, the offender will be turned over to a joint committee of Leroy and the Board of Health.

The Superintendent of Police has decided to censor songs just as he

(Continued on Page 12.)

DIVORCE ACTION REPORTED.

The very recent marital meshes which Annabelle Whitford, the "Gibson" beauty, and Harry Bissing, her husband have found themselves entangled in, will probably lead to the divorce courts, it is said.

Mr. Bissing and Miss Whitford have been married for about eight years. Lately the husband learned his wife had formed an attachment for a Chicago physician. The legal proceedings will be based upon this phase of the matter.

Mr. Bissing is the best known theatrical expert and outfitter in the show business, having equipped nearly all of the big Klaw & Erlanger and "Syndicate" productions for several years. He is at the head of the Globe Electric Co.

Miss Whitford first came prominently before the public in "The Follies of 1907." Last spring upon leaving "The Follies of 1909," she entered vaudeville, and lately concluded a tour of the Orpheum circuit. She is now with the Victor Moore show, opening in Baltimore Monday.

No serious trouble had previously threatened the happiness of the couple. Mr. Bissing has devoted a great portion of his time during their married life to the advancement of his wife upon the stage. She forged ahead slowly but surely under his guidance and advice.

Boston, Nov. 24.

The divorce action brought by Hammond Braman against his wife, who was Rose O'Neil, an actress, naming a Winthrop man as the cause of the domestic trouble, was withdrawn this week.

The divorce case was begun a few months ago, after a married life of two years. The marriage was an elopement, and on a "dare." It is understood they may become reconciled.

A CHALLENGE TO DANCE.

John C. Rice and his wife, Sally Cohen, opened at the American Monday afternoon in a new sketch, scoring a terrific laughing success. At rehearsal in the morning, those who were watching commented upon Mr. Rice's dancing. This "bit" which Mr. Rice and Miss Cohen close the sketch with, is one of the biggest hits in the piece.

The comedian upon hearing the comment stated he would challenge any dancer upon the stage at any style of stepping, mentioning that Pat Rooney and G. Molasso were preferred. Mr. Rooney is at Hammerstein's this week; Mr. Molasso on the same program with the challenger. In other times he who was a contortionist and dancer of those days developed into one of America's best light comedians and farceurs. With past recollections in mind, Mr. Rice said he stood ready at any moment to take up his challenge, if accepted.

William Morris immediately thought of telephoning Willie Hammerstein to arrange two matches between Messrs. Rice and Rooney. The plan was to have the men dance one night this week as an extra attraction at the American, to follow it the next night with a return match at Hammerstein's.

MORRIS TAKES OVER ORPHEUM.

Cincinnati, Nov. 24.

Commencing Sunday, William Morris takes over the management of the Orpheum, which he has been booking, only, and will inaugurate the "22-act" policy started in his American, New York.

Chicago, Nov. 24.

"Twenty-two acts" will be the program at the American, this city, commencing next week. It is the William Morris house.

I. M. Martin, who formerly managed the Orpheum, Cincinnati, came to New York late last week, to look over the business brought into the William Morris' American by the new policy of big shows.

While here the deal was made whereby the Morris management takes over the theatre.

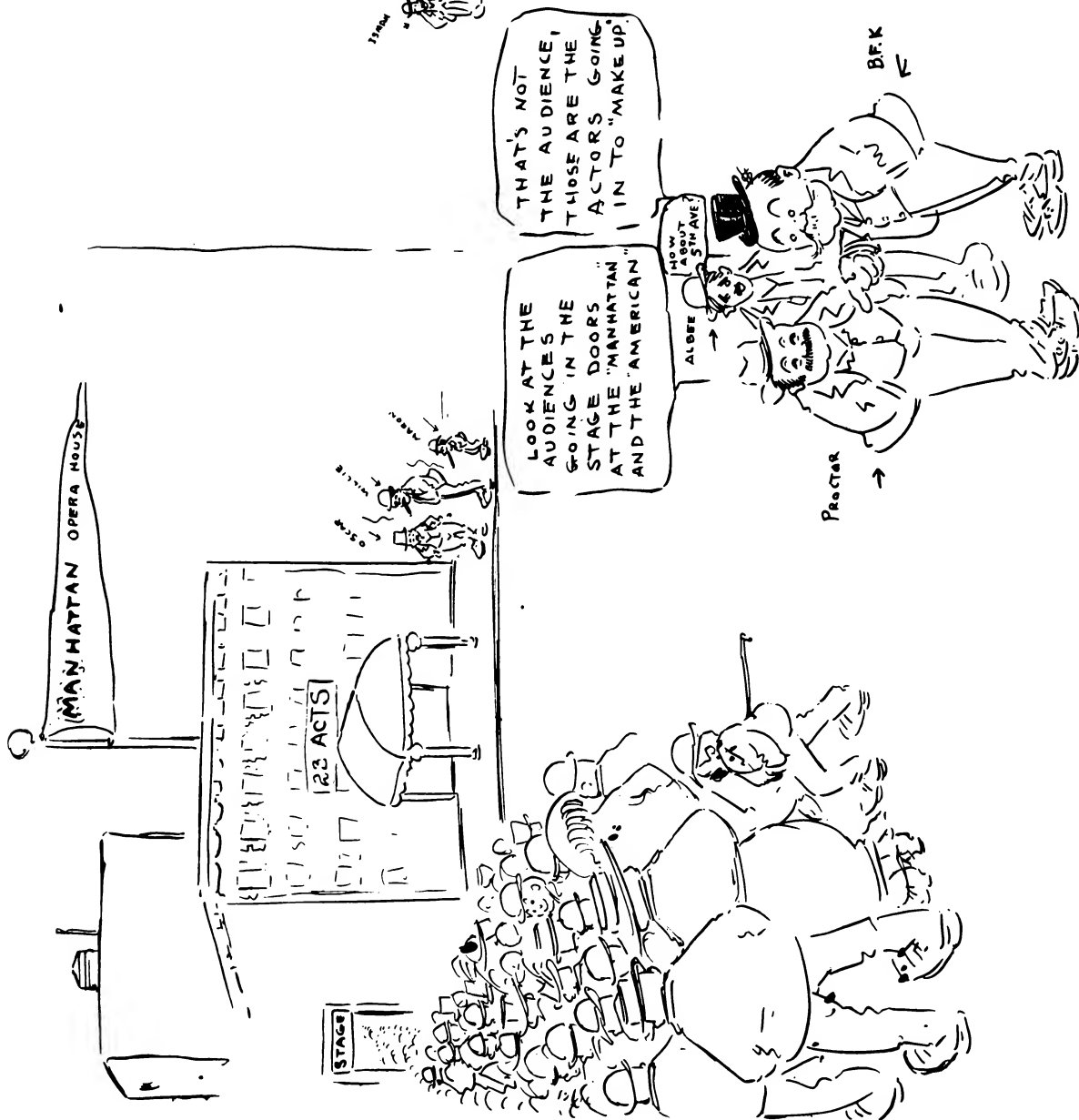
Mr. Morris left for Chicago and Cincinnati this week where he will take in both openings of the "big bills." Edward L. Bloom, general manager, left for Cincinnati, Tuesday evening, to superintend the opening. He is expected to return this Saturday.



"MOTOGIRL" AEROPLANE.

Flying over the buildings in Chicago. Ten thousand people gazed skyward at Clark and Dearborn Streets at the late and novel advertising stunt devised by FREDERICK MELVILLE.

THIS "MOTOGIRL" AEROPLANE, with the name painted on the wings, will go up daily in every city on the present tour of the act over the INTERSTATE CIRCUIT, opening Nov. 28 at LITTLE ROCK, Ark.; booked by EDWARD SHAYNE.



THAT'S NOT THE AUDIENCE, THOSE ARE THE ACTORS GOING IN TO "MAKE UP."

LOOK AT THE AUDIENCES GOING IN THE STAGE DOORS AT THE "MANHATTAN" AND THE "AMERICAN"

ALBER →

← PRACTAR

← B.F.K.

HOW ABOUT STANES?

VARIETY

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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Are there any intelligent actors listening? Or has everybody gone crazy? We are going to say what we have to say for the intelligent actor; the others needn't pause.

It's about time the vaudeville artist stopped a moment to reflect. Those who are playing and those who are not.

Vaudeville theatres are still open and using their full quota of acts. If other turns were playing at these houses instead, some now working would have to lay off.

There isn't any extraordinary logic in that statement; it's a matter of fact. Those who are laying off should bear in mind that their services are going to be in demand, or should be in the natural course; perhaps for a week in a week, or longer—that's a matter of bookings.

"The Blacklist" has nothing to do with that. "The Blacklist" was a big mistake of the United Booking Offices and its associates. Not alone it has worked against the artist and placed him in a position where he felt oppressed, but it has aided the "opposition" the United Booking Offices sought to destroy through it.

The maintenance of a "blacklist" has made no new acts for vaudeville. It did not decrease the supply, nor would its removal guarantee employment to all of the acts upon it. But the abolition of the "opposition sheet" would give an open field for the actor to book in; save the manager from playing "repeats" and paying the salaries that close competition obliges and allow the actor to believe he was an enlightened individual in a free country. "The Blacklist" was a big error for managers to have fallen into.

"The Blacklist" is not the purpose of this editorial, however; it is merely a digression to attempt to convey to those suffering from the hardships of the "blacklist," and those who have suffered, that they should not permit their prejudices to sway them to the point where future engagements may be imperilled through connection with rabid movements never born of a sound mind.

What we wish to do is to talk to the actor—from the outside—and the viewpoint of an impartial observer. We have nothing in common with managers, and not much more with actors. We know several of each. They profess to be friendly and perhaps they are, but of the managers there are mighty few we believe; of the actors not many more. The policy of VARIETY is such that we do not think it can build for us firm friends. With a manager we lose one through the truth in the news; with an actor, through a criticism, if that review is contrary to what he believes.

Before going into the subject, we wish to speak to the vaudeville artists about, we shall make our own position plain. (It is a somewhat peculiar one under the circumstances.) There is no manager of prominence in this country who, at some time or other within the record of this paper, has not expressed dissatisfaction with it. One manager, E. F. Albee, at several times has attempted to injure us in the only manner that appeared the feasible one to his mind; that of preventing advertisements reaching us or forbidding that VARIETY be read by his employees. William Morris became offended once and withdrew his advertisement, afterwards ordering it reinstated. As we have always consistently supported any "opposition" in vaudeville—and as William Morris has been the biggest "opposition" vaudeville has had—he has overcome any resentment which may have arisen from time to time through reporting facts—that is, as far as we know.

Percy G. Williams has objected to the policy of the paper in its stand for "opposition," saying we went too far, and Martin Beck at various times has voiced protests against news reports. At two different periods John W. Considine has issued instructions to his theatres to deny VARIETY's representatives the courtesy of the Sullivan-Considine houses. The last time Mr. Considine said we had favored the "opposition" too strongly.

Some months ago Mr. Williams withdrew his advertisement from VARIETY. It has been standing since the paper started. Without having been asked for any reason, Mr. Williams said the paper brought great quantities of mail which was useless to him. Perhaps that is so; perhaps we said something that didn't strike just right. We don't care particularly either way. It is difficultly sufficient in turning out a readable weekly paper with news without having the further annoyance of troubling one's self attempting to fathom the forty-seven different angles that any item

may reach into. As long as it is news and the fact as nearly as we can secure it, that's enough for us. Those who don't like it or the policy reserve the privilege and the right to do as they please.

The artist is friendly enough when he is not directly concerned. We still have letters from artists who patted us on the back when we advocated the organization of an artists' society. We are no different now than then. But we may have said something about themselves or someone they knew, in criticisms generally, so we immediately became all wrong.

Therefore, we must go ahead depending upon the paper as a paper for what it brings. Friendships may be as they are. They are very nice with nice people, but you are never certain that the professions of those self same nice people are any deeper than the surface. So we prefer to believe that VARIETY is read because of the matter that it contains, and that it is employed as an advertising medium because of its circulation. Believing that, gives us a certain degree of independence.

Before 1910 and when we stated in those days that the policy of the paper was for the artist we told why; because we considered it good business as well as the establishment of a policy that no other paper had ever taken up.

We don't see today any paper that is sincerely and earnestly making an effort to lead the artist aright, or to do that which might be done for him. We know of no paper which seems to be without prejudice, either against the actor or the manager. That is why we believe though that there might be one sheet making its money out of the show business that at least could try to present a common sense argument for the whole actor. So we selected ourselves; all over again, not perhaps because we think we should or that we are needed, but just because, from long habit maybe, we can't sit idly by, seeing all these mistakes made.

Everything seems to be wrong. The artist who should have some thought for all is giving none. He can't be, or these things wouldn't exist. All the steps taken within the past two years which were announced for the good, betterment or relief of the vaudeville actor have been "flivvers;" some of the worst kind.

With all this there has been a rillery against the manager until the manager imagines that every actor is his common enemy. He doesn't even look upon those with whom he has been on intimate terms in the past as a friend who may be trusted, as he once did. This state of mind has been brought about by attacks on himself and his business; attacks which the managers say are not justified, setting up the plea that none has been successful in any way.

The artist may remark to himself he doesn't care, and no more he should. A manager is not above anyone else, few are making yearly as much as a smaller act, and many less than a standard vaudeville turn. But the manager pays the salary. He engages the act. And if the man who engages the act and pays the salary has an opinion the actor dislikes him to the point of causing him extreme annoyance, he will continually attempt to hold that salary down as a part of his scheme of revenge. One doesn't hear of as much "bargaining" in salaries as of yore. The manager more often now says "take it or leave it." Before he would "do business" with the artist on a conciliatory basis, which usually resulted in splitting the difference, making the price satisfactory to both.

It's a condition that should have been avoided, and could have been. One man cannot do business continually with another and be at daggers' point. A break will arrive. The end of that sort of dealing must be reached. Neither can the artist "fight" the manager and expect to remain friendly. Though the fight is carried on by a society, the individual artist, member or not, does not escape the impression left.

Moves have been made with a club in hand which have not succeeded. They could have been brought about by pacific measures. There is need for an artists' organization. There should be one, but one with level heads full of common sense at the helm; with no personal spites to satisfy.

We inveighed against the present agency law when it was before the Legislature for consideration. We wrote editorials against it; said it could work no good if passed; that ways would be found to "beat" it, and suggested the only proper law would be one which would protect the smaller act; the ones needing protection.

We said then, as we say now, that a man who is capable of earning \$100 or more weekly does not require protection. Though he has not worldly experience or business knowledge, his ability to earn that amount will bring him both. When you speak of artists who command from \$200 to \$1,000 and more a week for services rendered, it sounds silly to connect them with any protectionary provisions.

And how much sillier is it to have the world at large know that men who draw more money than a college professor, a bank or railroad president, are classified as laborers or skilled mechanics, belonging to a "union"? We can't refrain from saying it; has there ever been in the history of the show or any other profession or business such an idiotic move? An artist—an actor—with a temperament, and an enormous earning capacity belonging to a "union"!

"Unions" have been organized for the aid of the workingmen. They need that protection if judiciously exercised. Some actors work hard also, and as

physical men, there may be no unfavorable comparison, but what would you think if the bank presidents of this country formed themselves into a union for "protection."

For the "smaller time" actor who can earn just now no more or little above the wage of a skilled mechanic, the "union" is of benefit, because through it he can find redress, but the "union" is no more beneficial to even the "smaller time" actor than an artists' organization would be.

These are the most serious mistakes that have been made. The establishment and the failure of a booking agency may have been errors of judgment. There is no excuse, however, for things which any sane person may plainly see are simply foolish.

The important actor and those who are really interested, longing to see an artists' association as it should be, might commence to give a little more attention. They have grown too careless, and believe their ideas carry no weight. That's the wrong theory. It needs just the men who have stopped taking an interest in anyone beside himself to step in and regain the recognition the artists should have, forcing the cessation of this snarling and bickering which can never accomplish any good for the artist.

VARIETY will open its columns to any artists who wish to debate this matter pro and con. We will keep their names in confidence if they wish, upon assuring ourselves that they alone will write the articles, freely and from their own minds.

We believe the artist should be fully informed. Now he is being deceived and an attempt made to blind him. It's too bad, for what could have been brought about in a gentlemanly way, helping to bring the artist and the manager more closely together, has been tried with methods that do not merit even contempt for those who wilfully imperil the masses to hold themselves in the limelight of publicity with the expectation of better things to come.

Billy Gould's column in VARIETY recently referred to the New York papers publishing each Sunday the best jokes and stories heard in the theatres during the week.

Mr. Gould's complaint is a very just one. Not only do the Sunday papers spread the stories over the extent of their circulation, but they give material through the publication to any number of people who may be willing to borrow it for stage purposes, in houses of a lesser class than where the jokes and stories are originally told.

It is seldom the matter printed conveys the points as well as the story tellers, who have their delivery for furtherance of the point, but the publication nevertheless seriously injures the value when retold before those who have read it in print. Ofttimes

these people recall a story of a joke as having been heard (instead of read), robbing the original teller of the credit due him—also very likely some applause or laughter.

As good stories are difficult to secure, and still more difficult to protect, the facts of the matter should be brought to the attention of the managing editors of the papers which are indulging in this disregard of the understood vested rights of players. Not only are the New York dailies doing this, but the magazines, monthly and weekly, have been cribbing large sections of their funny departments from the vaudeville stage for some time past. Very often it becomes a matter of clipping, one paper taking the story from another. That even injures the artist all the more.

The American and the Evening Journal carry a vaudeville department once weekly. Ignorance of conditions can hardly be claimed, unless the American is willing to admit its vaudeville departments are not conducted seriously. Each solicits advertising. On top of the publication of stories (that the acts probably paid considerable money for or placed together after much thought) the American runs a line reading "Copyrighted 1910." This is to warn other publications not to use what the American has no good right to publish in the first place.

Jokes and stories are the stock in trade of certain people upon the stage. If they can prove ownership, either through purchase from a writer or in the personal origination, no one has the right of use, especially publicly, without permission, any more than a person could walk out of a store with merchandise taken from the counter, unknown to the proprietor.

The absence of an artists' organization which really does something for the good of the artist is keenly missed by those suffering from conditions like these. The lack of a proper protective order is also felt by acts in the larger houses which are being copied on the smaller time. All the aims and hopes for a brotherhood of artists which would amount to something seems to have been kicked to smithereens. There's always a lot of noise, but when it is over, nothing that helps the artist comes out.

Charles M. Schwab, sponsor for the Lehigh Valley Symphony Orchestra and the new Bethlehem Steel Co. band, has purchased the Grand Opera House, South Bethlehem, Pa., where his organizations can give concerts without interruption.

Jean Havez, who with Leo Donnelly, has an office in the Long Acre building, where the two advertise "Fun for Sale," has just completed a musical comedy called "Pinched." It will be produced by the members of the Harmonie Club Dec. 18. George Botsford, author of the "Grizzly Bear," wrote the music.

A bad accident happened recently at Schumann's, Frankfurt, (Germany), to a couple of aerial acrobats. While the couple—man and wife—were giving their act, the apparatus gave way. Both were thrown heavily to the floor, the woman seriously injured. The public thought it was a comic finish to the act. Few knew of the gravity of the mishap.

"The Musicalgirls" is the new title of the "Musical Suffragettes," which contains some drummer in Estelle Churchill, the star of the "Boston Fadettes," while she followed Carrie Nichols' wand. The other four young women of "The Musicalgirls" are there also on looks and melody. The act is going to try its new name on Buffalo first, when it plays Shea's there, Dec. 5.

Dunedin Troupe of cyclists have been booked by the Marinelli agency for forty-five weeks, starting next October. The act will commence the engagement at the London Hippodrome, playing both the Moss and Stoll houses, although the contracts were signed after the partnership split had been made known.

The entire membership of the Lambs Club, with George M. Cohan, Sam Harris, George C. Tyler and Paul Leibler, all attended the performance at the American last Monday under the impression that the one time companion in arms, Arnold Daly, was to appear as the leading character in "The Star Bout."

John E. Waller, identified with theatricals for twenty years or more, is in an enfeebled condition at the Long Island State Hospital. At first there was some assurance as to his immediate recovery, but his recent decline has caused grave fears. His wife, Alice Magill (Waller and Magill) will soon become a patient at the King's Hospital, which is in close proximity of the institution where her husband is confined.

Carl Cavanaugh, chief usher of the Grand, Columbus, appeared before a notary public Nov. 11 making an affidavit that he is tired of working around the theatre and is willing to sell himself in marriage to the woman who bids the highest for him. He doesn't care how old she looks like as long as the dollars and cents stack up right. His father is connected with another theatre here.

Elizabeth (known as Lizzie or Little Elizabeth) Schram is no longer in the Joe Wood office. "One day," says Lizzie, "I went out to lunch. When I got back Joe said, 'Well, where have you been?' 'Getting something to eat' says I. 'You did, eh?' says he. 'Well, you'll get your salary Saturday night and then you're through.' 'There will be no Saturday night for me,' I says. 'I'll get my salary right away, for I'm through now,' and you bet he paid me. Gee, it's pretty tough when a hard working girl can't even feed without getting a call for it! Now I'm in another job, but I want to get back in the show business. Do you know anybody who wants a telephone girl?"

Bert Levy returned to New York Sunday, and was immediately called upon by William Hammerstein to place his engagements forward, opening at the Victoria Monday, which Mr. Levy consented to do. While in Berlin, Mr. Levy's eardrum was operated upon. He left for London, expecting to appear at the Palace. Afraid the damp climate would vitiate the beneficial effect of the operation, Mr. Levy asked Alfred Butt to postpone his return engagement with permission to return home at once. Mr. Levy has a season of forty-six weeks on the United time, starting with the Hammerstein week.

Dr. Crippen was hanged in London at nine o'clock Wednesday morning for the murder of Belle Elmore. A story published that Crippen confessed in order to secure money for the Leneve woman was doubted in a special cable to the New York Times, which pointed out the report probably arose through second-hand statements of Crippen's, given to a London weekly, which also publishes a daily. The Times said that had a confession been made by Crippen, even for the purpose of securing money for the support of the Leneve woman and her unborn child, the daily would have at once printed it as a big "beat," a natural conclusion. It is reported the Leneve woman is on her way to New York. Some talk of having her appear in a London hall as an exhibit under an assumed name nearly precipitated a riot among the artists on the other side.

IDEAL VAUDEVILLE BILL COMPETITION

Commencing with the issue of Dec. 17, VARIETY will commence a competition for the Ideal Vaudeville Bill. Prizes amounting to \$200 in cash will be given to the winners, to be chosen by a judge selected. Full details of the competition will be published in that issue (Dec. 17).

A contest very much the same recently conducted by the London Evening News proved of considerable interest in England.

In the Dec. 17 VARIETY will also be printed a list of competitions VARIETY intends to follow the "Ideal Bill" with, including many popularity contests in both vaudeville and burlesque.

TWO NEW SHOW CIRCUITS PROPOSED FOR FORMATION

One Group of Eastern Burlesque Wheel Men Interested in One. Another Set Talking About the Other

Two new circuits fashioned upon the "Wheels" of burlesque are being proposed for theatrical productions. While neither is connected directly with burlesque entertainment, with each is concerned burlesque managers, mostly those of the Eastern Wheel.

In the one group are L. Lawrence Weber, Sam A. Scribner, J. Herbert Mack and Rudolph Hynicka, all important members of the Columbia Amusement Co.

The scheme of the first group seems to be the establishment of a circuit of theatres which will play melodramatic pieces at popular prices or such other attractions as may be engaged. The operation will be upon the methods now in vogue with the rotation of the burlesque Wheel.

The details, which have been laid out by the Weber coterie from experiences gained in the direction of the Eastern Wheel, will be put into practice in the new proposition. It has been rumored for some time, with the promoters working on it meanwhile.

It is said that a Mr. Elroy, who formerly managed a theatre at Elizabeth, N. J., is now scouring the country in the interests of the new circuit.

This week the L. Lawrence Weber Co-Operative Booking Circuit was incorporated through the filing of the papers at Albany. The booking agency will be the center of the new circuit, placing the attractions in the houses. It is chartered to rent and lease. It was told a VARIETY representative this week by Mr. Weber that Mr. Elroy was now on the road for the purpose of securing theatres under lease for the circuit.

The other and somewhat similar circuit is proposed by the Gus Hill-Edward F. Rush faction of the same Eastern Wheel. The managers on that burlesque circuit have not been in cordial accord for some time. It was announced this week that the new promotion will include Messrs. Hill, Rush, Henry Rosenberg, Aaron Hoffman and Gordon & North, besides others whose names could not be divulged.

Of late Mr. Rosenberg, owner of the Metropolis, New York and other theatrical enterprises, has been in consultation often with Mr. Hill.

One of the managers mentioned said that while their "Wheel" circuit would not become a burlesque chain, it would go in more for musical shows, with the managers operating their own houses and productions.

The present plan of the Hill-Rush faction has some unknown connection with the story in VARIETY of a few weeks ago reporting a possible third burlesque wheel. At that time it

was hinted that the financial backing Gordon & North (Western Wheel managers) might receive for the promotion would come through Eastern Wheel managers not friendly affiliated with present connections.

To the Weber-Scribner-Mack-Hynicka plan, Mr. Weber has been giving his attention for some weeks.

GRIEVED OVER "MONK'S" DEATH.

San Francisco, Nov. 24. "Lady Betty" the chimpanzee, died here Nov. 21, of pneumonia, contracted by the animal last week.

Its trainer, Pedro, attempted suicide by jumping from a window ledge through grief at the loss of his pet. He was restrained, and has since tried to shoot himself.

The rage of chimpanzees which started last summer has brought death over here to three of the chimpanzees. They are susceptible to cold and fever, contracting consumption easily.

Trainers of these animals always regard them affectionately. To term a chimpanzee a "monk" before one is equivalent to personally insulting him—as he sees it.

NO EVIDENCE SHOWING.

The report this week was that the License Commissioner had not up to date secured any evidence of wrongful taking of "commission" by "representatives" under the guise of "managers of acts."

Complaints which had been filed by the inspectors against several agencies were dismissed. One trivial complaint against Pat Casey met this fate.

In the mailing of letters to acts, the Commissioner's office wrote mostly to turns booked by former agents who had "turned in" their licenses. The Pat Casey Agency acts though received letters as well as the others. While Mr. Casey has not mentioned the circumstance to the License Bureau, it is a well known fact that he is the only one of the big agents booking through the United Booking Offices who retained his agency license, and does business by virtue of it.

FINE FOR TABLE D'HOTE.

Boston, Nov. 24. The American printed a story this week of an Australian, now showing in London, who can hold four golf balls in his mouth at one time. This feat is said to be without parallel.

The American published pictures of the great golf ball holder, Edward Ford by name, while at work. The photos show that Mr. Ford is in training to acquire a "rep" as a "mugger."

O'Brien Havel, assisted by Bessie Kyle, has been with Mr. Havel for the past two years, will produce a new act in the near future. The first real showing will occur at Young's Pier, Atlantic City, Dec. 19.

SHOW ENDS WITHOUT MONEY.

Omaha, Nov. 24. When the American Music Hall closed its doors to vaudeville last Saturday night, the acts on the bill were informed by Jos. Pille, the manager, that there had been no money received to pay them off.

The decision to close reached here unexpectedly. The house is a William Morris, Western, theatre, and was booked by the Morris office of New York. It is indefinite as to the future of the theatre.

Max Ford, of the Four Fords, at the Orpheum last week, loaned Clislie Curlette ten dollars. Clislie was in tears at her dilemma. (Miss) Pony Moore, of Davey and Pony Moore, another turn on the American program last week, reached the depot very shy on currency, but was taken care of.

Murphy and Francis, the colored team, another act, had a capital of five cents when the no-money thing was announced. Murphy accepted the situation with philosophy and good nature, showing Omaha that he had been up against it before.

The American acts of last week were probably looked after later at the Chicago office of William Morris.

KOHL'S SONS IN HARNESS.

Chicago, Nov. 24. Charles E. and John P. Kohl, sons of the late millionaire vaudeville manager, have buckled down to work in preparation for their eventual duty of controlling their mother's extensive theatrical holdings and directing the fortune which their father left in trust for them and their twin sisters.

Chas. E. will be Lyman B. Glover's assistant in directing the six local theatres in which the Kohl Estate is concerned. He has been for the past few years associated with his father in a general way, but John P. has never taken any part in the theatrical business.

Last Monday Charley Beehler, local representative of the Orpheum Circuit, took young Jack in hand with a view to training him for theatre management.

WEBER GETS VAUDEVILLIANS.

When the first shots are fired announcing the coming of the theatrical campaign of the season of 1911-12, it will be discovered that Joe Weber has taken Bixley and Fink under his wing for a Broadway production. The contract was signed during this week.

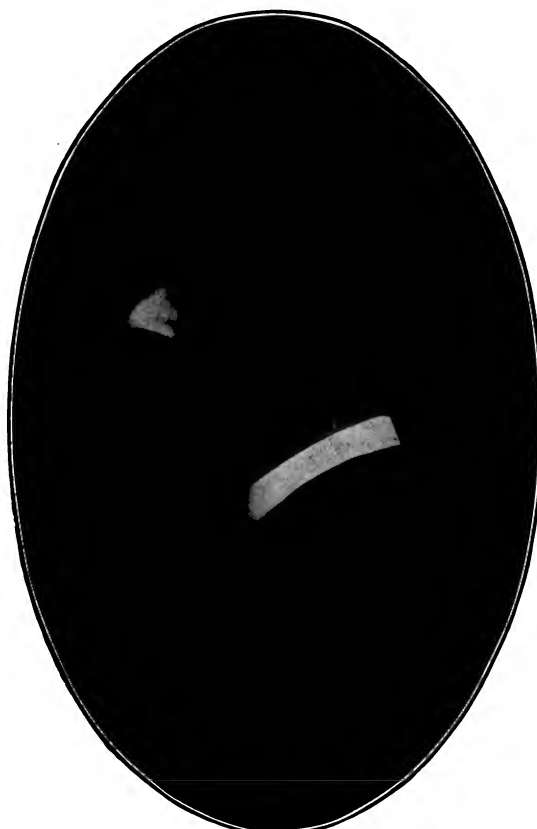
OFFERS FOR MIZZI.

The Broadway producers are sticking around with offers for Mizzi Hajos, William Morris' Austrian sou-bret.

Next week Mizzi will appear at the American, New York, in a sketch with Charles Bigelow, who recently left Weber's and "Alma."

The Viennese young woman is under contract to the Morris Circuit, but may appear in musical comedy over here after her vaudeville engagements.

Jean Havez and Leo Donnelly are preparing a new monolog for "Batting" Nelson, who is to return to vaudeville shortly.



BERT LEVY

BERT LEVY, the famous artist-entertainer, who, after a season of eight weeks at the London Palace and ten weeks at the Berlin Watergarten, has just returned to start on a complete route for the United Booking Offices.

ENGAGEMENTS FOR LONDON.

(Special Cable to VARIETY).

London, Nov. 23.

Andrew Charlot will shortly leave Sherek & Braff, with whom he has been associated in various capacities during the past few years.

Ethel Levy has been engaged to appear at the Appolo, Vienna, opening in December.

Adelaide, the American dancer, has been booked to open at the Alhambra, London, next May.

Sahary Djell Nautcha, danseuse, will be the chief feature at the London Hippodrome in January.

NEW REVUE AT HAND.

Paris, Dec. 23.

Folles Bergere is due to show the new revue next week. Three American girls are billed as features in the new production. Margaret Haney, Kaufman Sisters and the Jackson Troupe are the ones.

The Kaufman Sisters are known to the Parisian audiences, but the other two will show for the first time in the French capital. Miss Haney is to assume a role in the piece.

"HIP" SHOW IN "HIP."

Cleveland, Nov. 24.

The New York Hippodrome show will play the Cleveland "Hip" for the week starting Dec. 5. Harry A. Daniels has arranged for it, and will have the water scene with the diving horses. There is a tank in the Hip here.

It will not be the same show which started out at Philadelphia under New York Hippodrome billing. In Cleveland there will be 500 or 600 people and 28 horses. Every large house hasn't a tank on the stage.

A REAL THREE WEEKS.

Nashua, N. H., Nov. 24.

Mrs. Arthur L. Morphey, known in theatrical circles as Vivian Le Roy, the victim of an attempted murder by her husband last Saturday, was discharged from the Emergency Hospital today.

It was the intention of her husband to kill her and then himself. He succeeded in ending his own life. Her life was saved when a rib deflected the bullet from its course. She is now on the road to recovery.

Arthur L. Morphey, the husband, an Englishman, was about thirty years of age and employed as a shipping clerk in a local business house. Jealousy brought about the shooting. After firing the shot at his wife, he turned the revolver on himself.

The couple had been married but three weeks. Mrs. Morphey was eighteen years of age. They met in Philadelphia.

Boston, Nov. 24.

Mrs. Arthur L. Morphey (Vivian Le Roy) was recently a member of "The Golden Crook" burlesque company, which played the Gaiety, here two or three weeks ago. It is claimed that she answered an advertisement in the Boston papers recently for a position in the chorus. She wrote she had been in the "Jardin de Paris" company last season and in "The Golden Crook" this season, up to a fortnight ago.

POLI'S FIRST ANNIVERSARY.

New Haven, Ct., Nov. 24.

It's in New Haven. What suggested the "big bills" of vaudeville (Anniversary Week) has reached the Poli Circuit.

Mr. Poli is celebrating his fifth year at New Haven as a vaudeville manager by increasing the cost of the program \$500. That ought to raise the receipts a couple of thousand, so it won't be a bad investment.

If this anniversary turns out as well as everyone thinks it will, the Poli Circuit may make it a regular feature at all the houses whenever business drops off.

Mr. Poli never had an anniversary before. He won't know how it feels until the week is over. P. Alonzo has remained in New York so far in case the people here didn't take to the idea as they should.

Between these special events, buying new theatres, a new "small timer" in Springfield; another announced for Worcester, and what else, Mr. Poli can't even find time to settle that little matter of commish with the United Booking Offices. It's only about \$25,000 (a week's receipts at Bridgeport).

"THE MAYORESS" OPENING.

"The Mayoress," a musical satire of the suffragette question, by Arthur Lamb with music by John T. Hall (who performed a like service for "The Queen of the Moulin Rouge") will have its first performance at Rochester, N. Y., Monday night. The big city opening will take place in Chicago, at the Colonial, a week later.

In the cast there are May DeSousa, Lucille Saunders, Grace Leigh, Claudia Clarke, Edward M. Favor and Max Freeman. Arthur Weld will be the musical director. Mr. Hall says the chorus of the show, which numbers more than fifty, is the prettiest collection of girls that have ever been gathered.

"PICKS" SENT HOME.

Lincoln, Neb., Nov. 24.

Jeanette Adler and her "picks" have parted company. The colored kids, three in number, landed here last week and told the police that they had been deserted by Miss Adler. The boys said that they had not been paid since the Boise City date and that she had agreed to land them safe back in their Chicago homes.

Their story gained little credence here. The boys have been sent on to Chicago and the act cancelled by Manager Billings of the Orpheum, who discredited their tale. Miss Adler and her "picks" played at Ogden and Denver before the latter came here. They traveled on regular Orpheum circuit coupons.

Some were inclined to believe that the boys sidetracked Miss Adler.

Salt Lake City, Nov. 24.

The "pickanninies" carried by Jeanette Adler ran away from her, obliging the young woman to cancel her engagement in this city, also all her time in the west.

Hedges Brothers and Jacobson have been booked through the Marinelli office to open at the Palace London for four weeks commencing Feb. 20.

IS WEBER THE ACT?

At the William Morris office this week nobody would say whether anyone had been selected for the position of "\$5,000 headliner" for week of Dec. 19, as per the offer of William Morris.

A report was that Joe Weber, of Weber's Music Hall and before that of Weber and Fields, has been accepted, agreeing to appear in front of a group of girls.

William Morris when asked about Mr. Weber, would not reply. There is a framed contract in the Morris office, executed by Weber and Fields in 1889, whereby they bound themselves to appear at Rockaway Beach for one week for \$50 and board, playing three shows daily besides appearing in an afterpiece.

The contrast between that contracted figure and "\$5,000" gave rise to the Weber-Morris rumor, especially as the old contract was but added to the Morris pictorial collection Monday of this week.

When Joe Weber was asked by a VARIETY representative regarding the possibility of his accepting a single week at the American, he laughed and said, "No vaudeville for me. I couldn't afford to do the week if Wm. Morris wanted to give me \$40,000 for it."

Later in the week there was a rumor around the Morris camp that Lew Fields was a possible candidate of the week, and that might be seen in an act with a number of girls backing him.

CHANGE OF STOCK.

The Grand, on Grand street, will commence a season of stock in English next Monday under the direction of the Forden Amusement Co. Vaudeville turns are to be played between the regular acts.

The house has been offering a Jewish stock company heretofore.

"LULU'S HUSBANDS" AGAIN.

Mable Barrison will make another attempt to conquer the outlying districts in "Lulu's Husbands," the tour of which was abandoned several weeks ago.

Since the company has been reorganized, and the production made ready for another campaign, the dress rehearsal was held Wednesday afternoon at the Hackett, and will take to the road next week.

A "DUMMY" WEDDING.

Winnipeg, Nov. 24.

There has been a wedding among the Lamb's Mannikins. Miss Pardee and General Plastercast were united here last week, according to an announcement by Mr. Lamb. He says that while the ceremony was simple, it was beautiful. The costumes are described as a union suit of pink silk for the bride "dummy" and a smile for her partner.

They will be at home after Nov. 30, says the card. Address Brass Trunk, Second Tray.

Dorothy Kenton returned to New York this week after a couple of years on the other side. Miss Kenton opens on the Orpheum Circuit, Dec. 11.

"SUNDAYS" AT THE CITY.

Commencing this Sunday William Morris expects to place fifteen acts at Sullivan & Kraus' City theatre on 14th street, near William Fox's Academy of Music and Dewey, and Dave Kraus' Olympic, all of which offer Sunday shows. Academy and Olympic are booked by the United. Fox has a "piece" of the City, but could be outvoted by his two partners. Prices for the Sunday entertainment will reach a dollar.

It is reported that perhaps the City will soon commence a policy of "Morris' 22-acts," going into vaudeville. It has been playing the K. & E. combinations since opening in the autumn.

"SILHOUETTE" IN A HURRY.

Hammerstein's Victoria will be the first to present a "silhouette" dance in New York. Mme. Heloise reached here Sunday. She was immediately impressed by William Hammerstein for next week at "The Corner." The Madame presented the act at the Pal-



THE "SILHOUETTE DANCE."

ace, London, recently. A somewhat different version of the dance will be given here.

The production will be made by Mike Simon and Bert Levy. By the compulsory absence of Mme. Heloise's leading man through illness, and Mr. Hammerstein's insistence that the act be shown, Mr. Levy will essay acting for the first time in the support of the dancer. He will also appear upon the same bill in his favorite specialty, cartooning.

JACK JOHNSON SHOW CLOSES.

Lewiston, Me., Nov. 24.

The traveling vaudeville show in which Mortimer M. Thiese has been presenting Jack Johnson throughout New England closed here last Monday night. The failing health and general rundown condition of the colored champion is the reason given for the abandonment of the tour.

The heavyweight fighter and the acts have returned to New York. Those who were with the show are Cecilia Weston, The Three of Us, James Morrison and Co., Wilkins and Wilkins and Harry Dare.

It was stated in New York Thursday that Jack Johnson might take a flying trip to Chicago during the early part of next week and that his vaudeville tour would be resumed.

Frank J. Quigg (Quigg and Mack) vigorously denies that he is dead, as reported. He says he is very much alive at 3418 Minnesota Avenue, St. Louis.

NEW \$250,000 "POP" THEATRE STARTS OFF WITH A WHOOP

Nixon Theatre Gives a \$2,000 Show for its Inaugural, at 10-20. The Fourth House in Philadelphia for Fred G. Nixon-Nirdlinger

Philadelphia, Nov. 24. The new Nixon theatre in West Philadelphia, which cost the Greater Philadelphia Amusement Co. close to \$250,000, was successfully opened Monday evening to a capacity audience. It was one of the most successful theatre openings Philadelphia has ever had.

The Nixon will compare favorably with the handsomest theatres in the

regular grade of bills to be offered, it gave the house a splendid start, each act scoring an individual hit, and the show playing with snap and smoothness from start to finish. The first show was over at 9.30, and at that time there was another big crowd massed outside waiting to be admitted.

The honors were well divided among the six acts offered, Charley Doolin,



NEW NIXON THEATRE, PHILADELPHIA.

country devoted to cheap vaudeville and in many ways it is superior to nearly every house in this city playing the same class of bills. The furnishings and colorings are red and gold.

There is one balcony, constructed on the cantilever system which does away with the necessity of supports in the orchestra. The balcony is divided into two sections, the back portion seating 500, the front section 500, while the floor seating capacity is 1,003, boxes included.

The stage is 40 feet deep with a 44-foot opening and 82 feet to the gridiron. A system of counter-weights has been installed for the scenery and electrical effects. The entire structure covers a plot 115 feet in width by 200 in length. Girls are ushers.

Three performances daily will be played, one in the afternoon and two in the evening. The prices are 5-10, matinees; 10-20, evening, with 30 cents for box seats. It is proposed to play six acts weekly and the cost of the shows will probably be graded to meet the demand of the West Philadelphia public which will now divide its patronage between the Nixon and William Penn. Bookings for the new house will be supplied by the Nixon-Nirdlinger Vaudeville Agency.

The opening bill cost close to \$2,000. While this is well above the

manager of the Philadelphia National League Club and James McCool, winning the chief honors with their act which has improved much since last seen at Keith's. La Clair's pony circus had the honor of opening the show. Knox and Alwyn, in a nicely handled singing and talking act; Four Solis Brothers, Mexican miramba musicians; the Booth Trio in a corking bicycle act, and Karno's "Night In a London Music Hall" were the others. The acts were announced by an electric bulletin board as in the American at New York. The orchestra of seven pieces is under the direction of Louis Lustman. Arthur Overpeck is stage manager.

The Greater Philadelphia Amusement Co. is composed of Fred G. Nixon-Nirdlinger, Thomas M. Love and William Frelhofer. F. F. Leopold, formerly treasurer at the Broad Street Theatre is the new business manager at the Nixon. F. E. Johnson, formerly manager of the Colonial at Akron, O., succeeds Mr. Leopold at the Broad. Thomas M. Dougherty, formerly manager of the Park, has been promoted general assistant to Fred G. Nixon-Nirdlinger. The Nixon makes the fourth theatre in this city managed and booked by Fred G. Nixon-Nirdlinger, the Park, People's and Stand-

NERVE AND A SONG TITLE.

Boston, Nov. 24.

With the house filled in all sections with women and children, and many of the women with babes in arms, a moving picture machine exploded with a roar that resulted in a panic among the crowd that made up the audience in the Comique, a "small time" house on Tremont Row, at 9 o'clock Saturday night.

George Melzgard, the operator, was working the machine. A picture was being shown on the screen. Suddenly there was an explosion and a tongue of flame shot out over the audience. Someone yelled "fire." Then began a mad scramble to escape. The people in the balcony trooped down, pushing and pulling one another and falling over each other. Melzgard was slightly burned.

While the fire was burning and the audience were rushing pell mell for safety, Marion Gilmore, a singer at the theatre, appeared on the stage and tried to quiet the crowd.

"Don't be frightened," she cried. "Take your time. I'm going to sing a song." The orchestra started up and Miss Gilmore sang "Stop, Stop, Stop." It helped to allay the excitement.

No one so far as could be learned was seriously injured.

The theatre is owned by the Automatic Vaudeville Co., New York. The manager is I. M. Mosher, assistant, S. H. Lavingia. The theatre was cleared and closed for the night following the fire. The damage was estimated at \$1,000.

COUPLE FOR MARK.

Cleveland, Nov. 24.

Two new houses are going to open with "Pop" vaudeville under the management of Mitchell Mark, according to announcement. One, on Euclid Avenue, will be ready to start around the New Year, it is said.

SOMETHING STARTED.

Youngstown, O., Nov. 24.

A merry war in "pop" vaudeville opened here when the new Princess entered into competition with the Park.

Felber & Shea book for the Park while the Princess is supplied with acts from the Gus Sun offices.

Both houses are doing fine business. The competition bids fair to create renewed interest in local vaudeville.

SYSTEMATIZING THE SOUTH.

Philadelphia, Nov. 24.

Norman Jefferies, the big handler of acts in this city, confirms the report of the combination of southern agents, to which he and his agency will become the eastern end. Mr. Jefferies says there has been no western connection entered into.

B. J. Williams, the secretary, at Mobile, will attempt to organize a system of reports which will give valuable information regarding houses, managers and acts in the south. When this is attended to, Mr. Jefferies will become the eastern representative for the southern affiliation, bringing the best acts north and sending his turns south over the forty good weeks expected to develop out of the straining process there.

BUYS LOEW'S ELIZABETH.

A contract to purchase Loew's Elizabeth (N. J.) theatre has been entered into by F. F. Proctor.

The consideration is reported as \$125,000. Proctor has a theatre in the same town.

The Elizabeth deal has led to talk that Marcus Loew and Mr. Proctor would reach some sort of a deal, but this is denied by the parties named.

The F. F. Proctor Circuit will hereafter operate the "opposition" against itself in Elizabeth, maintaining about the present grade of shows in both theatres.

While denials were made of "anything doing" between Proctor and Loew, there have been several meetings of late between Mr. Loew and E. F. Albee, general manager of the United Booking Offices. These meetings have been usually at lunch in the Hotel Knickerbocker.

It is reported they have been together to talk over vaudeville, including the "small time" situation.

CHURCHILL TRYING "THREE."

Grand Rapids, Nov. 24.

The Temple will experiment with one daily matinee and two shows nightly for the next two weeks. The usual bill is offered this week. This change of policy may not become permanent, and for the present will not affect the Peoria house; but if "three-a-day" proves satisfactory here, the system will be permanently established at both of Churchill's theatres.

PRICES GOING UP.

Another of New York's Fourteenth street "pop" houses has boosted its prices. The Dewey raised the admission ante five cents. Hereafter it will be fifteen cents for the orchestra and first balcony afternoon and night.

A few weeks ago the K. & P. Bijou Dream on the same street hoisted a card of new prices.

The Folly, Brooklyn, and the Gotham, Harlem, made an increase some time ago.

HOOKS UP SMALL TIME.

Chicago, Nov. 24.

J. C. Matthews, manager of the local Morris office, has entered into an arrangement with the Rae Vaudeville Circuit, headquarters at Grand Rapids, to book acts in the small time places the Michigan agency represents.

There are about ten weeks of two and three act shows.

ANOTHER "POP" FOR PHILLY.

Philadelphia Nov. 24.

The new Liberty, Columbia and Fifteenth Streets will throw its doors open Dec. 4. The house is one of the Taylor-Kaufmann string and is owned by Nick Taylor. The opening bill that is to be played will cost in the neighborhood of \$2,000. A New York agent has been commissioned to secure a big feature for that week at the cost of about \$700.

Violet and Kathryn Pearl and Thos. Meehan are to make their appearance in vaudeville in a comedy sketch. Havez and Donnelly have been commissioned to prepare it.

MAAS OUT OF MINER'S BRONX.

Martin Maas, one of the stockholders in the Acme Theatre Co. which operate the Bronx house of the Western Burlesque Wheel, and who was the manager of the house until last week, is no longer connected with the theatre in the latter capacity. At least that is the statement coming from one of the officers of the Acme corporation.

From another source it was said that Maas had "been discharged for good and sufficient reasons."

The former manager, however, is still reporting at the theatre daily on the advice of his lawyers, and from the present outlook it seems as though there will be a legal fight in the courts to determine whether or not he could be "fired." In the meantime, all of the locks about the office furniture have been changed, and both sides are sleeping on their arms.

ABOUT TO BUILD.

Philadelphia, Nov. 24.

The evident desire of owners of Philadelphia theatres to "hold up" the Empire Circuit Co. (Western Burlesque Wheel) in its efforts to obtain a second local theatre will result in the Wheel building over here, it is said.

The same company which has within two years erected three of the new Western houses in New York will tackle the Philadelphia proposition.

NEW HOUSE NEXT SUMMER.

Plans for the new Empire, Baltimore, have been completed by W. H. McElfpatrick and the new home of Western Wheel burlesque in that city will be turned over to the owners some time next summer.

The house will be built on Fayette street between Howard and Eutaw streets, the Empire Theatre Co. promoting the project. The Baltimore Empire will seat 1,800.

\$100,000 HOUSE FOR BALTIMORE.

Baltimore, Nov. 24.

The Knickerbocker Amusement Co. of New York has filed plans for a playhouse to be erected on East Baltimore street. The cost is to approximate \$100,000.

JOHNSTONE'S CUP FOR ACCURACY.

Boston, Nov. 24.

On the same day that Ralph Johnstone, the flyer, met his death at Denver, falling from a height of 500 feet, Mayor John F. Fitzgerald, of Boston, made an attack on the City Council for failing to pass the bill to pay for the cup offered by the Mayor, which was won by Johnstone for accuracy in bomb throwing, at the recent aviation meet at Squantum, Mass.

The Mayor branded the action of the Council as "the smallest kind of peanut politics," saying he would pay for the cup himself. A few hours later word was received that Johnstone had met his death.

Robert Sinex, who died Nov. 18 at Hazleton, Pa., was an eye witness of the assassination of President Lincoln in Ford's theatre, Washington, and later took part in the capture of J. Wilkes Booth.

CHICAGO'S POLICE "SUPER."

(Continued from Page 5.)

censors films, second-story workers and hold-up guys. One of his lieutenants took the super to Sittner's to give him a line on Fred Walton as the proper man to be the official singer for the censor committee; but Leroy said he didn't like Walton's voice. Dave Beehler was offered the job, but said he was too busy keeping Evansville from going dry. Dolph Meyers refused to consider it unless he could "split" with the censor board.

When Abe Jacobs, stage manager of the Majestic, was interviewed at the Adams Cafe, last Friday evening after the show, he laid down a hand on which he had just bid three in a game of "Smear" and said: "This censoring of songs gets pretty close to where I may eventually laugh. I've gone on for twenty-six years without laughing at anything which in any way at all concerned the stage or a vaudeville performance, but I'm almost ready to chuckle. We have been censoring songs in the Majestic ever since the house opened. You couldn't get a 'Grizzly Bear' past the gate keeper downstairs. 'Do Your Duty, Doctor' has been my motto, and you can bet I don't need 'Two Arms' to make 'em 'Stop, Stop, Stop,' singing honkey tonk serenades on the stage. They don't get past me at rehearsal; and it's been that way for years."

But a Chicago wide shake-up in the song business is going to be put over if every thug in the country comes to Chicago for action before Leroy T. gets through reforming. He has appointed a flying song-squadron to visit theatres, cafes and public places; songs and singers which are objectionable to the sensitive ears of Sergeant Thannhauser, Lieutenant Mendelssohn and Detective Singitagainovitch will be haled into the Superintendent's office; the singers in person and the songs through their respective publishers or Chicago representatives.

Quick action for the Security and Bonding Co. of South Chicago was the first real good result of the quickening crusade. For \$10 they have issued immunity bonds to Jules Vom Tlizer, Ted Barron, Tom Quigley and Lee Krouse. As most of these boys publish only "Gospel Hymns" and "Sheaves of Rejoicing" they came in on the light-risk rate. Of course, Lee is not a "song plugger," but he might be some time, so he took out the clearance papers, as a sort of insurance for good conduct.

Leroy T. vows that he will make bonfires of ninety per cent. of the songs of the day. If he does, Leroy is going to be busy.

MAY BUY IN MOBILE.

New Orleans, Nov. 24.

The Orpheum Circuit Co. will probably purchase the Lyric, Mobile, instead of building, as contemplated at first. Negotiations with the owners of the theatre have been in process for some days. Although the proprietors are asking an exorbitant price, it is almost assured a final agreement will be reached.

If the theatre is bought, it will be renamed the "Orpheum."

BIG BILLS NOW.

(Continued from Page 3.)

cessful-will draw business away from other houses, and to what degree.

The offering of three "dumb" acts at one time on a stage occurs at the New York Hippodrome, in the "circus" portion of the spectacular entertainment there each year.

William Hammerstein has gone William Morris one better. The inaugural weekly program at the Manhattan Opera House, commencing Monday, will contain twenty-three acts, one more than the Morris American advertises.

The Manhattan, though with a seating capacity of 3,600 in the large theatre, has but 860 seats in the orchestra. The first balcony is rather small for the size of the house. The greater seating space is in the two upper lofts. With the customary orchestra seats the Manhattan would hold 1,400 people downstairs. The difference is due to the roomy chairs Oscar Hammerstein provided for his grand opera patrons.

Last Sunday when the first vaudeville of its career was given at the Manhattan house held two big audiences. In the afternoon it was capacity, with some "paper" in. At night, with prices running to one dollar, and no "paper," the theatre was full up excepting the very highest loft.

The opening of the vaudeville season at Oscar Hammerstein's great playhouse appeared to settle in the minds of all who were there that there "would be nothing to it" next week, when the regular showing of "big bills at small prices" commences as the permanent attraction. "Hans" leaves the Opera House this Saturday night.

Mr. Oscar Hammerstein was jubilantly optimistic on the prospect. He said that with the immense stage at the Manhattan, vaudeville would yet see manufactured features it had never previously dreamed of. Mr. William Hammerstein was inclined to be somewhat pessimistic, even after over \$3,500 had found the way to the box office for the two shows. Willie wanted to believe that it might not look like rain, and claimed the regular week's bill rather than the single Sunday program would be the best guide.

The rent of the Manhattan (for taxes, insurance, etc.), is said to cost Oscar Hammerstein about \$50,000 a year. For its present policy managers say the Manhattan would be a rental bargain at \$100,000.

The stage is unquestionably the largest in New York if not in the country. Mark Nelson, who managed it last Sunday, remarked he could handle 1,000 people on it without difficulty. The dressing rooms are big and commodious. The scenery is operated by counter weights. A switchboard is a marvel of electrical ingenuity. For the vaudeville the stage was "boxed in." With perfect acoustics those in the upper galleries had no complaint. A visitor up there said sound reached the top more distinctly than on the first balcony. From the highest point in the Manhattan the stage seems miles away. It appears to be a larger and higher theatre than the Metropolitan Opera House.

The only comparison made to it

among theatres playing vaudeville was the Coliseum. That Oswald Stoll hall in London is said to be wider, but not larger nor of more capacity.

Mr. Nelson will assume the management of the stage at Hammerstein's Victoria from Monday next. Mike Simon will be transferred as the director behind the scenes at the big Manhattan.

George May will conduct with an orchestra of fourteen men. He is delighted with his new berth. George was at the Victoria seemingly before the house was built.

Rumors that Keith & Proctor would object to the Manhattan booked by the United Booking Offices through the proximity of their Fifth Avenue theatre have no foundation. It has long been understood that the Hammersteins had the booking right to the Manhattan for vaudeville at their pleasure.

Business all over town was just a little short of capacity on Sunday night, whether the Manhattan was to blame is a question. The night was a particularly fine one, out, and there were benefits given at two of the regular houses.

The American, with its roof open have three shows to good business, the lower part of the house selling out at the matinee and night, while the roof was comfortably filled. Hammerstein's had a full house but was a bit shy on standers, the Columbia with its Sunday concert had its usual quota of patronage.

At the Savoy, a "small time" house now, on 34th Street, two blocks east of the Manhattan on the same street, Walter Rosenberg, its manager, shooed a crowd of waiters at the box office at nine o'clock into the orchestra to grab whatever seats might be found there. The Savoy charges fifty cents on Sunday for the ordinary "pop" performance and "turned 'em out" several times during the day at that scale (small capacity).

ARNOLD DALY, GEN. STAGE MGR.

After Arnold Daly had signed a contract to appear in the William Morris theatres in "The Van Dyck," he made another agreement with the vaudeville manager which calls for the service of Daly as general stage manager of the serious efforts that are to be produced for the William Morris Circuit for the next year.

B. A. IN CHI.

Chicago, Nov. 24.

B. A. Myers reached Chicago Wednesday. He will be around here about a week or ten days. The Theatrical Booking Corporation officers will hold several meetings in the Windy City to discuss the era of "big bills," with which they will be confronted when this latest craze sweeps into the west within the next few days.

Mr. Myers comes direct from the scene of the Morris inauguration. He'll tell them all about it.

E. H. Sothern and Julia Marlowe (Broadway), Sara Bernhardt (Globe), supplanting Adelina Genée and "The Arrow Maker," a new play (New Theatre) are announced to open on the same night, Dec. 5.

LONDON NOTES

VARIETY'S LONDON OFFICE

415 STRAND, W. C.

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

London, Nov. 16.

Dec. 19 it is expected that the Glasgow Alhambra will open. It is the hall controlled by the Palace London Co.

The Granville, Walham Green, on account of the new hall being built by the Stoll circuit, is booking up strongly for the coming opposition.

Helen Trix, who has been in a hospital for the past four weeks, has fully recovered.

Alf Zeitlin, formerly a gentleman of the turf, is now representing the agents Sherek & Braff.

Armand Vecsey, at present orchestra leader of the Savoy Hotel Restaurant, will leave shortly for New York with his orchestra, where he will be located in a new restaurant there.

The Jackson Family have been fixed for English and Continental tours for the season of 1910-11.

Frank and Jen Latona have been booked up solid in England until 1915 by Will Collins.

The licensing committee this week granted recommendations for licenses to Stoll's houses in Fulham and King's Cross. The same committee recommended a liquor license for the London Hippodrome, but refused one for the Coliseum. Stoll was opposed very strongly by the opposition syndicates, but succeeded in putting it over his opponents. A rumor to-day says Stoll is very angry with opponents and their methods.

Samuel Lloyd, who will be managing director of the new Olympia in Glasgow, which will open in August, 1912, is in London this week booking.

The Earl's Court Skating Rink, under the management of Frank E. Bostock, opened this week.

Blake and Amber this week are playing their first Stoll date in three years at the Empire, Liverpool. The rest of the tour is likely to follow this date.

Reports are around as to many "scraps" for acts on the Stoll time between the Marinelli office and the Will Collins agency in London.

Taylor, Krantzman and White and the Rathskeller Trio are two acts booked over here by the Will Collins agency.

Rinaldo will sail for America some time in January, returning here to play next year and 1912.

The McNaughtons (Fred McNaughton and Gus McClerc) played their first London date this week at the Euston Music Hall, more than making good with the old act that Tom and Fred did here some years ago. While the act is a scream it seems that the lines, the same word for word as in the old act, are the cause of all the disturbance. McClerc is a clever comedian, but still has a long way to go to reach Tom McNaughton. The act, which hasn't been played for about four years, seemed new to the audience.

"A Night in a Harem" is the name of a continental act that is booked for the Syndicate halls by Bert Howell.

Last week there were many stories about as to the possibility of Ethel LeNeve appearing in the halls under an assumed name. The scheme seemed to be one that would lead up to much press talk. It was arranged that Miss LeNeve was to appear in a sketch. The papers were to be tipped off that she was LeNeve, and through this the promoters expected a big drawing card. As nothing has developed it looks as if the scheme fell through.

HOLBORN EMPIRE.

London, Nov. 15.

This week at the Holborn for a change quite a number of faces not seen lately appeared on the bill, which turned out a well balanced one.

H. A. Saintsbury, a very good actor with a sketch called "The Strolling Player," was the big attraction. He held the position nobly. The piece is a chance for Saintsbury to quote Shakespeare in a few of his plays. He put over a solid hit. Saintsbury is probably one of the best actors in the halls over here, and should always be working with his present vehicle. Clark and Hamilton come to the Holborn after a long stay away and they were made very welcome. Constance Mori is again with Clark. Lauri DeFrece appears in a sort of a musical comedy sketch, named "The Bill Poster." The idea is built around a sign board, two characters coming to life, and making the cast of three, including Mr. DeFrece as the bill-poster. DeFrece is pleasing in manner and shows great comedy possibilities, but the sketch drags at times; at other moments is laughable. The girl (Mabel Sealby) is also worthy of favorable mention. The act would be a good one for all halls if the action could be livened up a bit.

The Zanfrellas, billed as an "American equilibrium act," were on early and managed to do finely. Gladys Mavious was saved by the appearance of a little girl who helped her sing an impossible "coon" song. Miss Mavious should try and quiet her man-

ner just a trifle, and then learn a "coon" dialect.

The Romps are back with costumes changed and a new musical number with comedy. The act doesn't seem to reach the last frame-up. The kids try to put over a burlesque comic opera, but they should explain it more thoroughly. It isn't quite broad enough at present.

Jack Lorimer, the Scotch comedian, only allowed one song and a bit of a dance left them crying for more, which they should have had. Lorimer would prove valuable to a hall like the Holborn if given enough time to do a regulation act. Gladys Huxley sang a song about a man who made a fortune. Gladys is looking well. Chas. Johnson, colored, shows how he won a cakewalk in "Western New York" and "Paris, France." His style is there.

Ella Shields, the Holborn "fave," put another hit over with her two songs, one about Harry and the other about "The Girl in Black." Harry Pleon was also there with his funny idea "The Bad Girl of the Family." Pleon does get the blue stuff to help a lot though.

Ethel Loftus and Walter Bird's Co. didn't have time to appear and the Sisters Albert opened the show.

Mabel Held made her first appearance on any stage this week here. As a ballad singer the little girl will get along. She has a voice and did splendidly. Just a few clothes and Mabel can be classed as a regular.

"The Six Boston Girls," who once were Charlie Hooker's "Cow Boy Girls," are only given time for one number, hardly fair. The girls look like regular dancers.

Harry Moore must be a find, but whoever found him ought to be more careful. Moore had better not give up any of his regular paper costumers until he finds himself booked up. Paper tearing is old stuk. Villiers De Gaston is a magician or at least he would have you believe so. After looking his illusions over one gets a good idea of how the real fellows do their tricks. His red fire finish was almost a scream.

Another drama was called "In An Old Country Lane," and played by the H. Harvey Co. The usual hero and villain carried out much to the delight of the Camdentowners. There was a good comedian in the piece who played the tramp excellently.

Others on the bill were Kormer's Skating act, Prince Milner Trio, and Payne and Errol.

TWO MUSICAL OPENINGS.

Baltimore, Nov. 24.

Baltimore had two musical comedy openings Monday. "The Happiest Day of His Life" with Victor Moore started off here. Albert Von Tilzer and Junie McCree, who wrote the piece, came down to see the premiere. The show looks good, needing but slight revision.

At Ford's "Katie Did," the Jos. M. Gaites' piece, had its commencement. It's a musical version of "My Friend From India."

The Boston Players, a new stock company at the Savoy, also started on a run Monday, first playing "Strongheart."

"Skigie" Finds Some "Riots" This Week

Also Some "Went Fairs" at the Colonial, Discovering a Picture as the Best Thing in One Act



Chalk Saunders, the comedy cartoonist, is fair. He comes out and draws different things. He went fair.

Catherine Hayes and Sabel Johnson. They are pretty good, they don't do much. They show moving pictures in the

middle of the act, and this is the best thing in the act.

The Planophiend Minstrels have got some great songs. They have nine people in the act. The act went very big.

Marshall P. Wilder comes out and does a monolog. He tells a lot of good jokes, but the audience didn't get onto him. He went pretty good.

Rowland West has got one great act. He makes his changes very quick. The company does great work. He went very big.

Robledillo, the drunk on the wire, is very good. He does some great stunts on the wire. He went big.

Eddie Leonard and Mabel Russell, in their act I saw at Hammerstein's Eddie Leonard is singing some good songs. Mabel Russell is doing a chorus girl song as Catherine Hayes is doing. It sounds funny when she comes out and does the same thing. Eddie Leonard is dancing good now. They were a riot.

Christie Mathewson and Chief Meyers with May Tully. They have got a dandy sketch. They do a western scene. Chief Meyers takes the part of "Chief Hit Him Out Anywheres," and Matty takes the part of "Fade Away," and Miss Tully takes the part of "Wild Rose," the ranchman's daughter. They were a riot, too.

Erna and Jenney Gaasch are great as women acrobats. They do some good stunts. They went fair.

MOLASSO STARTING OUT.

Around Dec. 15, G. Molasso, the vaudeville producer, will present two new numbers, upon each of which he holds the American rights. Mr. Molasso is going in extensively now for productions, having recently enlarged his quarters in the Long Acre Building. Heretofore Mr. Molasso has been content to make intermittent presentations for vaudeville.

Mina Minar, a Molasso star, who has been scoring in "Paris by Night," returned to New York this week to consider an offer made the pantomimist and dancer for a Broadway musical comedy.

Mr. Molasso is appearing at the American this week in "Paris By Night." Next week the "Apache" will be given, the producer making his stay there for four weeks.

HERE'S BILLY GOULD

There is a certain restaurant in the Lobster district where, in order to secure decent service, it is really necessary to page the waiter.

A certain comedian is addicted to the use of drugs. After an all night session with the bambo he returned to his hotel one morning recently, at three, and found some of his friends in the lobby talking about the death of a well known actor who was to be buried that morning at nine. Mr. Hophead asked: "Who's dead?" A friend replied: "Mr. ———. He's to be buried at nine. Why don't you attend the funeral, he was a great friend of yours?" Hophead answered: "I would but I must go up to the hospital. My wife is having an operation at ten and I must be there." Still full of the "dope" he then turned to the clerk and said: "Leave a call for eleven o'clock."

Lord Puggy, a ticket speculator, in front of Hammerstein's, has written a sketch which he intends to play himself. Puggy says, "It is easy to be an actor. All you need is nerve." (Puggy must have been reading our mail.)

Paul Armstrong, author of "Jimmy Valentine," "Going Some" and that tremendous success "In Deep Purple" told me the vaudeville actor is the pivot of the show world. "No matter what branch of theatricals you put him or her in, success is the answer. Why shouldn't it be so? The vaudevillian most do all things well. He is his own manager, advance agent, musical director, and mostly his own author. He is thrown on his own resources more so than his helpless legitimate brother. All totalized it means the vaudevillian has one thing that is very essential—and that one thing is confidence," says Mr. Armstrong.

A certain party wants to "roast" me. Just to show how much attention I would pay to his "roast," I will make him a proposition. Send the roast to me and I will publish it in this column or space or what ever you want to call it. This is really offering to do the fellow a favor, for if I have panned him under my own name here, then he is reasonably certain (by having his return roast also printed in my "department") that the same readers who may glance over this weekly will see his "pan" as they may have read what I said. The idea of this is simple, it seems to me. I have noticed that sometimes one "roasted" replies in another sheet, through a letter or advertisement. Why not use the paper that carried the original "pan"? You are sure of the same circulation. In another paper you may be reaching not as many. So this isn't a bad little offer, is it?

Sam Mann came and conquered. More power to you, Sinsha.

The daily papers inform us that "The Gamblers" are playing on 39th street. There are some gamblers playing on 45th and 46th streets also.

GETTING A START IN VAUDEVILLE

By F. A. Murphy.

Barrelton, Mich., Nov. 22.

Dear Ed:—

I got here about 7 o'clock Monday morning and hunted up the Bijou Dream theatre, which is a very poor looking place. It isn't a theatre at all. It is just an old store with a lot of second hand church pews in it for seats and a sheet of pictures at one end. There was no one around the front of the place so I walked around the block to get in the back way, but there was no rear entrance so I came back again.

A sign on the sidewalk read "Continuous Vaudeville from 11 a. m. to 11 p. m., so I supposed there would be quite a big show and wondered why some of the rest of the talent didn't show up. About 9 o'clock a man in overalls came along and opened the front door. He got out a bucket and a mop and commenced to clean out the place. I asked when the proprietor got around and he said, "I am the proprietor, what do you want?" I said my name was Newcom Pyker and I had come to report for the stage. "Well," he says, "where is the rest of your troupe?" I told him I had no troupe. I just performed alone. "What do you mean by sending a picture of nine people if you ain't got no troupe?" (He meant the picture of the ball team I had sent.) "Give me some pictures of something you do and I want a lot of them. How do you suppose I can do business and pay salaries if I don't have photos for the lobby?"

When I told him I had no idea they would be needed and didn't bring any, he got mad and said, "Where have you been playing, anyhow? In some dump? This is a first class, refined theatre, and we have the best people in town. If you haven't any photos I don't want you."

I said maybe I could find some in my trunk and I walked away not knowing what to do. A couple of blocks from the Bijous I met a young fellow I used to chum with in Grand Rapids. He said he was running a photograph gallery and doing well. When I told him my troubles he said he could fix me up. So we dug into a pile of about a thousand old photos in his place and picked out twenty that would pass for most anybody. He set up some rubber type and printed my name across the bottom of all of them and I took them back to the theatre.

I was met by a very large lady who wanted to know if I expected her to wait all day for me to rehearse. I apologized and said I would get my music at once. She said I needn't mind about the music, to just whistle the stuff I used in G and she would catch it all right.

Her piano playing was awful and I wondered how she held her job till I found out she was the proprietor's wife. I also found I was the only performer engaged. The show started at 11 o'clock with a picture. Then I came out in front of the sheet, sung a couple of songs and did my dancing. I started to go out but she said I had better not go away as the next

THE WOMAN IN VARIETY

BY THE SKIRT

The girls in The Pianoflends (Colonial) are deserving of prettier costumes. Of pink broadcloth with waist coat and long tail effect in striped black and white, the present ones are very shop-worn.

Sallie Cohen (American) changes from a shabby street dress to a soubret costume of rare luxuriousness. It is cerise in color and might be more becoming were it six inches shorter.

Willa Holt Wakefield (American) is wearing a gorgeous affair that is really three gowns in one. The foundation is cloth of gold over which is a soft material in large floral design the entire being veiled in yellow chiffon.

May Tully (Colonial) has chosen a very pretty gown. It is a white lingerie, handsomely inserted in Cluny lace. A white hat with a large coral pink bow adds to this charming costume.

Nellie Revell, who is suffering from rheumatism, says "I've taken so many pills lately that there are ball bearings in every one of my joints."

The gowns Mme. Francis is making for "The Mayoress" promise to surpass in beauty those made by her for the "Madames" "Sherry" and "Troubadour."

Clarice Vance in a soft white satin covered in chiffon looked lovely. (American.)

Adele Ritchie was simply stunning at the American last Sunday night. A gown of palest velvet satin made in drapery and panel fashion but severely plain for all that. Over this was a gold gauze coat with flowered border. Miss Ritchie wore a scarf of purple velvet edged with fur, also a velvet hat of the same shade, which upon removal revealed a white lace cap with light blue bows. Large pearl earrings and a diamond plaque added greatly to Miss Ritchie's appearance.

reel was a short one and I would have to go on again soon.

I kept going on until half-past five when the manager said he was going to supper and I had better thump the piano while his wife tended door. When he came back he gave me a meal ticket for the Eureka Cafe, good for 21 meals, price \$4.50, and said, "Get your supper and hurry back."

I don't know how many times I appeared yesterday, but about 11 o'clock they closed up and the manager said he had a nice room for me upstairs, and the professional price would be eight dollars for the week.

The room had a bed, a large round table and nine cuspidors in it, but no chairs or other furniture. My uncle was right when he said acting was a hard life. *Newcom Pyker.*

From what I hear the new home on Riverside Drive which Valeska Suratt will have is being fitted up sumptuously. Magnificent rugs, drapes and paintings have been purchased with a prodigious liberality.

Quite some surprise has been caused through the reported break in the Harry Blessing family. Mrs. Harry Blessing is otherwise Annabelle Whitford.

Fannie Howard, with "The Bon Tons," at the Columbia, looked sweetly pretty in a Dresden silk covered in white net dress. The belt and a sash below the knees was in the flowered silk. Miss Howard wore a small pink satin hat with one uncurled plume. I never saw such a bunch of girls; so crazy to show their backs as "The Bon Ton" chorus. Fannie Thatcher in the same show dresses neatly but not up to the usual standard of the leading burlesque women. The men principals could well look to the Dunedians for hints in evening clothes. The two girls of the Dunedians are prettier than ever and wear two sets of costumes that are beautiful. The first, a combination of white, black and yellow, is stunning. Their green dresses are the essence of good taste. The manager of the show could secure good ideas in dressing his chorus from these girls.

AFTER A "BLUE RIBBON."

For the American Music Hall this week George S. O'Brien, one of the active hustlers attempting to keep up the "22-act" billing of the Morris management, sped to the Horse Show at its conclusion last Saturday night to secure one of the "Blue Ribbon" winners for the theatre this week.

Of "The Nut," "Wasp" and "Arriett," the three winning jumpers, Georgie chose "The Wasp," owned by Clifton Sifton, the Canadian millionaire. Georgie knew he was talking to real currency when approaching Mr. Sifton, so he canned his usual spiel, telling the Canadian the middle classes of New York wanted to see his horse, which they could not do at the Madison Square Garden, owing to prices.

Mr. Morris felt they must see it and would he permit the animal to be exhibited twice daily?

With a horseman's unconquerable pride in a thoroughbred possessed by him, Mr. Sifton liked the scheme immensely. He wanted everybody in the world to see "The Wasp." Mr. Morris could give the money to charity, but were he to exhibit the animal on the stage, it would debar his horse from again contesting in a Horse Show.

Mr. O'Brien sadly left, though feeling he had made a great effort to land something a vaudeville agent never thought of before.

The other winning jumpers are English horses, the foreigners "cleaning up" on the native breed during the Horse Show week.

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Editor VARIETY:

Boston, Mass., Nov. 20.

Knowing the fairness of your paper, I thought I would call your attention to a fact that I thought you would readily publish.

There is a young man working around the different small picture and vaudeville houses, using the above name, Lew Welch and telling the different managers he is the original Lew Welch who played "The Shoemaker." This was brought to my attention several times.

In VARIETY I see he was billed at the Casino, Washington.

I would request all to be on the lookout for this fellow. As far as I know there is no other one using the above name, and that I am now and have been playing a sketch known as "Levinsky's Old Shoes" for the past year.

Lew Welch.

New York, N. Y., Nov. 22.

Editor VARIETY:

Walter H. Cate, who we claim to be the world's greatest saxophone soloist, and who we are willing to back against any saxophone player, was publicly challenged through VARIETY, May 7, 1910, by Harry Batchellor for any amount.

Not to embarrass Mr. Batchellor, we accepted his challenge for the reasonable amount of \$500. Since then we have heard nothing from him.

We see in VARIETY that Mr. Batchellor is in or around New York. We are also in New York so we could easily get together on a day's notice.

If he is conceited enough to think that he can play the saxophone equal to Walter H. Cate, we will gladly meet him in a friendly contest any time for five hundred or more.

B. J. Cate.

(4 Musical Cates).

Editor VARIETY:

New York City, Nov. 22.

You have an item in your issue of last week wherein you make mention of Al Sutherland bringing suit against a Miss Benton for money due for commissions. As I am the proud and esteemed "Papa" of a couple of "Miss" Bentons, who are now with Mr. Lew Field's "Jolly Bachelors" Co., and it is known that I have enjoyed a twenty years' acquaintance with Mr. Sutherland, it might get me in "bad" with "good people" was it believed that I had "welched" on a debt due to a friend.

If you will kindly give space to these few lines, it may serve to put me "right" with any one who may have believed that I was "wrong." The "Miss" Benton referred to is not one of my daughters.

B. H. Benton (Rob Roy).

SELLING PICTURE HOUSES.

Toronto, Nov. 24.

John Griffin, president and general manager of the Griffin enterprises, is taking steps preparatory of selling his small picture houses, expecting to devote more time to the Griffin Vaudeville Circuit.

His Theatorium here has been secured by the Buffalo Amusement Co. and will be renamed The Red Mill.

ROSENBERG TO BUILD ONE.

Asbury Park, N. J., Nov. 23.

Walter Rosenberg, of Manhattan, is to build a new one-story fire-proof theatre here on Mattison Avenue near Bond Street, which is to cost \$20,000. The plans have been prepared and building operations will start early in the Spring.

SHEEDY INCREASING BILLS

The M. R. Sheedy agency is adding acts to its bookings which increases the weekly bills supplied by the office.

Mr. Sheedy is persuading managers booked by him to play features for a full week, "splitting" the remainder of the program.

Some of the big acts now handled are Gennaro's Band, Power's Elephants and Aeroplane Girl. From five to ten weeks are given at present. The agency says jumps do not average over one dollar each in transportation.

The Sheedy agency took over the bookings of the Academy of Music at Highland Falls. The theatre is the property of the president of one of the largest breweries on the Hudson River. The show that will be offered there beginning with next week will do but one performance a day, in the evening. The house will play a full week.

Annie Yeamans was 75 years old Nov. 19.

The Loew Agency started placing concerts at the new Shubert, Brooklyn, last Sunday.

Maude Raymond has been offered a week at the Majestic, Chicago. Miss Raymond is asking \$1,500 for the engagement.

Mary Garden is quietly tipped as a coming feature when the Fields' Winter Garden opens on Broadway, some time in the hence.

Chas. Denzinger, formerly attached to the Shea retinue in Buffalo, has been engaged by Marx & Brock as the manager of the Family, Ottawa.

John Philip Sousa, after an illness which confined him to a New Haven (Conn.) hospital, has returned to New York improved in health.

ANOTHER FAREWELL FOR "BILL"

It is reported that Buffalo Bill has been induced to forego his "farewell" resolution and will take to the road again next season at the head of the "Wild West" bearing his name.

It is also reported that the show will not appear in New York during 1911, opening in Boston, and skipping the Metropolis entirely.

PRINTERS TOOK EVERYTHING.

Indianapolis, Nov. 24.

The creditors of the Norris & Rowe Show held a final meeting at Frankfort, Ind., last week, before Referee Harry C. Sheridan. The report of the Peru Trust Co. was approved of and the affairs of the circus were last and finally disposed of.

The sale of the property amounted to about \$39,000, against which there were costs of \$4,000.

Priority was given to two mortgages held by the Donaldson Lithographing Co., and in this way the net proceeds were consumed, leaving nothing for the general creditors.

POLICE STOP LABOR SKETCH.

Chicago, Nov. 24.

Charles Doutrick booked George Paul and Company, in "Labor and the Man," at the Thalia for the last half of last week. The house is in the center of the garment workers strike troubles. The nature of the sketch appealed to the management as a timely proposition. But the police took a different view. After playing two shows the sketch was ordered off the boards.

Middleton and Spellmeyer arrived on the Baltic last Sunday from the other side. They are to open at the American next week.

The Olympia Music Hall, Buenos Aires, S. A., is reported to have successfully opened. The house is new, containing 1,500 seats.

M. Mannist has been re-engaged by Edward F. Rush, and is ahead of "The Bon Tons," Benny Harris remaining back with the show.

George S. O'Brien offered George M. Cohan \$10,000 for the week before Christmas in vaudeville under the William Morris banner. The actor-author-manager refused to consider it.

Alfred H. Dalby, the song writer, who shot his wife, Teddy Hudson, a chorister with "Girles" last summer at the Amsterdam, was placed on trial Tuesday for attempted assassination.

William Collier opens at the William Collier Comedy Theatre on Nov. 28 in "I'll Be Hanged If I Do." Mrs. Leslie Carter opens at the Lyric Nov. 29 in "Two Women."

Harry Weber's son, Herbert, had recovered sufficiently Monday to stand removal from the hospital to his home at 3 Parkside Court, Brooklyn. Mr. Weber says he wishes to acknowledge receipt of about 400 wires and letters inquiring about the boy's condition.

BENEFIT FOR LOTTIE GILSON.

Many subscriptions for tickets and donations have been received by Dick Jess, who is managing the benefit to be tendered Lottie Gilson Dec. 6.

Ebling's Casino at 156th Street and St. Ann's Avenue has been selected for the entertainment and dance. "The Little Magnet" herself will appear in the show at 10:45, while the grand march has been set for 1:30



LOTTIE GILSON.

to allow sufficient time for all artists in the city reaching the Casino in time.

The Arrangement Committee, of which Mr. Jess is chairman, contains the names of several well-known theatrical managers and agents, who recall Miss Gilson as variety's biggest card at one time, and are assisting in her present hour of misfortune.

In the appear sent out for Miss Gilson's help, the following statements occur:

Each and every one in the theatrical profession either knows personally or has heard of Lottie Gilson (The Little Magnet). She has just passed through a severe illness, through which she now finds herself in rather straitened circumstances. For a generation past Lottie Gilson, whether in Maine or Frisco, or any intervening point, has most cheerfully responded whenever called upon to lend her assistance to those who for one reason or another have met with misfortune. For this reason managers and performers alike have banded together to arrange a Monster Testimonial Benefit and Reception for her, to be held at Ebling's Casino, 156th St. and St. Ann's Avenue (two blocks east of Third Ave. "L" Station), on Tuesday evening, December 6, 1910, at which Lottie Gilson, in conjunction with vaudeville's foremost headliners, will positively appear.

Up to Tuesday the subscribers were:

- | | | | |
|--------------------|-----------|---------------------|-------|
| Pat Casey |\$10 | Herbert Kealey | ... 5 |
| Joe Weber | 10 | Archie H. Ellis | ... 5 |
| United Booking Of- | | Whalen Bros. | ... 5 |
| fices | 10 | Marle Dressler | ... 5 |
| William Morris | 10 | M. S. Bentham | ... 5 |
| John Moriarty | 10 | Geo. Castle | ... 5 |
| Cohan and Harris | 10 | Hurtig & Seamon | ... 5 |
| Low Fields | 10 | Francis Draz & Co. | ... 5 |
| E. F. Keith | 10 | Chas. F. Senon | ... 5 |
| M. C. Anderson | 10 | Thos. J. Ryan | ... 5 |
| Variety | 10 | Geo. A. Kessler Co. | ... 5 |
| Louis Wesley | 5 | Frank Fogarty | ... 5 |
| Stair & Havin | 5 | Chip and Marble | ... 2 |
| Marcus Loew | 5 | Jesse L. Lasky | ... 2 |
| Martin Beck | 5 | Joe. All | ... 2 |
| Joe Hart | 5 | Hans Albrecht | ... 1 |
| Maurice Levi | 5 | | |

Any artist who may desire to volunteer their services for the entertainment may address Dick Jess, Ebling's Casino, 156th Street and St. Ann's Avenue, to whom donations and subscription should also be sent.

Schrage's Orchestra will furnish music for the performance; Conklin's Band will play for the dances. Tickets of admission are fifty cents each.

NEW ACTS NEXT WEEK

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

Marie Empress, Hammerstein's.
Mrs. Geo. Primrose, Hammerstein's.
"Silhouette Dance," Hammerstein's.
Charles Bigelow and Mizzi Hajos,
American.
Harold, American.
Ashley and Lee, Alhambra.
Coakley, Dunlevy and Handy, Alham-
bra.
Artusa, Manhattan O. H.
Frank and Edith Raymond, Manhattan
O. H.
LaDent Trio, Manhattan O. H.
Victoria Codona, Hippodrome.
Sim Nederwald's Monkey, Hippo-
drome.
Kelcey and Shannon (New Act), Or-
pheum.

SMALL TIME.

E. J. Appleby, Lincoln Square.
Buhn and Dreus, Fourteenth Street.
The Mohren, Savoy.
Wilbur and Leland, National.
Seymour Trio, Third Avenue.
Tydeman and Dooley, Third Avenue.
Rose Seldon, Third Avenue.
Braggar Brothers, Grand Street.
Scotty Proven, Royal, Brooklyn.

Schichtler's Mannikins.
Full Stage (Special Set).
Hammerstein's.

This foreign "mannikin act" appear-
ing at Hammerstein's Monday is dif-
ferent from any other. The manni-
kins are built and worked for novelty.
Some of the manipulation is exquisite.
Transformations are secured, and it
seems that as nearly perfect realism
in the movements as could possibly
be secured is attained in this act.
Early, three figures dancing kept time
in movements and execution, while
later on some of the tricks accom-
plished were startling almost in their
unexpectedness. But one section, that
of the skeleton (made known over
here through "black art") might be
dropped. Monday matinee there was
little hitch, although the authorities
forbade the lighting of the electric
on the miniature stage. While this
may have detracted, it did not affect
the act, for Schichtler's Mannikins won
heavy applause, with a great deal of
laughter intermingled. It is of the
best of mannikin turns, pleasing as
much through its difference from the
accustomed as by its many novelties.
The novelties will contribute also to-
wards bringing this foreign number
to the front as an ideal act for chil-
dren. *Sime.*

Letford and Buckner.
Singing and Dancing.
12 Mins.; One.
Fam. Dept. U. B. O.

Two colored men, good soft shoe
dancers. The patter is rather old and
the joke manufacturing weak, which
will retard efforts in going higher. The
"straight" accomplishes little with his
song and should get a better one. His
dress is in his favor. The comedian
has a change of clothes. His song un-
der the spot, "I Wish I Was in Heaven
Sitting Down," was fairly well re-
ceived. There is an excellent dancing
routine at the close. *Mark.*

Hal Davis and Inez Macauley
"One Christmas Eve."
19 Mins.; Full Stage.
Greenpoint.

"One Christmas Eve" is not much
of a sketch. In other hands than
Hal Davis and Inez Macauley it would
very likely be heard of after the first
week on the small time only. Will
M. Cressy wrote it. He has not hit
upon an idea that has not been used
in vaudeville sketches, which involve
newly married couples, since variety
began. After Mr. Cressy gets east and
has a look at Mason and Keeler's
new act, the new Mrs. Gardner Crane
offering, and the piece that John C.
Rice and Sallie Cohen are presenting
at the American this week, he should
begin to feel that the taking of money
for writing acts of this calibre is not
right. Even a comedy sketch should
have a logical reason for existence.
This one has none. If the husband
who had run down an old woman on
his motorcycle had told his wife of it,
the sketch couldn't have been. Why
he didn't wish his wife to know is a
secret with Mr. Cressy. If he couldn't
have worked the reason into the play-
let, he should have at least printed
it on the program. The piece rambles
on with the two principals trying to
hide something from each other by
placing objects in the same drawer,
each using the line "He'll never think
to look in there." And then each pro-
ceeds to look in there. It's full of
that sort of stuff, finally ending with
the wedding march and the couple
reunited. Funny no one ever thought
of that wedding march finish before.
But the old bunk stuff doesn't go as
well any more. The house barely gave
the sketch a legitimate curtain. If
it had not been for the way the ma-
terial was handled, it would not have
gone that far. Mr. Davis manages to
secure a few laughs, despite the silly
lines and even made the business of
hiding an umbrella down his trouser
leg humorous. Miss Macauley look-
ed charming and played the role of
a young wife with a supposed griev-
ance, splendidly. She was sincere in
her efforts and it is really sinful to
see such capable work wasted on a
hopeless part. Davis and Macauley
may be able through their personal
efforts to put "One Christmas Eve" over
for the "big time," but they will not
be able to hold as important a posi-
tion as closing intermission, which
they are doing this week, on the usual
large time bill. The couple are too
clever to waste themselves on such ut-
ter nonsense as "One Christmas Eve."
While Will M. Cressy has been west,
playing those sketches which he wrote
promiscuously, then kept for himself
when deciding they were worth while
(selling the others), vaudeville in the
east has changed. The westerners
have been shown by Mr. Cressy pieces
that variety patrons in the east once
thought were funny. But since then
they have seen others. *Dash.*

George Fuller Golden's benefit, held
at the New York Hippodrome last Sun-
day night was interfered with through
the police forbidding costume being
worn. A show was given however.
No objection was made by the police
to any other Sunday concert.

John C. Rice and Sally Cohen.
"The Path of Primroses" (Comedy).
21 Mins.; Three (19); One (8).
American.

Speaking of a regular act and
laughing riot, please step this way.
Look at Rice and Cohen. If they
haven't the star riot act of vaudeville
produce the other. Finishing for
eight minutes in "one," every second
was a scream. Howard Jacot wrote
the new sketch, called "The Path of
Primroses," which might better be
named "The Dancing Primroses." Mr.
Jacot could not have found the couple
who could have given a better inter-
pretation to his nicely written piece
than Rice and Cohen. There are
many big laughs in the dialog, but it
is not a sketch that could stand up
without the proper people to play it.
Mr. Rice and Miss Cohen have given
vaudeville many pieces, nearly all ex-
tremely laughable, and most on the
farical order. But no one contains
the entertainment nor draws the
laughs that this latest does. It was
the big laughing hit of a great big
show Monday evening. The plot is
around "The Primroses," a "small
time" act which started from Hacken-
sack, N. J., two years before reach-
ing the dressing room of a "picture
house," the first scene. Jack Prim-
rose was the best shoe salesman in
the town before going bug for the
stage. Polly Primrose liked the way
he tried on shoes so well, she fell for
him, and they were married. Mutu-
ally congratulating each other as the
greatest in the world, they started
for the big time through the usual
small lane. They are in the dress-
ing room. It is Christmas Day. All
the couple have in the world is the
"split week" date, a three-months'
old baby and pawn tickets. Polly
finds a note in Jack's pocket. It
tells of a dame named Menie who has
dated him up for the 59th Street Sub-
way station. Jack returns to the
dressing room, confiding to the audi-
ence he was "stood up." When ac-
cused by his tearful wife, the hus-
band says he only wanted to teach
the young woman acting on the
strength of a possible touch for ten
on account. Squaring himself, with
exchange of bum presents for the
Yuletide, a wire comes that they can
play the "Bronx Air Dome" next July.
It's December. An addendum on the
message says if they make good that
night there will be ten weeks of im-
mediate time forthcoming. The man-
ager will be in front. "The Jasbo
agency" probably sent the wire. The
Primroses are excited. She wants
him to be careful, watch her and they
will put over a song and dance act
that will make those guys in New
York who only thought they were
good for the dumps sit up and take
notice. They exit into "one," where
the funniest "punk" song and dance
imaginable is gone through, withal
though working in some good step-
ping. While acknowledging the ap-
plause a man in the orchestra stands
up, shouting he will give \$100 for
the act, open right away. Another
man with a high hat, in a box, calls
out he will give \$200. They bid the
prices up between them to \$1,000,
when Mr. Rice, pointing to the high

"Bob" and Count de Beaufort.
Animal Act.
15 Mins.; One.
American, Chicago.

"Ladies and Gentlemen: If you will
direct your attention to this end of
the curio hall we will present on
Platform No. 1, Bob, the dog of a
Count, and De Beaufort, the person
who owns him. For many years they
have traveled together in many lands,
inseparable companions, bent upon
one mission—something to eat. The
dog depended upon the Count to make
good in his quest, for he depended,
like the Count, upon the offspring of
some rich man to provide the where-
withal. Finally the Count selected
the daughter of a Chicago millionaire
who was crazy to be a countess, with
a mother just as crazy as she was, and
a father who simply doted on the girl
and wanted her to have any old thing
her little heart desired. Thus did
Bob and the Count fall onto a steazy
feed for a while. Eventually the dog
or the Count developed too large an
appetite for the pocket of De Beau-
fort's millionaire father-in-law to suc-
cessfully combat and Pa sent for
Daughter to come back to Windytown.
Hither came Bob and the Count, for
they knew their hunger was earth-
wide and must be appeased. It has
been the management's good fortune
to secure Bob and the Count as the
greatest freak act it has ever pre-
sented in Chicago. And believe me,
ladies and gentlemen, we have shown
some curios. Just think of it! The
dog of a Count, full blooded English
bull that he is; and for good mea-
sure the Count himself, full blooded
something or other, but a regular
Count! It makes him none the less
an available attraction that he was
neck-naped out of the Blackstone Ho-
tel only last Sunday; there is pity for
Bob, his faithful companion that
what kicking accompanied the ousting
ceremony fell upon the intelligent and
admirable canine. Nor is the Count
none the less of value among the man-
agement's streaks of curio enterprise
when we say that as the result of his
last visit to his wife, the woman is
now confined in a local hospital recov-
ering from the effects of the Count's
brutality. That the purse-strings of
the millionaire father-in-law are so
stretched that Pa has been crying into
the lap of the Chicago newspapers be-
cause he gave his daughter a Count
to play with (blaming the whole thing
on the girl's mother) has only served
to thoroughly advertise the Count and
fit him for presentation here as an
'act' in probably the best vaudeville
bill Manager Morris, Inc., has pre-
sented to his patrons this season." *Wall.*

hat, exclaims, "I've got you." There
is another "plant" employed in the
gallery. It's a great comedy sketch
as so greatly played by Mr. Rice and
Miss Cohen. That there is a dressing
room scene which may have grown
familiar through other acts adopting
the same scheme for setting; also go-
ing in or out of "one" before or after,
makes not one whit of difference here.
You've got to laugh at "The Prim-
roses." They know how to make you.
Sime.

Mlle. Dazie and Co (5).
"La Tragedie D'un Mardi Gras" (Pantomime).
18 Mins.; Full Stage (Special Set).
Majestic, Chicago.

"The Tragedy of a Mardi Gras" is the translation of the title which goes with a programed synopsis of the story of Dazie's newest production. Evidently there has been a change in the finish of the act since it was written and named—for there is no tragedy. There is a story, slender, but enough to hold the act together. Without any story Dazie would be a hit. The chief fault with the act as shown Monday evening lies in the fact that the audience sees too little of Dazie and her dancing. After all Dazie is the act, the whole act and without her presence there would be no act. Her associates are sufficiently skillful in the art of mime to hold interest, but none approach the star in the craft of dumb story-telling. Riccardo St. Elia is Dazie's chief support. He works with her in faultless manner and serves to embellish her art through the splendid character of his dancing and pantomiming. Dazie dances in a knee-length, pink and ruffled frock, armless, low backed and becoming; and Dazie dances delightfully. Her poise is perfect, her grace entrancing and the beauty of her face seems to fairly illuminate her surroundings. She confines her work almost entirely to toe dancing, save in the brief interludes with St. Elia. The setting is heavy and beautiful; but Dazie is the whole thing. The Majestic audience received her with great enthusiasm and applauded her dancing to the echo. *Walt.*

Maxini and Bobby.
Acrobatic.
12 Mins.; Full Stage.

Maxini and Bobby are an importation. The boys vindicated someone's judgment in bringing them over by placing a solid success at the American this week. They have worked out an interesting routine of acrobatics as well as one that is a bit different. The boys use a dog, not of a little assistance to them. The dog is used only for a few tricks at the finish. As an intelligent animal, none has anything on this fox terrier. The pair wisely work him to get laughs as well as applause and the animal's aping the men in going through their tricks is funny. A good laughing finish is uncovered. Bobby and Maxini have a clean, fast entertaining act that can be dovetailed into the best of vaudeville programs. *Dash.*

Walton and West.
Piano and Songs.
11 Mins.; One.

Fam. Dept. U. B. O.

Two nice looking girls who work as though their experience on the stage had been of short duration. The girl at the piano carried away the most applause, her number "It's Got To Be Someone I Love," being the strongest bit in the act. The taller young woman should discard her "Italian Love" song, as it is beyond her ability. The pianiste also gives imitations. The girls' appearance helps them considerably. For a "small time" sister act the team should find bookings. *Mark.*

Alonzo-Bracco Troupe (8).
Acrobats.
5 Min.; Full Stage.
Majestic, Chicago.

Six men, a woman and a boy figure in this act, but only one person is conspicuously clever. The costuming is beautiful and the amount of "fub-dub" which attends the introduction and working of the act is noteworthy; but when it comes down to real acrobatics there is only one man on the job. Scores of native acts in circuses and in vaudeville hold as their simplest tricks most of the group work the Alonzo-Braccos perform. In only one particular is the act to be considered in comparison with the numerous and vastly less pretentious troupes American audiences have seen; the "Arabs" which the one worker in the act performs close to the finish of their brief time upon the stage are skillfully approached and executed. No son of the desert ever made a more spectacular showing. *Walt.*

Bros. Carpatii.
Horizontal Bars
Full Stage.
American.

The Carpatii Brothers are presenting the old style horizontal bar act, one appealing in comical make-up. The straight is a good performer, turning nice doubles, and for a finish, making the long swing from the first to the third rod. It pleased in the early spot (7:40). *Sime.*

A. B. Kawkasian Troupe.
Russian Dancers.

19 Mins.; Full (7); One (4); Full (8).

Four men and two women form this troupe from the land of the Czar. They open with a number on Russian string instruments, following with a concerted vocal effort. The stage is then deserted, save one man, who pleases with a classical selection on the Russian cymboline. A change to one enables the tallest man to sing one of his native classics, but it won't do on the small time. The return to full stage finds the women in kneeling posture, singing and they are joined by the male soloist. This number will also fare badly in the smaller houses. There is little telling what would happen to it in the bigger theatres. The dancing takes. Two of the men show class, one in particular combining acrobatics with his Russian legmania. A little tot comes on at the close and dances well. By omitting the greater part of the singing and adding another combined instrumental number the Kawkasians would receive just recognition on any bill. *Mark.*

Bigelow and Campbell.
Songs and Piano.
10 Mins.; Four (Interior).
Manhattan.

A "rathskeller duo." "Coon songs" predominate, the best number "Chinatown Rag," coming at the finish. No comedy is attempted, the men relying on singing and piano playing. Neither of the voices is out of the ordinary. The boys seem to have a mania for ragtime. A more diversified assortment of songs would balance the act better. *Mark.*

Chas. Bartholomew.
Imitations.
5 Mins.; One.
American.

If Chas. Bartholomew has any other imitation concealed besides that of Geo. Lashwood, he did not spring it Monday evening at the American. Lashwood, however, was enough. Bartholomew sang "Latch Key." Up in Maine recently where Bartholomew was first heard from and where Lashwood has been seen, they said Bartholomew was a great imitator of the Englishman. He isn't. If Mr. Bartholomew is content to ride over the "small towns" playing villages that Lashwood will never hear of, he'll pass along. But if he wants a regular job in vaudeville, Mr. Bartholomew had better turn to some other line. *Sime.*

Bertossi and Archengelli.
Operatic.
9 Mins.; One.

A man and woman who sing operatic numbers very well. They appear in costumes, with a little comedy by the man after the first change. Each has a couple of changes. They were a very big hit at the American Monday evening. They will be the same wherever the operatic thing is cared for. *Sime.*

James H. Lighter.
Piano and Songs.
16 Mins.; Four (Interior).
Union Square.

With his songs and imitations, Lighter pulled down the biggest single hit recorded at the Union Square in weeks. In fact, four bows and two encores were not enough as far as the audience Monday afternoon was concerned. Lighter sings and plays well and has gotten together a medley of songs that will please anywhere. His best bits at the piano are the imitation of the chimes, a negro pianist, yodling a la J. K. Emmett, and the "hobble skirt" player. His "Dat Ever Lovin' Soul Kiss" received the most laughs. Lighter should taboo his announcements. He works without make-up. *Mark.*

OUT OF TOWN

Marie Empress.
Songs.
18 Mins.; Full Stage (4); One (14).
Young's Pier, Atlantic City.

Marie Empress, who is popular and very well known in England, publicly appeared for the first time in America when opening here Monday last. She is a beauty of a striking brunet type. Miss Empress has some classy gowns. In her opening number she made a beautiful picture in a white satin dress, trimmed lightly with black fur, singing "Eyes." It got over easily. She appeared in eccentric costume for "Brown," a typical English number. A snappy suffraget song came third. The final number was the best and scored heavily. In a simple, dainty frock and a plentitude of lingerie, she sang "Lingerie." The lyrics are English and a bit risque, but the melody is a dandy. Miss Empress looks good, has some excellent material, and she created an impression that she will do. *I. B. Pulaski.*

John B. Cooke and Co. (8.)
"The Swag" (Dramatic).
18 Mins.; Full Stage.
Young's Pier, Atlantic City.

A good dramatic sketch, played by a capable cast, is the gist of what may be said of this new vaudeville offering by Richard Warner. The story was told with a celerity and smoothness rarely seen in first performances. The action takes place in the home of Billy Wadsworth (Harold Salter). Wadsworth, a handsome chap, was at one time a crook and was known as Harry Durkin. For eight years he has lived a straight life, attaining a position of trust in a big jewelry concern. He is happily married. A detective, Bob Conroy (Richard Warner) knows the past of Wadsworth and has been receiving "hush money." A packet of diamonds in Wadsworth's safe at the office over night is stolen by Ed Sandford (John B. Cooke), just released from jail and a former pal of Wadsworth. Sandford comes to the Wadsworth home, offering to divide the swag. But Wadsworth is straight for keeps and persuades Sandford it is the only life after all. They are apprised that the detective, Conroy, is coming. Wadsworth decides to take a chance to beat him at his own game. This is done with the aid of a graphophone and a camera. Wadsworth offers Conroy an immense bribe. The latter accept. The conversation is recorded on a new graphophone record. As the money is passed a flashlight photo records it. Conroy, whipped, denounces Wadsworth. The finish finds Sandford on his way to return the gems and with the determination to lead a clean life. The act was liked immensely. The "flashlight" portion was first seen in "The Fourth Estate."

I. B. Pulaski.

Bestyette Trio.
Singing and Instrumental.
16 Mins.; One.
San Francisco.

During the past season some corking good acts have developed from the cafes in this city. The above trio is vaudeville's latest acquisition from the midnight entertainers. Judging from the maiden effort, they are going to make as enviable a reputation as their successful predecessors. They open with a lively "rag," followed by a banjo-trio number, then "Southern Rose" accompanied by 'cello, guitar and mandolin, followed by a 'cello solo, and finishing with about six minutes of "rag," bringing out excellent harmony and good comedy not overdrawn. A large, good-natured chap handles most of the fun in a natural and unaffected manner that brings the smile of amused appreciation. The present billing "Bestyette" should be discarded, and names substituted. For the opening number, coming on playing their own accompaniment might be an improvement. New and later material should also be secured. Natural entertainers with the "Hello Bunch" air about them, half of success with a western audience, this trio should go east and continue the perpetuation of the reputation made by western rathskeller entertainers, with no fear of coming under the wire second. *Fountain.*

DAYLIGHT PICTURES.

Daylight pictures were shown for the first time in New York City at the Fifth Avenue theatre this week. The installation of the new "Photoplane" proved the biggest kind of success. As a result, they will be placed in other Keith-Proctor houses.

Last week, the "Photoplane" was tried at Keith's, Philadelphia. S. L. Rothapel, the Forest City (Pa.) theatre man, who invented the daylight scheme, came on to New York and installed his curtain.

A material, which resembles enamel, is used in two colors, black running around the edge of the screen and the white neatly enclosed in the center. The black coating extends several feet on all sides. The curtain idea is now one of a frame arrangement, the pictures being shown to much better advantage.

At the Fifth Avenue the house lights were not on full, but they were strong enough to illuminate every nook and corner of the auditorium.

The film, "The House of Seven Gables," an Edison subject, was pictured Tuesday night and the photoplay was as clear and distinct on the black and white curtain as it would have been if shown in a darkened house on a white sheet.

The best part of the "Photoplane" operation is that one can now view a picture without the slightest strain on the optic. The death knell of the "moving picture squint" has been sounded.

In addition to the new picture curtain, the Fifth Avenue has purchased a new machine, which also makes a noticeable improvement in the reeling of the films at that house. More attention will be paid to the class of films as a result.

It seems a foregone conclusion that daylight pictures have come to stay and it won't be a century before the principal picture houses here will be featuring them. They not only convenience the patrons, but enable the managers to comply with the fire law regarding lighted interiors.

PICTURING BURGLARS AT WORK.
Paris, Nov. 14.

An engineer in Italy has invented a cinematograph camera which can be connected with objects of value, liable to be stolen, in such a manner that as soon as the article is touched the apparatus photographs his movements.

ALL IN HARMONY.

Despite all reports to the contrary, the best of good feeling prevails among the members of the New York Motion Picture Distributing & Sales Co. A meeting of the directors and executive officers was held last Thursday. Harmony characterized it.

From one on the inside the "independents" are running along smoothly since the recent talk of a "third party" has been hushed by the admission of the American Film Co.

THREE EXCHANGES CANCELLED.

The three latest exchanges to have their licenses cancelled by the General Film Company are the Western Film Exchanges, Milwaukee and Joplin, Mo., and the H. & H. in Chicago.

PENNSYLVANIA STATE LOSES.

Erie, Pa., Nov. 24.

A decision handed by Justice Walling in the criminal court of Erie county, in the suit of the Commonwealth of Pennsylvania against D. H. Connelly, the proprietor of the Happy Hour theatre in Erie to compel him to take out a regular theatre license because of the fact that he was playing two vaudeville acts in conjunction with motion pictures, was in favor of the theatre owner.

The trial has created an unusual amount of interest throughout the state among the "small time" promoters. The decision will be greeted as a welcome one.

NO PHONY IN THIS.

Equipped with a complete motion picture outfit, Prof. Frederick Starr, of the University of Chicago, leaves Dec. 22 for a six months' trip to Korea where tigers and other beasts of the China forests will be cameraed.

His only companion will be his adopted son, Manuel Gonzales.

FLYING PICTURE.

The Vitagraph company will release its special aviation film on next Monday when pictures of the International flying tournament at Belmont Park will be shown.

Pictures of J. B. Moissant, the Wright brothers, Count de Lesseps, Latham, Hamilton, Ely, Harkness, Bud Mars, Willard, Baldwin, and of the late Ralph Johnstone, who was dashed to death at Denver, all sky fliers, will be featured.

NO ADVANCE POSTERS.

The Motion Picture Patents Company has sent a bulletin to all its exchanges warning them against supplying exhibitors with sensational and misleading posters that have been prepared without the knowledge of the manufacturer of the film.

Hereafter the licensed exchanges will supply only posters that properly illustrate the pictures on display at the time.

OBITUARY.

Boston, Nov. 24.

The funeral of Mrs. Mary C. Keith, wife of B. F. Keith, the world-wide known theatrical manager, took place Friday morning, Nov. 18, at her home, 310 Kent Street, Brookline. High Mass was celebrated at 9 o'clock in St. Mary's Church of the Assumption, in Brookline.

Scores of friends attended the funeral. Managers of the Keith circuit theatres between Boston and Philadelphia, and a delegation of employees of the Boston house were present.

The pallbearers were Samuel K. Hodgdon, Dr. J. Foster Bush, William E. Collins, General W. B. Emery, Philip F. Nash and Dwight Prindle. Interment in Holyhood Cemetery, Chestnut Hill.

Mrs. Ida Huzza, a circus midget, who died in the city hospital at Jersey City last week, was the wife of Robert Huzza (Major Littlefinger), another Lilliputian. Mrs. Huzzar was 3 feet 9 inches tall; her husband was

PICTURE REVIEWS.

"SUNSHINE SUE." (Biograph).

Sunshine Sue became the "girl of sorrow" right off the reel when she left her happy country home and eloped to the city with a nice looking chap, who had formerly boarded with her father. There was no marriage. She returns to the country home and is welcomed. It is the old story, but its moral is ever timely. MARK.

"THE OTHER WAY." (Pathe).

Two wealthy papas plan their children shall marry. The boy and girl decline and leave home. They marry afterwards though while there are many things unlike the picture has entertaining qualities. It is nicely photographed. MARK.

"SPANISH LOYALTY." (Gaumont).

Some clear views of the Spanish army are shown: first King Alfonso XVIII, and Royal staff. The military religious service (country mass) is interesting. The Spanish soldiers are shown kissing the flag. The troops give a good account before the camera. The picture of Queen Victoria and the Royal family are barely discernible. MARK.

"THERE'S NO PLACE LIKE HOME." (Selig).

Bedlam (on the sheet) breaks loose when all the six children of the household get together in a minute of fun. The papa decides to tie himself to a place where he can rest at ease. He lands in a veritable madhouse. In other words he simply jumps from the frying pan into the fire. His employment as a determined to let well enough alone. The noise of his youngsters becomes music to his ears. Good for a few quiet laughs. MARK.

"DRUMSTICKS, A THANKSGIVING STORY." (Vitagraph).

A picture that grips. With the camera doing splendid work a child doing some acting, this story, with true human heart interest, is bound to appeal to the young and old. MARK.

"THE OLD LONGSHOREMAN." (Pathe).

Old and feeble, the grizzled longshoreman, unable to find employment along the water front, is driven to despair. His hunger drives him to the theft of a loaf of bread from a little girl, who raises a hue and cry. The child makes a misstep and falls into the water. The old man plunges in and saves her, but the effort costs him dearly, as he dies soon after being taken safely ashore. While rather unpleasant, the picture is a gem photographically. MARK.

"A NEW SOUTH WALES GOLD MINE." (Pathe).

The Pathe concern gallops to the front again with this international picture, which shows a new South Wales gold mine exploited by hydraulic pressure. The picture holds the eye from start to finish. MARK.

"THE DULL RAZOR." (Selig).

A man attempts to shave with a dull blade, but has to give up in disgust. The film is short, but receives attention. MARK.

"A POPULAR TUNE." (Essanay).

"A poor excuse is better than none" and there is little to be made for this picture. A little man tries to cripple a show when a woman sings a song he doesn't like. Everywhere he goes that song strikes his ears. There is little comedy and the whole "flops." MARK.

"HANK AND LANK AS THE SANDWICH MEN." (Essanay).

The Essanay "long and short of it" create light laughter when a gang of Irish laborers dump them into a mortar bed for carrying a restaurant sign, the lettering of which some wag changes to read, "Eat at the A. P. A." Not as funny as its predecessor, but not bad photographically. MARK.

"CAST INTO THE FLAMES." (Gaumont).

A Biblical theme with nice coloring and many superlatives. The ending is weak and detracts from the first part of the picture, which shows excellent arrangement. MARK.

4 feet 1 inch. For a long time the little people traveled with the Forepaugh and Robinson circuses. Their last engagement was at the Coney Island Midget City colony.

Anna Main, aged 70 years, is dead at her home in Lodi, O. She was a sister of William Main, the founder of the Main circus and an aunt of Walter L. Main, the present owner of the show.

Frederick R. Wells, father of Mae Wells (Johnson and Wells) died at his home, 2078 Pitkin avenue, Brooklyn, Nov. 19.

Chicago, Nov. 3.

Sam Morris, once prominently identified as comedian of the Hopkins' Stock company, Chicago, died here Nov. 2, of diabetes. He was at the time of his rather sudden death, employed in a local stock company.

BILLS NEXT WEEK

NEW YORK.

MANHATTAN OPERA HOUSE.
Maggie Cline
Van and Beaumont
Sisters
Stuart Barnes
Odiva
"Motoring"
Gene Green
James and Sadie
Leonard

Konert Taylor Trio
Konert Brothers
Two Pucks
Luciano Lucca
Saona
Five Juggling Jewels
Manning and Ford
Dunlap's Horse
Lightning Hopper
Artusa
Frank and Edith
Raymond
La Dent Trio

HAMMERSTEIN'S.
Marie Empress
Mrs. Geo. Primrose
Lillian Shaw
Tom Nawn & Co.
Chas. F. Semon
Laddie Cliff
Juliette
James Harrigan
"A Night in Paris"
Two Pucks
Adelaide Herrmann
McAlvery Bros.

COLONIAL.
Julius Steger & Co.
Charles Mayne
Kalmar & Brown
Lorch Family
Inge & Farrell
Hawthorne & Burt
Bobby Pandur & Bro.
(Others to fill.)

AMERICAN.
Bigelow and Hajos
Ross and Fenton
"Scrooge"
Karno Comedy Co.
Ray Cox
Cliff Gordon
Harold
"Pullman Porter
Maids"
La Freya

ORPHEUM.
Mona Ryan and Co.
Mr. and Mrs. McGreevy
Graham's Mannikins
Jules and Otto
Five Olympians
Lloyd and Jay Roberts
Jennings and Renfrew

ORPHEUM.
Hilda Spong & Co.
McMahon & Cappelle
Genaro & Bailey
Dunn & Glasier
Edouard Jose & Co.
Juggling Normans
Musical MacLarens

COLUMBIA.
Cressy and Dayne
"Jardin De Paris
Models"
Avon Comedy Four
Josie Heather
Bert Coote & Co.
Herbert Clifton
California Girls
Fred Watson

AMERICAN.
"The Shirkers"
Joe Welch
Zeugener Quartet
Will Dillon
Garcia
Foster and Foster
Kara
Mignon
Kennedy & Rooney
Jessie Broughton
Jack Ark
Cameron and Gaylord
Austin Bros

MANHATTAN OPERA HOUSE.
May Ward
"Watermelon Trust"
Harry Johnson
Frasco Rivenhall
Carpetti Bros
Foster and Dog
May Boyer
Fields and Coca
Clare Trio

BRONX.
Mathewson & Meyers
"Photo Shop"
Bixley & Fink
Rickard & Lonergan
Loney Hascall
Boothback Quartet
Chas. Abearn Troupe
(One to fill.)

ORPHEUM.
Kelcey & Shannon
Marshall P. Wilder
"Flanahend Minstrels"
Lockwood and McCarty
Leonard and Russell
Gansch Sisters
Jetter and Rogers
(Others to fill.)

GREENPOINT.
"Governor's Son"
"Man from the Sea"
Marcel's Art Studies
Empire Comedy
Four
Elida Morris
Ben Welch
Pedersen Bros.

FIFTH AVENUE.
Gertrude Hoffmann
Claude and Fannie
Usher
Albert Hole
World and Kingston
Gordon-Eldred Co.
Bellectaire Bros
Aerial Smiths

ALHAMBRA.
Russian Dancers
Maclyn Arbuckle
Edwin Holt & Co.
Bedini & Arthur
Ray Cox
Ashley and Lee
Cockley, Dunlevy & Handy.
(One to fill.)

NEW ORLEANS

AMERICAN.
"The Operator"
McKenzie & Shannon
The Avolos
Harry Mayo
Clivette
Renee Graham
(One to fill.)

CINCINNATI

ORPHEUM.
Burke Sieters
Tallman
Chas. Colby
Mascagni Dancers
Charles King
Brown Duo
Jones, Grant & Jones

ST. LOUIS.

PRINCESS.
Grace Hazard
Frank Sheridan
Charles Kenna
Flowers Family
Brothers Lloyd
Claude Golden
La Belle Nello

CHICAGO.

MAJESTIC.
"Tales From Hoffman"
Doc White
White & Stuart
Harry Tigue & Co.
Bowers, Walters & Croker
Nellie Nichols
Felix & Barry Girls
Elsie Fay
Miller & Weston
Apdala's Animals

Morris was one of the first managers to turn a neighborhood house from stock to low priced vaudeville in Chicago, when part owner of the Avenue theatre, a few years ago. For several seasons, with his wife, he played sketches in vaudeville.

F. R. Blitz, who managed the tours of R. Prince and Will Cristine, died in New Orleans, Nov. 22, after short illness. A widow survives.

MERRY WHIRL.

"The Merry Whirl" last year was one of the features on the Eastern Wheel's burlesque. It is the first one of the Gordon & North productions to be seen around New York since the opening of the season. That management is now with the Empire Circuit (Western Wheel).

The show in itself is the same to the pieces, but it is quite evident that the refining influences of Broadway have clung with the production since it was given a run on the Main street last summer.

The natural interest hinges as to what manner of a performance the two successors to the principal comedians would give. Not having seen the former in the roles of the Clock and the Snowman, one cannot make comparisons, but if Morton and Moore gave as good a performance as Phil Doyle and Billy Baker did in those roles at the Casino, Brooklyn, this week, they certainly were good.

This new team stopped the show twice for fully five minutes in both the first part and in the burlesque. Doyle is particularly clever, although he doesn't get full opportunity to assert his personality until the second half.

As to the show itself, there have been some changes in the dialog to bring it up to the '10-'11 speed, and it runs through like clockwork. There isn't any so-called "ginger" visible anywhere during the performance, although a comedy bit in the first part, with Phil White hiding in a suit of armor and Marie Beaugarde dressing or rather undressing behind a screen, smacks a little of spice, but not to offend.

The first part is entitled "The Magic Ring." It has a stage setting that is quite as gorgeous as last season and does not show the effect of road wear in the least. The opening chorus displays four "show girls" stunningly clad in evening gowns and wearing them right. Eight medium girls are becomingly attired in costumes of pink satin. Then there are six ponies as "jumping jacks" and six chorus men, three in dress clothes and three as butlers.

The opening chorus tells the story of Xmas Eve. Santa Claus arrives and presents gifts. Then Lord Broke (Walter Pearson) gives the show its start with "Yankee Doodle Girls." Pearson wears evening clothes and is as "classy" a straight as there is in burlesque. He has another number in "Havana Bay," the first part of which proves itself the hit of that section.

Six other numbers are in this part of the show, taken care of in turn by C. U. Damm (Phil White), Cherie (Marie Beaugarde), Mrs. Morgan Rogers, the American Widow (Barry Melton), and the two comedians. The latter have a specialty, interpolated toward the end of the action, with which they brought down the house.

The dressing of the show is adequate, even though the chorus makes but one change from the opening costumes. This is for the number of Miss Beaugarde. The color effect is carried out here by the mediums going in French, Spanish and Salome costumes, while the "ponies" wear exaggerated minstrel outfits for a "coon"

finish to the song. The chorus is good looking and all appear willing workers. Whoever picked them certainly got girls who can sing, for the ensemble numbers delight the ear.

The female principals (but two) are on and off incessantly. Miss Beaugarde carries off the honors, although her dressing in the first part is nothing to boast of. Miss Melton, who does the lead, has singing voice, which, white pleasing, is weak, and in the handling of lines she could improve.

The burlesque is "The Merry Whirl." The set is fashioned somewhat after the shop scene of Anna Held's "Parisian Model" and the action is also quite similar. There are eight numbers in this part, inclusive of the opening chorus and the finale. The opening shows the mediums and "ponies" as messengers and window figures. The former are in tights, and the latter leave the impression of much undressiness. Three of the taller mediums are drafted here for show purposes.

The comedians are carrying the roles of an American pugilist and his manager who have gotten into bad odor with the Parisian public because of having defeated a Paris idol. They seek shelter from inquiring eyes by taking service as "commissionaires" for the lingerie shop.

It is in this portion of the show that they secure their real opportunity and they make the most of the chance. They do not, however, have a chance with a musical number, but work for comedy only throughout the afterpiece.

It is here also that White betrays his value, for he handles the role of the French shop-keeper in capable style, rendering a performance that proves his versatility, for in the first part he does a straight Hebraic character.

Maude Heath, Marie Beaugarde, Walter Pearson, Edwin Jerome, Barry Melton, Mayme Bouvier and Phyllis Campbell were the other principals who helped to furnish the fun in the burlesque.

Of the musical numbers the "Paris Push," by Maude Heath and Walter Pearson, made the hit. The burlesque of it at the finish by Doyle and Baker stopped the show completely. In the number itself the chorus does little "hard" dancing, Marie West and Billie McKennon working on the end giving the finishing touch.

During the action of "The Merry Whirl" Miss Beaugarde wears several very "snappy" gowns. The last, a lavender affair, was the prize winner. The prima donna (Miss Melton) also wore a gown that was pretty and sat well. The same may be said of a blue creation topped by a white fur hat that graced the form of Miss Heath for her number.

The finale of the show is a Scotch number, "Strike Up a Bag-pipe Tune," in which the chorus, in Highland costumes, made a pretty picture. It was led by Miss Beaugarde in kilts, displaying a pair of dimpled bare knees that helped some.

This number gave the show a strong finish, and at its conclusion the finale found the audience standing up applauding.

Fred.

BROADWAY GAILETY GIRLS.

"The Broadway Gailety Girls" is sort of half way as far as a show goes. It just misses being good, and is about the same distance from being called poor. In the matter of production it ranks about the same, though better equipped than some of the other shows.

The pieces are distinct, although the same characters appear in each. No one is credited with writing either. There was probably no one to give the credit to.

The opener is called "The King and the Count." The name tells what the piece is; a "Dutchman" parading as a count and an Irishman as a king. There is some fun extracted from the business of the comedians, but it is not strong. A hearty laugh is usually followed by a long slump, from which the comedians have a hard time arousing the audience again. The piece needs more life, action and speed. The boxing bout could be made funny with a little attention, the comedians not taking themselves seriously enough to make it really humorous. The burlesque brings more in the laugh line, although along well traveled routes. The hotel scene has many opportunities, with nothing overlooked by the Broadwayites. The fun grows a bit rougher here but only on one or two occasions does it overstep. The worst bit of business is in the first part, when the comedians chew up a loaf of bread, blowing it all over the stage.

Another bit that might be dropped is the "baby" incident in the burlesque. It is a very old "gag" at best, and never a legitimate laugh. Aside from this and the excessive use of "Hell" by one of the comedians, the show is clean. If anyone wrote the first part, he probably placed the word "Hell" in the centre of a white sheet of paper, and said: "There you are; build a piece around it." The comedians did.

The sixteen girls could hardly be called a good looking, lively chorus and still on the other hand could not rightly be classed as a listless crowd. The costumes are plentiful, and in many cases very pretty. Tights show up in the burlesque and the girls make a good looking outfit in the scantys. The girls could help things along by evincing a little interest. They all stand pretty well up stage, paying little or no attention to those out in front. A smile now and again would do no harm.

There are not enough numbers in the burlesque as the show now stands. Neither would one or two more in the first part be amiss. Those that do show have been well put on. The girls work them nicely although there is nothing out of the ordinary in the staging. "Home Town," "Moonlight on Broadway," "Grizzly Bear" and a sextet brought the most although all of the numbers were liberally rewarded. The light effects used during the songs might be dispensed with. Burlesque audiences want to see the girls; the brighter the lights the better they like it. There was no reason for darkening the stage during several of the numbers. The sextet in the burlesque gained no less than six recalls principally through the jokes

told between verses. The jokes weren't of the newest, but a lot of "kidding" went with it.

The show is made up of principals who for the most part work in the "olio" making up a very good vaudeville section although in one or two cases the specialists who essay roles have a sad time of it.

Frank Carlton is the principal principal at all times. A good Irishman of the quieter sort Carlton could play a part written for him with telling effect, but as a spontaneous comedian is not there. This together with attempting too much, works against him. He is not well backed up either, which makes a difference, for Carlton needs it. Carlton aside from using "Hell" too often is clean in method.

Wm. F. Collins plays a "Dutchman" alongside Carlton in both pieces changing his make-up a trifle for the burlesque. Collins is fairly successful in his quest for laughs. He is a fair "Dutchman" and drives along at an even gait.

There are a couple of other men who figure more or less prominently with varying success. A "straight" in the opening does exceedingly well, but just as poorly in the after piece as a "legit." A "tramp" in the burlesque spoils a good chance for some good comedy.

Three women stand as principals with May Strehl, featured. May is a big girl with plenty of good nature and a happy smile. Further than this she does little. In front of one or two numbers she manages to get them over. The French song might be replaced. It is a good number but it needs some handling. May is not Frenchy, in looks or actions.

Marie Fisher might be allowed more scope in leading numbers. A good contralto voice is only heard once or twice. Marie leads the women in clothes, although not up to the season's burlesque standard. Mildred Gilmore gets over a couple of songs and is valuable to the olio, where she gets away with a single in good style.

The olio looms up as the feature part of the entertainment. Miss Gilmore with character songs starts it with a rush. A series of poses by the choristers fill in nicely for a second act, after which Frank and Kate Carlton put over a very good singing number, with old Irish airs exclusively. They couldn't fall down. Their voices are very good, setting one wondering why they are not heard in the show.

The Majestic Musical Four pick up the thread here, and carry the good work along keeping up the fast pace. The act could stand shortening. Otherwise it is a first rate musical turn.

The Dollar Troupe were a big hit with their acrobatics.

The Kitamura Japanese Troupe, booked by Fred Brant through Pat Casey, will open at the Temple, Detroit, Nov. 28. The act has just closed its circus season.

Mrs. Tom Edwards, wife of Tom Edwards, the English ventriloquist, is reported ill in the Sacred Heart Hospital at Spokane, having recently undergone a serious operation there.

BON TONS.

"The Bon Tons" just scrape through. There is very little margin. What margin there is comes from the three vaudeville turns which are scattered through the two-act piece called "Mrs. Backbay's Bon Ton College."

In the vaudeville the Dundedin supply two of the trio of acts. The first is by those lively little Donegan girls, who put up a pretty roller skating turn, afterwards joining in the bicycle work of The Dundedin Troupe, where Jimmy Donegan makes the house gape with his startlers on the wheel and wire.

The other act is a comedy acrobatic one, by Feeley and Kelly. They do not try for too much comedy, just enough to edge off the great acrobatic work of Mickey Feeley. They made a corking act, and what's more, work better in the piece as principals than any acrobats within recollection. Pete Kelly does one of the most comical crawls (in the form of swimming) that has been seen, while working with Feeley in a very funny burlesque of a very ordinary "Apache" dance, the latter performed by James J. Lake and Liddy Berg. What there was to the "Apache" Miss Berg did. Mr. Lake unquestionably does not pose as an "Apache" dancer. If this bit was worthy at all, it was worth doing well by having both parties regular dancers of that sort.

The "Apache" occurs in a cafe (or "dive") scene with a quick transformation to a ballroom. It is well accomplished, all the chorus girls stripping off loose clothing with underdressing of the "show girl" style. The scenery is stripped off, drawn up to the flies. It would have been much more effective had the house been wholly darkened. Another lost point was when the chorus girls held pocket electric lights in their hands during a number, and a spot light continued to shine upon the two principals.

Lake draws the most of the comedy, doing nice work all the time. He is in the second scene, a street in "one" where many laughs are secured by him through business with Arthur Heller as a "cop." Anna Kelly from the chorus is the girl in the participation, saying little and doing less but taking care of both equally well.

There is some "raw" matter in this "bit," especially about the "\$2." Some more, but more legitimately toned down, is in the "Pullman Sleeper" scene.

It's the comedians who give any balance the show has though they could all better their clothes. James Rowland plays an Irishman. He has a chubby face, with lots of magnetism, and a Chauncey Olcott voice. Someone should take Rowland, give him a big part and see what he could do with it. The chances are that Mr. Rowland would be right on the job.

The chorus of "The Bon Tons" is composed of sixteen girls. There are two or three very good looking. They work rather well, but always in pink tights. It grows so monotonous one wants to forget the young women, even if the tights are changed now and then. That "pink" has been the only color ever preferred by Edward F. Rush. Mr. Rush now bills "The Bon Tons" under his single name, the for-

mer firm name of Weber & Rush not appearing.

The costuming runs fairly for those who don't dislike so much of one shade. The opening costumes are from last season. They look it, and are held too long at the opening. In the "show girl" dresses, some of the young women place themselves in odd shapes through an attempt to appear natural. The dresses might show up very well on regular show girls.

There are no "ponies" in this collection. Perhaps that's why the "Horse Ballet" led by Fannie Thatcher passed away without a hand. But "The Bon Tons" is short of good leading women. Were a couple there to help the comedians along, this show might rank well up with any of the leaders, for the good average the comedians pile up with laughs is pulled down again by the females.

Even in "Senorita" that stand-by, with its pretty melody, always good for seven or eight encores, a chorus girl was placed in to sing the lead along with Emily Miles, one of the two principal women. This chorus girl has previously attempted to sing another song, which she couldn't do. The result in "Senorita" may be imagined, though it did not ruin the encores which a little girl in the chorus, possessing a contralto voice, brought out, even though handicapped with a soprano singing alongside of her. That speaks for the singing quality of the performance. That little girl, hidden away in the chorus, is the only person in the show who has anything approaching a voice.

Fannie Howard joined the troupe last week, and will replace Miss Miles next week at Philadelphia. Just now Miss Howard, who has resumed her former name of St. Clair, sings two or three songs as a specialty.

Miss Miles is still the very pretty girl she was, and has improved somewhat in delivery. Miss Thatcher without a voice but fairly good looks, could pass if she were more animated.

It's almost a new production and show for "The Bon Tons." *Sime.*

UNION SQUARE.

The bill at the Union Square the first half of the week was more satisfying and of bigger laughing proportions than seen at this K. & E. "pop" house in weeks.

It was a comedy show from first to last, although a mixture of music and juggling were sandwiched in between the regular illustrated lecture and the pictures.

A special Thanksgiving picture "Drumsticks" (Vitagraph) proved a feature Monday.

James H. Lighter, Marshall, Stauch and Rensaw and Saunders and Cameron (New Acts). *Mark.*

Shanley's restaurant in the Long Acre building has placed two handsome rugs in the lobby on the Broadway side, before the elevators. (The doors to the restaurant are kept open all day).

James H. Cullen starts off on contracts for one solid year Monday at Proctor's, Newark. Mr. Cullen will wind up the long travel on the Orpheum Circuit next fall.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$8,880.)

Twelve acts are the program again at "The Corner" this week, but even with this many numbers on the bill there is something lacking. The show looks well enough on paper, but it just doesn't seem to play right. There is speed and class, and even novelty. It is just a possibility that a good comedy sketch should have had its place somewhere in the program.

Of course there are spots where the show goes along in rattling good shape, but then again there are the dull places. Of the latter there are three. The house Tuesday night did not get settled until long after the show had started and when it was all in there were several empty rows at the back. The boxes also showed gaps here and there.

A bicycle act, Chester B. Johnston, opens the show. He has some good tricks, but on the early position did not get more than a hatfull of applause. With the second number the show seemed to get a fairly good start. Inge and Farrell had this spot. The girls do four songs and a dancing bit. They are clever and dress well. The best bit was a solo by the smaller girl (Miss Inge) about "Kiss Me."

The Arlington Four, with more singing and dancing, were next, also working in "one." The boys with their dancing finish managed to pull down a substantial hit.

Schlichtler's Mannikins (New Acts) were on in the fourth position and well received. Jolly and Wild Co. followed this act, held over, did fairly well for a second week. James and Sadie Leonard and Richard Anderson in "When Caesar C's Her," were next to closing the intermission and were easily the laughing hit of the show.

Pat Rooney and Marion Bent closed the first part with their bright patter in "At the Newstand." The dancing was the means of rousing no little applause. Another hold over "The Girl With the Dreamy Eyes," opened the second half. She did not stir any unusual applause and at the close was freely hissed, but this helped her, if anything, though it looked like a "plant." If so it serves its end. Della Fox came next with three numbers this time. She finished fair.

"Motoring" managed to fit in after. The usual finished performance was given and the usual laughing hit was scored. The comedy "kid" was a near scream. Then came the real hit of the performance in Bixley and Fink. These two comedians with their bit of nonsensical talk and singing at the opening, and with their burlesque of Melba and Caruso at the finish had the house convulsed with laughter.

Odiva, the diver, was on to close the show and she held the house in until her finish. Her last dive from the height of the proscenium arch had all intensely interested, for in a feat of this sort there is the possibility of a mishap. The act is an ideal closing one. *Fred.*

Milton and De Long Sisters received bookings this week for over a year, east and west, through Albee, Weber & Evans. The act plays east until May, then starting over the Orpheum Circuit.

AMERICAN.

(Estimated Cost of Show, \$7,285.)

There are many things yet to be considered in the makeup of a "22-act" bill, the new policy of vaudeville commenced by William Morris at the American last week:

Monday evening the attendance was not "strong," in the sense that the rush for admission, steady continually during the first week, fell off somewhat. The top of the house, including the first balcony, was heavy by eight o'clock (show starting 7:30). The orchestra, however, filled up slowly. By 8:30 it was not capacity, although a few standees were then in the rear. At nine o'clock the house was full, proving either that there was a late drawing attraction on the program or that an "overflow" from other houses had arrived to pick up the tickets the speculators had. There isn't any doubt the box office had a sell out.

Why a show costing \$4,500 with many unknown names should draw more heavily than another bill of "big names" costing nearly \$7,500 (the program this week) will probably cause William Morris to do a little reflecting if business does not continue as briskly as it started. Of course, the proposition that last was the first week of the "22-act" thing is considered, but the difference in the price and quality of the names this week more than equals that.

Either the present week's bill was not advertised properly, or the vaudeville going public is starving for new names and faces in the big houses. The first "22-act" program held many strange titles, more so than the present one. This is Thanksgiving week, with business due to drop somewhat under ordinary circumstances before the holiday arrives, but nothing should have interfered with a bill of eighteen actual acts costing a world of money, even advertised as over \$15,000.

While the managers who are most concerned will give all these matters the thought of themselves and assistants, they may be prejudiced. "Facts are facts," and in the general disagreement over the advisability of these big shows for the good of the vaudeville business, everybody will have an opinion of the scheme, from some viewpoint.

As regards the performance of a varied program containing eighteen acts, the show this week doesn't seem to be right. Monday evening at 11:15 the audience was clamoring for Harry Jolson to return. There were still three acts to appear, one a production, "Paris By Night," besides the "pictures." Even before Jolson came on, little patches of emptiness had commenced to appear in the orchestra. The exodus first started, though slowly, after Clarice Vance had finished at 10:44. Between Miss Vance and Mr. Jolson were the Boston Fadettes, a big "girl" musical turn.

Along with The Fadettes and "Paris By Night" was another sketch with a serious trend in part, "The Van Dyck," while a melo-dramatic piece, "The Star Bout," closed the first half. Rice and Cohen gave a lively comedy sketch at 8:46, making the fourth act

on the bill that could not be cut in running time.

The "cutting" of acts down to a maximum time limit seems absolutely necessary for the speed a vaudeville show should have. The intermission was brief, but to have a vaudeville performance commence at 7:30 running to nearly twelve seems too much show. The question of eighteen acts is a matter besides this. The point with the Morris idea appears to simmer down to the time table and the character of the turns, without too many "sketches."

In a bill of this magnitude there appears no reason for the usual arrangement, an act in "one" or open or close in "one" to permit a setting being made. If four acts on the present week's bill followed each other in "one" it would make no particular difference, were they fast enough, keeping up with the speed of a bill that should be run for speed only.

The laughing hit this week is Rice and Cohen (New Acts). Their sketch is named "The Path of the Primroses," with dancing at the finale of it. Immediately following is George Primrose and his Dancing Boys, a somewhat odd coincidence. Mr. Primrose attested his ever faithful following and popularity. While bolsterously encored, he kept his act down within a nice time limit.

Willa Holt Wakefield was loudly applauded and responded with one encore. Miss Wakefield could have easily taken more. Appearing at 8:33 with the people still "walking in" the pianiste was somewhat ruffled. While plainly an annoyance, it did not injure her stage worth. She sang three new numbers, "Is You?" at the opening being exceptionally well rendered. "Old Folks at Home," with a pretty arrangement, required a quiet house, which, though not receiving, got over splendidly nevertheless.

Clarice Vance, another "single" woman, suffered, but from a different cause. Third after intermission, Miss Vance had to walk out on the subsid-ing tumult occasioned by the unfriendly attitude of the gallery to Arnold Daly in "The Van Dyck." What had been really a disturbance was Miss Vance's lot to follow. The house was not in a receptive mood, still restless from the momentary excitement. Clarice has a nicely worded phillosophical sort of a song about the stubbornness of a mule and a woman; also a good "coon" number in "The Funny Rag." "I Just Came Back From Paree" doesn't fit. Miss Vance. The lyrics could not have been written with her in mind. "Lord, How He Can Love," opened and helped to sooth the audience.

In "The Van Dyck" Mr. Daly is all wrong. He has been in and out of vaudeville often enough to know it. It was dollars to doughnuts before the act had progressed eight minutes that the gallery would drive him off the stage. It almost happened. "The Van Dyck" has a point, way at the end. Before it is reached there is a great mass of single handed dialog, which Daly seemed perfectly content to tackle. Mr. Daly's voice, with its inflections if not affections, is built for short sentences. "The Van Dyck" is a continuous vocal resume of some-

thing the audience finds it difficult to understand. The point is like a man going to Brooklyn for a drink on Sunday. The result wouldn't be worth the trip.

For vaudeville as it is now "The Van Dyck" is a waste of time and money. Mr. Daly first played it where it belonged, afterward Harrison Hunter presented the piece on the variety stage. Mr. Hunter may have handled it differently. He also might have had a qualified actor for assistance.

"The Fadettes" are there. Whoever let them slip over on the "opposition" lost a good act. Disregarding the music, there are twenty young women who don't look badly at all, and that in itself, with the musical end for support, make up a first-class turn. The audience liked it greatly. Caroline B. Nichols is still on the job, with the same dress, and perhaps the same wand. The cornetist is retained from the former collection, but all the other girls look strange. The drummer young woman, who is the chief centre, takes her work too lightly. As a matter of fact, in "The Strike" where she should have done considerable, she did very little.

"The Star Bout," with Taylor Granville, closed the first part very well, working up the audience through the fight. The act is finely stage managed, even if leeway is taken in several directions. One of the best turns in the show is Maxini and Bobby (New Acts) held over from last week. Another good one and also a holdover is Garcia, the shadowgraphist. He throws the figures on the sheet differently—from in front. The play of his fingers is as interesting as his shadows are that, and amusing.

Mr. Jolson came after The Fadettes and did a "clean up" in applause. The house certainly took to Jolson, who now has dropped "Pittsburg" for some other town, with the same "plump" before the pronunciation. Otherwise his act is improved through less talk in it.

A couple of small acts opened and a couple closed. In between were several New Acts in that department.

An illustrated song singer was useless. Tuesday night he had but one song. That should have been stopped at the first verse. The song is not "dirty," but has been adapted from one of the filthiest stories told.

Sine.

MANHATTAN.

Five acts and pictures were the Thanksgiving week vaudeville menu served at Gane's Manhattan, relished for the most part by crowded houses.

The bill was made up of acrobats, singing, dancing and a comedy sketch in which Walton and Vivian caused considerable laughter.

Hallet and Stack, Jennie Gerard, Richard Brothers and Bigelow and Campbell (New Acts). *Mark.*

Truly Shattuck will return to vaudeville as a single, opening Dec. 12 at the Manhattan O. H., placed by M. S. Bentham.

Bernardi reopens on the United time Monday at Pittsfield, Mass., booked for an eastern route by the Marinelli agency.

CORRESPONDENCE

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

WALTER K. HILL

(Walt)
Representative
Residence: Hotel Grant

CHICAGO

VARIETY'S
CHICAGO OFFICE:
167 Dearborn St.
Phone 4401 Central.

Advertisements and News Will Be Accepted at the Chicago Office, for the Current Issue of VARIETY, Until 10 o'clock Thursday Morning.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Splendid vaudeville is on view here this week. The bill is diversified and the show runs smoothly, without waits, and gathers strength as it advances. Dazie (New Acts) is the feature. Monday night's audience took kindly to the entire bill, giving special volumes of applause to the Avon Comedy Four, the Nichols Sisters, Dazie, and Jane Courthope and Co. Although inconspicuously placed second the Ballots exhibited gymnastic cleverness to applause which was contributed by practically everybody present at the early hour they were on the stage. Further down their merits would have brought them even greater reward. The girl does some really astonishing work, her "teeth holds" being marvelous of skill and strength. The man is likewise expert, but the work of the girl overshadows his efforts and amounts to practically the burden of the whole act. Arcola and Co. opened with their scenic and costume musical act, ornate to behold and pleasing in points of melody. Herbert Clifton, a foreign female impersonator, was moved up from fifth to third position for the night show, having failed to impress. Hayward and Hayward registered every point in their confidential exhibit of the inside life of professionals, scoring laughs and applause for their cleverness both as players and inventors of stage tricks for female purposes. They wore Ave curtains. The Malones danced their way into the good graces. The man is clever on his feet and so is the girl; but good looks count for more than stepping in her case. Jane Courthope's "Lucky Jim" proved to be a sketch of holding power and entertaining quality, played to the fitness of a hair-spring stage realistically and altogether worthy of the numerous curtains which were finally involved. The two laughing hits of the bill were the Nichols Sisters and the Avon Comedy Four. The "dusky" belles preceded the quartet and the audience was ripe for laughter. The girls worked in the same joyous spirit which always characterizes their efforts and the audience met them more than half way. The Avons handed out an entirely different style of work, sent their points home with rough and tumble enthusiasm and the audience came back with rars of laughs. Following Dazie's pretty act James Thornton found himself "next to closing" and practically voiceless. He was compelled to omit all singing and talked with an effort; but his brains were working and his hearers were in sympathy, and the result was an old time Thorntonian revival which must have been as pleasing to Jim as it was edifying and jubilant for his hearers. Alonzo-Bracco Troupe (New Acts) closed the show. *WALT.*

AMERICAN (Wm. Morris, Inc., mgr. and agent).—With Count De Beaufort and his dandy dog "Bob," making a joint debut in vaudeville Monday afternoon, as part of a

HAMMERSTEIN'S ROOF.

With the departure of Yvette, who had been a big card for a fortnight, the Roof regulars heaved a sigh of regret for the bill this week suffered when compared with those on which the clever little violiniste had played. And it also suffered when stacked up against those on which she didn't play.

It was the noisiest show the Roof has had since it opened with "pop" vaudeville. Between the bedlam the Fritz Haubel and Co. (New Acts), turned loose and the rattling of the stage boards by the male member of the colored team of Gordon and Keys during his chicken dancing "bit," the audience resumed normal conditions when the pictures were on the screen.

Kathleen Kay looked rather nice in her stage costume and sang well. She did well between uproars.

The illustrated song man Tuesday had a big night. His friends were there in a bunch and gave him a hand that must have made the regular entertainers behind the scenes turn several shades of green.

The pictures ran well. The attendance is picking up on the Roof.

Frederic and Venita, (New Acts). *Mark.*

splendid vaudeville show, there were enough of the curious and interested present to completely fill the seats and boxes. The Count (New Acts) was followed by the Four Mortons, who cleaned up the applause hit of the show. Sam Morton won a big scream when he made his entrance with a toy dog attached to a string, and sang his opening song from manuscript in imitation of the Count. Their "bathing scene" preceded a similar drop which was used by Belle Nello in closing the show. In that position the beautiful gymnastic act was practically wasted as half the house was on its feet, departing, before her song opening in "one" had been completed. Miss Nello presents an artistic act of skillful development and she would have been of vast benefit to an already excellent show had she been placed where her act could have been fully enjoyed. Richards and Montrose opened the last half with their songs, dances and acrobatics and won a splendid showing of applause. Kara's skilful juggling was the second number after recess and his deftness carried him along to a pronounced success. Lee Tong Foo opened the show and registered a hit with his baritone voice, costuming and humorous idea of framing up his act. Finlay and Burke in second position won favor for their routine of patter and song, and pulled down three encores on their final number. Ecolard Jose led the audience at strict attention throughout his overly long speeches. His art was manifest with every line and his finish resulted in repeated curtain calls. Tom and Stacia Moore were a hit. To close the first half the beauties of Arvi's illusion were disclosed. The act is easily the most slightly and artistic living picture formation this theatre has harbored. From end to end, save in the case of the Count, the show rated high class, building up gradually in merit and applause and ranking among the really good vaudeville bills of the local season.

WALT. JOSEPH (S. W. Quinn, mgr.; agent, W. V. A.).—There is enough good and bad in the show at the Trevitt this week to give any one either impression, but fortunately the best part follows intermission and those who didn't give their pass-out checks to the neighborhood kiddies went home satisfied that the management didn't have any the best of the deal on the whole. Relaner and Cook, a comedy juggling turn opened proceedings with a fair offering that lacks original comedy more than anything else. The comedian has the right idea, but the wrong material. If Cook would inject something original and up to date in the way of laughs the boys would fare much better. At the Trevitt they did very well. May Taylor held down second position, a poor spot for her singing specialty. Nevertheless Miss Taylor succeeded, her closing number, taken from "Jumping Jupiter," earning her a big hand. The Era Quartet (colored) fol-

(Continued on Page 22.)

MOORE'S RAH RAH BOYS."

Moore's "Rah Rah Boys," Lorna Jackson featured, are now playing in and around Chicago, headlined at the outlying houses. They are playing full weeks in the split week houses and were featured at the Julian week before last and at the President the past week. The act is a rollicking musical frivolity of learning days entitled "On The College Campus," and is staged with elaborate special scenery. Miss Jackson is supported by a splendid singing and typical appearing quartet of "Rah Rah Boys," composed of Frank Therlac, Paul Rahn, Tom Kershaw and Harry Rahn.

At the finale Miss Jackson makes a flight over the audience in an airship which is generally conceded to be the best effect of its kind yet produced.

The production was staged by Hamilton Coleman, and has been working continuously since last June, when it opened.

The act is owned by M. E. Moore, and is under the direction of Norman Friedewald.

MABELLE ADAMS

(THE GIRL WITH THE DREAMY EYES)
 HEADLINED AT HAMMERSTEIN'S WEEK NOV. 14. HELD OVER THIS, A SECOND WEEK

What ACTON DAVIES said:

At Hammerstein's Victoria yesterday afternoon "The Girl with the Dreamy Eyes" made her metropolitan debut in a very mystic and at the same time a very artistic act. She played beautifully on the violin, but for a moment or two the audience had eyes only for her costume. It consisted of one piece of black silk so effectively draped that it showed off the young girl's beautiful figure to ex-

traordinary advantage without in any way violating the accepted canons of either an opera gown or a bathing suit. Slowly and with a rather snake-like movement The Girl made her way to the footlights, posed there a moment and then, crossing a little bridge into the audience, made her way up the aisle, much to the trepidation and delight of a number of old gentlemen on the aisle seats. She always kept on her walking and she

played all the time. No duenna or New England school marm could have carried herself with more frigid dignity. And in the meantime the eyes dreamed and dreamed. Whoever this young girl is, she has two things that she may thank Providence for most heartily. She has the gift of playing the violin most ravishingly, and she has a figure which for grace and symmetry has not been excelled on the stage for a long time.

Opening in a NEW and NOVEL ACT, DEC. 5.

Direction ALBERT SUTHERLAND

"Positively the Greatest and Best Sharp Shooting Act In Vaudeville"

GEORGALAS AND BRO. Sensational Rifle Shots

This Week (Nov. 21)
 Colonial, Philadelphia

lowed and went as well as the best on the bill. The comedian is away from the majority of his race and the four men can and do sing. The comedy helps considerably. Blimm Blimm Brrr closed the first part with their novelty musical act. Somehow or other the Trevitt patrons will not warm up to a musical turn. Even the whirling bells at the finish failed to provoke any applause. Coogan and Parks started the second session with singing and dancing and soon had things their way. The eccentric dancer is about as loose-legged as they come and together with the work of his partner and some classy costumes pulled down a big hit. Dick Crollus and Co. presented "shorty" walking away with the evening's honors. The surprise of the show turned out to be Olive Briscoe, billed as a clever entertainer who sings catchy songs. Miss Briscoe is all that and then some. In appearance she resembles Ina Claire, who has been credited with being one of the beauties of the profession. Miss Briscoe opens with a song about the different types of girls, offering a little "business" just before the second chorus. Her second number, "Imagination," is equally well rendered. A suffragette song is used to close. It is hard to pick the best. Three changes are made. The costumes worn will touch the best in vaudeville, more so because they are becoming to the wearer. If Miss Briscoe worked with a piano player and dropped the orchestra altogether she would undoubtedly give some of the imported singles a hard run for honors, for she has everything necessary in a first-class singing turn. Elliott, piled up the laughs in great billows of mirth.

Belair and Elliott closed with a good laughing knockabout act.

WYNN.

STAR AND GARTER (Wm. Beebe, mgr.)—The usual capacity audience found the beautiful "sight" features of "The Behman Show" an alluring accompaniment to the really tangible burlesque plot and the splendid acting which most of the players put forward in unfolding the scheme of entertainment. The costuming of chorus and principals spread an attractive showing of color and quality before onlookers already taught to appreciate enterprise along those lines; the comedy element, with Will J. Kennedy carrying the burden lightly and with unflinching results, developed laughter which proved the good humor of the assemblage and the pretty faces and stunning figures which predominated among the female element lent a physical charm which completed the category of good amusement. To the players themselves must go the credit for making so much out of "Palm Beach," the two-act medium of their introduction. Snap and dash are the predominating elements, well directed endeavor is the essential medium and a performance replete with artistic handling is the result. Kennedy is a good comedian, original in method and painstaking to a degree. He won the confidence of the audience upon the reading of his first line and ever after that brought a laugh when he entered and left merriment at exit. He ran all through the piece, his frequent introduction never coming too often and his presence in every scene. Lon Hascall proved a capital "straight" and

his enterprise in changing clothes makes him worth a special commendation. Hascall is a good light comedian, too, and his work was a potent factor in the general up-lift of pleasure the work of all the principals provoked. Two peachy pretty girls, Eileen Sheridan and Anita Julius, were conspicuously in evidence through cleverness and classy demeanor, and Lillian Herndon, the leading woman, was effective in her endeavors and a distinct benefit to the performance. In the olio Lon Hascall, Miss Herndon, Geo. R. Selgman and Will J. Kennedy put up a swift moving and capitally tensioned portrayal of "Pals," a sketch exceedingly well liked. Eileen Sheridan's voice was affected by sudden contact with Lake Michigan winds and she was taken out of the specialty list for Sunday only. The McGinnis Brothers substituted for her and scored heavily with their neatly dressed singing and dancing turn, a fully credited impersonation of Eddie Leonard and a wind-up of eccentric stepping which brought four bows. Nadie, truly a queen of equisope, was an added attraction and presented one of the classiest and daintily turned "sight" acts the local stage has known in months. She's facially and physically attractive and diversifies her offering with hand balancing, dancing and a teeth-whirl finish; she was applauded for five bows. The Courtenay Sisters "cleaned up" the show. They sang three numbers with changes of pretty rocks and for a finish sent "Silvery Moon" across in a manner to elicit three encores and a half dozen bows. They were closing the olio and when the curtain was rung up for the start of the

second act of the burlesque the applause continued, swelled and continued without abatement through the entire opening number. Not a word of ensemble song was heard, and when the chorus finally retired the Courtenay girls returned for another ovation and a verse and chorus of the song. Star and Garter audiences have not even approached such a demonstration for any other act this season. Later on when Fay Courtenay came on to lead a "Bert Williams" number the riot started all over again and she was repeatedly encored. WALT.

STAR (Tom Carmody, mgr.; agent, W. V. M. A.)—The matinee attendance at the Star is gradually creeping closer and closer to the capacity mark where it will eventually locate, provided nothing interferes with the good judgment of the present booking agent. The current Monday matinee was given to the best-looking house the Star has been able to boast of for several weeks past. Cal Stewart may take exception to this statement, for, judging by the wild enthusiasm which was nowhere in sight during Stewart's short stay, he might have been better booked to entertain the Associated Bomb Throwers of Minsk. Stewart was slightly handicapped through the absence of his drop, but nothing short of a Polish interpreter would have helped him any. Here is a character man who should never find it necessary to travel more than a hundred miles away from New York. His "Rube" is the natural one; his material the best. Before an audience with any intelligence, he is bound to go big, but a rural character doesn't fit well

In Your Grip

You'll say they're as indispensable as your make-up—that your grip isn't packed complete without them, when once you've smoked

FATIMA
 TURKISH BLEND
 CIGARETTES

They are so *distinctively different*. They have the full Turkish flavor, and withal, a surpassing mildness and richness. Ten additional cigarettes instead of an expensive package.

20 for 15c

Get a hair some 10¢ amount (12 x 25) if you favor with a large, a beautiful and affordable decoration to dress your room. Given in 25¢ of the cup as contained in each package of Fatimas.

THE AMERICAN TOBACCO CO.

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DARE DEVIL CYCLIST

HAMMERSTEIN'S THIS WEEK (Nov. 21)

TIME OPEN

Schichtl's Manikins

No open dates for United States until 1912

Sensational hit this week (Nov. 21) Hammerstein's, New York

Next Week (Nov. 28) Manhattan Opera House, New York

Rebooked for Europe from May 1st, 1911

MARINELLI AGENCY

Closed the Bill Last Week At the National Apple Show, Spokane

HESSIE

The Eccentric Juggling Comedian

One Big Hit at Hammerstein's

Held over for a second week

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NEAL, JOLLY, WILD AND CO.

We must have made good

NEXT WEEK (Nov. 28), KEITH'S, BOSTON

WARNING

These Two Songs are RESTRICTED and PROTECTED

"KEEP IT UP"

A Salvation Army Song

"I Thought It Was What I Thought It Was, but It Wasn't What I Thought It Was at All"

A Real Comic Number

Friends, please notify me of any act using either of the above, and oblige,

Will Dillon,

Care William Morris' Office, NEW YORK

on Milwaukee Avenue, especially that section in which the Star is located. Mayme Remington and her quartet of "Picks" were easily the hit of the bill, with the Imperial Quartet a close second. Miss the quartet appeared in a more suitable spot than second they would have probably carried off the honors, for the Westsiders like quartets, especially of the Imperial brand. The comedian could afford to trade his first "gag" for something new, but, on the whole, this routine is well in keeping with the balance of the offering. The boys were forced to go the limit. And as for Miss Remington, it is doubtful if she ever had a better "Pick" act than the one at present. The "Picks" are as well trained to their work as one could expect, and with Miss Remington's personality the turn jumps to the front line of "Pick acts," where it will have to be led before beaten. Another act receiving more than the usual amount of applause was the Gardner Family. A well-dressed singing and dancing novelty, with a few original ideas, practically guarantees success for this quartet. Gordon and Warren presented a comedy sketch, well written around an old idea. The team scored safely after a fruitless attempt to make the Westsiders laugh at good, legitimate comedy when rough-house tactics were in demand. Fielding and Carlos opened with a neatly dressed roller-skating turn, which found favor. Burke's Dogs closed, amusing those of the children who were not making a frantic endeavor to harmonize on native melodies. WYNN.

Ward and Vokes, in "The Troube Makers," with Lucy Daly their chief support, play the Haymarket this week. Harry Fields is at Weber's with "The Shoemaker."

"Cherub Devine," the comedy which Douglas Fairbanks experimented with at the Grand last spring, is the basis of "The Boy from Wall Street," which Harry Clay Blaney, supported by Klity Wolf, is showing at the Globe this week.

Robert Mantell, at the Lyric, will be followed by Maxine Elliott next Monday, and at the same time Guy Bates Post will appear at McVicker's in "The Nigger," taking the place of "Way Down East," which has been the Thanksgiving attraction at that theatre ever since the play was produced.

"Get Rich Quick Wallingford" comes to the Olympic shortly to begin where "The Aviator" leaves off.

Ethel Whiteside plays her first United date next week at the Temple, Detroit, going then to Rochester with a route depending upon her success at the Moore houses.

The Alrona-Zoeller Troupe are leaving the "Cherry Blossoms" to begin a tour of the Hockins circuit, starting at Joplin, Mo., next Monday.

Tom J. Quigley, Shapiro's Chicago office manager, began suit for divorce in the Windy town courts last week. He charges his wife with habitual drunkenness. They have a daughter eight years old.

Julian Eltings follows Otis Skinner, at the Illinois, in "The Fascinating Widow."

Innes and Ryan were in the vaudeville bill which opened John and Emma Ray's Jefferson Theatre, St. Augustine, Fla., last week, booked by Rosalie Muckenfus. There are seats for 1,200 people, ten dressing rooms and a seven-piece orchestra. One combination is played each week, otherwise vaudeville is personally directed by Johnny Ray.

Burnham and Greenwood send special delivery praise for Polly Moran from Wilmington, Del. The girls arrived in time to open at Docktader's last week, but their trunks were side-tracked. Polly came to the rescue, and, regardless of the fact that Miss Greenwood is svelt and Miss Burnham is not, Polly's dresses fitted them so well they received special mention from the local newspapers for wardrobe.

Little Octavia, of Warne and Octavia, has returned to Australia because of ill health, and Dave Warne is working alone on the Webster Circuit.

Charles E. Hodkins left his main office in the Chicago Opera House last Saturday for a two weeks' tour of his Lyric Vaudeville Circuit in the South and Southwest.

Archie Onri's daughter, three months old, died at the Onri home in this city last Thursday.

Myles McCarthy has retired as Violet Dale's leading man in "A Message From Reno," and has come to Chicago to produce his sketches hereabouts.

FRANKLIN (Earl J. Cox, agent), Owen Hoffman and Company, Musical Prampius, Weston, Brady and Meale, Two Mascots.

PRESIDENT (I. M. Levison, mgr.; agent, William Morris, Inc.).—Eleanor Sharp, Florence Quartet, Will Van Allen, Ray Crocker and Picks, the Cromwells, McLellan and Carson, Lillian Wright and Boys, Walter James, Clemonso Bros., Florence Quartet.

CLARK (Joseph Grime, mgr.; agent, William Morris, Inc.).—Byron and Langdon, Reid Sisters, Grove and Green, McLellan and Carson, Johann, Ferguson and Passmore, Will Van Allen, the Cromwells, C. A. Bradley.

OAK (M. J. Karger, mgr.; agent, William Morris).—Ed Blondell and Company, Irwin and Herzog, Greve and Green, Ishikawa Japs, opening Thursday afternoon, dedicating the theatre.

JULIAN (J. C. Conderman, mgr.; agent, William Morris, Inc.).—William J. O'Hierne and Company, Jarvis and Harrison, Emily Pearl Stanley, Morris and Kremer and Steele and McMaisters.

THIRTY-FIRST STREET (Ed. R. Lang, mgr.).—Bennington Bros., the Gilsandes, Mitchell and Lambert, Fred Bowman, Costello and Hall, Great Batters, Mr. and Mrs. William O'Brien, Eleanor Le Van.

HAMLIN (Paul Condron, agent).—Caesar Ravoll, Zeno and Mandel, Four Dancing Belles, Reras Brothers, Rafol and the Cogswells.

APOLLO—(Robert Levy, mgr.; agent, Frank Q. Doyle).—Lee Calder and Co., Wright Lloyd and Clayton, Five Musical McLarons, Bruno Kramer Trio, Black and Tan.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Great Borah Troupe, Viola Crane and Co., Pork Chop Evers, Three Kelcey Sisters, Davis and Cooper.

WILSON AVENUE (Jones Linick and Schaefer mgrs.; agent, F. Q. Doyle).—Willards Temple of Music, Blake's Circus, Klein and Clifton, John Baxter, Washburne and Wilson.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Dorothy Lamb and Co., Lemmuels and Martin, Harry Bessy, Heisler Sisters.

PEKIN (Robert Motts, mgr.; agent, Frank Q. Doyle).—Pekin Musical Comedy Stock Co., Smith and Corker.

GARFIELD (Robert Wassmann, mgr.; agent, Frank Q. Doyle).—John DeForrest and Co., Irene Pritchard, De Cotret and Rogo, Lanzo Cox.

ODELL AND GILMORE

"THE TOP FLOOR"

By Chas. Horwitz

NOTICE, SINGERS

I am prepared to issue a number of permits to sing "That's Advertisement." It can't be bought, but it's free to the profession. Here is one line, "Why do the ladies in rain and sleet insist upon crossing a muddy street? That's Advertisement." Do you get it? Add. Fritz Christian, Luna Park, Seattle, Wash.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Loretta Models, Flske and McDonough, W. J. Lange, McKissick and Shadney.

WILLARD (Jones Linick & Schaefer mgrs.; agent, F. Q. Doyle).—Harry Deaves and Co., William O'Brien Troupe, Lawrence and Harvey, Tom Georgia Campers, Rose Johnson.

PRELUDE (Charles Schaefer, mgr.; agent, Frank Q. Doyle).—Bell and Forbes, Bert Felding, Casad and De Vera, Laura Beaumont, Bowman and La Vola, Inez Allen, Craft and Myrtle, Phil Berg.

BIJOU DREAM (Sigmund Fallor, mgr.; agent, F. Q. Doyle).—Phillips and Clayton, Irene Ferguson, Great English, Hougel and Quinn, Lillian Carter, Morris Samuels, Bromley and Bromley.

GEM (Charles Schaefer, mgr.; agent, Frank Q. Doyle).—Tobin and Murray, Alonzo Moore, Musical Wolffs, Weisz and Weisz, F. J. Schneider, Marjory Malnes.

FOREST PARK (C. E. Barnard, mgr.; agent, Frank Q. Doyle).—Gus and Marion Kohl, Francis Murphy, The Lemuels, Two Hieslers.

ESSEX (Billharz and Lewis, mgrs.; agent, Frank Q. Doyle).—Fitzgerald and Odell, Morris Jones, Laibe and Nelson.

"The Girl in the Train," with Frank Daniels, Alice Fisher and Vera Micheltens prominent, entered upon an expected run at the Studebaker last Monday night. "Our Miss Gibbs," the Colonial; "Lower Berth 13," at the Whitney; "The Sweetest Girl in Paris," at the La Salle, and "The Chocolate Soldier," at the Garrick, are continued plays with music accompanying. In the last named show Alice York succeeded to the prima donna role last Sunday night.

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The best of Everything Show people made comfortable. You will find your friends at Max's after the performance.

ARCHER (Henry Schoenstadt, mgr.; agent, Frank Q. Doyle).—Bunth and Rudd, the Harrabs, Charles A. Clark and Co., Connors and Fox, Francis Murphy.

KEDZIE (William B. Malcom, mgr.; W. V. M. A. agent).—"The Operator," Musical Coattas, Sully Family, Emile Sauber, Campbell and McDonald (first half).

SOUTH CHICAGO (Harry Wilson, mgr.; W. V. M. A. agent).—Salvator Matiese and Co., Joe Flynn, Dancing Stewarts, Early and Lane, the Le Vanions (first half).

CIRCLE (Balaban Bros., mgrs.; W. V. M. A. agent).—Mullini Duo, Murray Simons, Williams-Thompson Co., Nick Santoro and Co. (first half).

GRAND (Geo. B. Le Vee, mgr.; W. V. M. A. agent).—The Bernards, Long and West, Buckley, Burns and Fern, Mintz and Palmer (first half).

ACADEMY (Frank Raymond, mgr.; W. V. M. A. agent).—Alexander Russina Troupe, Church and Church, Blanche Irwin, Monahan and Monahan, Petraires Circus, Blanche Gaffney and Girls, Dancing Stewarts, Wilma Burman.

ARCH (George L. Brown, mgr.; W. V. M. A. agent).—Lindy Lee, Heusten and Kirby, Eddy and Taiman, Seargent Meers, Donald Graham, Josephine Gassman and Picks, Church and Church.

COLUMBIA (Leo Reeves, mgr.; W. V. M. A. agent).—Capt. Woolidge, Musical Story, Salina, Eddy and Taiman, Monahan and Monahan, Blanche Irwin, Jeanette D'Arville.

Hugo Conn has joined the "Big Review" as musical director. He has arranged to locate here next summer.

SAN FRANCISCO

By LESTER FOUNTAIN.

VARIETY Office, 908 Market St. (By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—D. J. Andree's "Studies in Forecaine" shifted from closing to opening position and started the show off perfunctorily. Grant and Hoag passed slowly in the early position. Ash Troupe came in for goodly applause. George Behan and Co. repeated last week's success. Callahan and St. George caught on immediately, scoring heavily. Six Musical Cuttys also came in for big applause honors. Temple Quartet placed in a tough spot got through nicely. Jewel's Manikins, very good closing number.

NATIONAL (Sid Grauman, mgr.).—Fair bill this week. John Higgin's World's Champion Jumper opened the program and was received fairly. Attention to makeup and a good-looking assistant would aid considerably. Five Columbians scored through the efforts of the little lady in the act. Tom McGuire passed on his popularity locally. Seymour and Robinson scored in both the laugh and applause departments. Besnah and Miller scored strongly. Staley and Birbeck closed the show to big applause. Rapid changes, big surprise.

CHUTES (Ed. Levey, mgr.; agent, Pantagones direct).—Sophie Tucker brought a record attendance to Chutes Sunday. Dunlevy and Williams made a capital opener with songs and talk. Andy McLeod was received quietly. London Quartet opened weak but finished strong. "Rag" selections not good. Should be dropped unless improved upon. Chas. Burke and Co. scored laughing hit. Shenk Family won liberal applause. The youngster is responsible in the main. Miss Tucker tore the house apart. Pictures had to be stopped to allow her to continue.

The Morning Chronicle is the only paper agitating the building of a Grand Opera House here. There is hardly any chance of the plan being carried out for the public is apathetic on the subject. Every wealthy New Yorker or personage of any importance in the theatrical world that visits us is interviewed on the subject and after praising our climate, resources, etc., cordially endorses the opera house plan, to the joy of the news-



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gatherers. Of late the advance agents for the sake of seeing their names in print, have been "plugging" the game. The latest to get in his work was St. Goodfriend, here in the interests of the Russian Imperial Dancers, who called at one of the newspaper offices, had himself interviewed and assured the editor he would give his enthusiastic support to the plan. The fact of the matter is San Francisco does not require an opera house at the present time. What it does need is a large auditorium capable of being utilized for grand opera purposes, and also available for political and other large gatherings. The Grand Opera Company from the Metropolitan Opera House, New York, will only give three or four weeks annually as in the days of Grau and Conried and the disposal of a million and a half in a building for the other forty-eight or nine weeks of the year would be a puzzle hard to solve to the satisfaction of the stockholders.

Manager Tony Lubelski of the American Circuit of theatres and cafes has closed a year's booking agreement with the management of the Odeon Cafe of this city and expects to leave for the east within a few days to secure attractions. The weekly program will range from \$350 to \$1,200. Mr. Lubelski is the originator of vaudeville and amusements in the cafes of this city, the Portola Cafe being the first to adopt the policy.

Frank Hill, former treasurer of the American, has been promoted to the berth of assistant manager. Eddie Boland steps into Hill's position. Frank has been with the American ever since it opened four years ago.

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THOS. L. STEVENS, Prop.

Popular Frank Barbee of Sutter & Steiner St. fame is anticipating the early arrival of a "benzene wagon." Trotters have proven too slow for Frank of late.

Manager Sam Harris is turning out some effective billing for the Wigwag. A twenty-one-sheet stand with word "Wigwag" full height in dark red and an olive green back ground is most striking. A line above in white reads "Where the big acts show." A three-sheet space at each end for the feature act of the week lines up a most classy piece of paper.

Jeanette Dupre's damage suit against Kolb & Dill, which has been pending for some time, comes up again 21, after which Miss Dupre will leave for Honolulu for an indefinite engagement.

The hoodoo of Sutter St. (the Victory) still has its doors open and doing a good business with 5-cent vaudeville and pictures.

"Pop" Grauman says he has a couple of more theatres in sight that he may purchase "er long." "Pop" won't say where they are.

The flattering and demonstrative reception given to them at each and every performance at the Orpheum during their two weeks' engagement, it was rather disappointing to see the "Old Soldier Fiddlers" peddling post card photos of themselves after the show as souvenirs.

The long war that has been waged by the Orpheum management in this city against a coterie of alleged ticket "scapers" brought about the arrest of "Billy" Rice, who conducts a thrift emporium above the Orpheum.

Stage Manager Art Hickman and Sec. Morris Oppenheimer of the Chutes are doing

society at Del Monte and Monterey this week as the guests of Frank Johnson, the aviator.

Popular Billy Hanlon of Sacramento and Tom Gillen ("Finnegan's Friend") were inseparable companions last week during the latter's engagement at the American. Tom's third date in "Frisco" this season. Hanlon gave Tom a theatre party during the week and a big time after the show.

Daniel J. Sullivan, in his pleasing Irish playlette "Captain Barry" has been meeting with pronounced success over the S.-C. Circuit. Mr. Sullivan is at present considering accepting an offer for a starring tour through Australia.

Harry Bloom has received several flattering offers to return to this city and will probably cancel his time on the S.-C. Circuit, after Los Angeles.

COLUMBIA (Gottlob & Marx, mgrs.; direction K. & B.).—Blanche Walsh in "The Other Woman."
SAVOY (F. Busey, mgr.; direction John Cort).—De Wolf Hopper in "A Matinee Idol."

PRINCESS (Sam Loverich, mgr.; direction John Cort).—Billy Clifford in "The Girl, the Man and the Game."

GARRICK (Sam Loverich, mgr.; musical comedy).—Max Dill in "The Girl and the Baron."

VALENCIA.—Pawlows, Mordkin, and Imperial Russian Ballet and Orchestra.
ALCAZAR (Belasco & Meyer, mgrs., stock) "G."

PORTOLA CAFE (Herman Hermansen, mgr., amusement manager, Henry Garcia).—Sharp and Turek; Doris Wilson; Beatyette Trio; La Estrellita, Trio Lara.

PORTOLA THEATRE (Alburn and Leahy, mgr.; agent Bert Levey).—Camille's Dogs; Susie Lehman and Teddy; Durrow Bros.; Friend and Adelaine; Mito Vagge; Marvellous Mattland.

GRAND (Alburn and Leahy, mgr.; agent, Bert Levey).—Howard Wolf; Richard and De Winters; Levitt and Ashmore.

MARKET ST. (Hallahan and Getz; agent Bert Levey).—Marion and Feiber; Chas. La Petite; Leora La Petite; One to fill.

LIBERTY (Brown & Bates, mgr.; agent, Bert Levey).—Schady and Shad; Vardaman; Mazie Rowland.

BROADWAY (Hallahan & Getz, mgr.; agent Bert Levey).—Two McCanns; Dalbeni; Vance Hoover.

EIGHT ST. (Hallahan & Getz, mgr.; agent, Bert Levey).—Braham and Taylor; Carbohy and Williams; Marion Stewart.

BOSTON

By J. GOOLTZ.

80 Summer St.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Another good bill this week. Many acts of local appearance. Tokio Nambu and three others in good acrobatic, pleased. Walking up stairs on his head, novelty. Gus Edward's "Revue," held over. McConnell and Simpson, comedy scream. Carson and Willard, German comedians, usual comedy, fine special setting; Captain Treat's Scots, best at local house; Harry L. Webb, him of comedy, well received; Verona and Alvin Verdi, juvenile musicians, fine stage presence, work and dress well, left a good impression; La Dent, opened, amusing juggler. Pictures.

ORPHEUM (L. M. Ross, mgr.; agent, L. B. O.).—Eddie Clark; Ted and Kate Gibson; Kennard Bros. and Florence; Doria Opera Trio; David Livingston and Co.; Kerner and Van; Rhoda Bernard; Great Ringling and Co.; Mildred and Flora; Anderson and Evans; Harry Johnson and Morris Sisters; Two Roses; Crowley and Killen; The Three McGrades; Allen and Smith. Pictures.

BROADWAY—SUMMERVILLE (Mitt Woodbury, mgr.; agent, Jeff Davis).—Tom Sena; Ermani Stuart; Bingham; Ben Pierce. Pictures.

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"THINK IT OVER MARY" is the goods—There's no "THINK" though about it BEING A HIT—IT IS!

"Think It Over Mary"

has the call—The big ones are using it; why don't you?

If you want "rough house stuff," you don't want

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"THAT DREAMY ITALIAN WALTZ"

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But if you want a song that appeals to that part of your audience who appreciate EXQUISITE MELODY—you'll need this one. It is the American "Ciribiribin."

If you sing ballads you cannot fail to appreciate the beauties of

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MEYER COHEN, Manager
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teen acts each week is going some for a Boston "small-tinner."

Burning out a chimney to clear it of soot, started a fire in the local opera house at Peterboro, N. H., 17, which destroyed a large part of the theatre and caused a damage to other property, resulting in a loss of \$11,300.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.)—In Edwards, Van and Tierney, this week's bill had a big, sure fire-bit. The boys did it after McIntyre and Heath had held the stage three-quarters of an hour with their "Georgia Minstrels." The blackface veterans were just as big a hit this trip as ever. There was plenty of holiday atmosphere to the bill. Ed F. Reynard and his "Morning in Hicksville" pulled down a large-sized bit. The act seemed funnier than ever. Another big act for the little ones was Howard's Ponies and Dogs. E. Frederick Hawley, Frances Haight and Co., in "The Bandit," slowed the bill up considerably after it was well started. It was on early, and for some reason caused the longest stage wait that has been noticed here in a long time. This started the sketch poorly, and it never fully recovered until near the finish. The sketch left a hard spot for John Neff and Carrie Starr, but the couple were equal to the emergency, and quickly got the life back into the house again. Once started, they sailed through nicely. Al White's "Jolly Jiggers" scored with an eccentric dancing act. All six of the dancers are clever steppers, and White has arranged a routine out of the ordinary. The Three Nevaros, with some capital hand-balancing tricks, started the show off in his style.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.)—Five Halleys; Murray and Mason; Sprague and Dixon; J. C. Mack and Co.; Deveau Twins; George Brown and Dogs; Diamond Comedy Four, featured. Moving pictures in lighted house.

WILLIAM PENN (George Metzger, mgr.; Fitzpatrick Agency)—Felix and Cairo; Three Altons; Anderson and Goin; Dixon and Hall; The Parkers; Mack Trio; Madeline Sacks. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Ader Trio; Florence White; McNally and Stewart; Perry and Elliott; Hilton and Bannon; Hall Brothers; Kennedy and Hockey; Morgan and Chester; Three Livelies. Pictures.

PALACE (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—Grottesque Randolphs; Amy Allyn; The Tolls; Fred Cole and Dogs; Chartres Sisters and Halliday; Adams and Lewis; H. Taylor Dockhart and Webb; Morse and Fry. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Mexican Serenaders; Helen La Varde; The Mandys; Horn and Horn; J. W. Cooper, Nelson, Weber and Nelson. Pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Flying Dorsons; Davis and Payne; Wood and Lewis; Honan and Helm. Second half—Franklin and Davis; Rowley and Gay. Pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—The Eddy Family; Elliott and Hart; Rowley and Gay; Curtiss Cooper and Co. Second half—Wood and Lewis; Honan and Helm. Pictures.

MANHEIM (Fuhrman Bros. mgrs.; agents, Taylor & Kaufman).—Victor and Marie; Tom Howard and Co.; J. S. Black. Pictures.

GEM (Morris & Acker, mgrs.; agents, Taylor & Kaufman).—Piercy and Fulda; Burnett and Kreps; Etta Louise Blake. Second half—Eckhart and Francis; Payne and Davis; Bernard and Hart. Pictures.

TWENTY-NINTH STREET PALACE (C. N. Kellner, mgr.; agents, Taylor & Kaufman).—Franklin and Davis; Eckert and Francis; Erin Musette. Second half—Piercy and Fulda; Burnett and Kreps; Etta Louise Blake. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Miss Allen and her Horse; Freeman and Flake; Tojato; Kelly and Grogan; Fluffy Ruffles and Co.; Bueby and Williams. Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgrs.; agent, Nixon-Nirdlinger Vaudeville Agency).—Billy Barron; Reckless Recklaw and Co.; Dimutreski Troupe; Miller and Russell; Lane, Goodwin and Lane. Pictures.

STANDAM (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Dedlo Animals; Deona Le Mar; Howard and Wilson; La She; Cycling Demons. Pictures.

PLAZA (Charles Oelschlaeger, mgr.; agent, H. Bart McHugh).—James R. McCann and Co.; Fox and Ward; Whirl's Harmonists; Alice De Garmo; Ed Lenox. Pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Sanford and Darlington; McDonald Brothers; Jimmy Cowper; Ralston and Son. Second half—Ballo Brothers; Two Mandys; Nat Wharton; Ten Cantelias. Pictures.

AUDITORIUM (W. C. Herkenreider, mgr.; agent, H. Bart McHugh).—International Comedy Trio; Musical Sharpless; Scotch Mack. Second half—The Lvnells; Cutler and Hagney; Edith Cameron. Pictures.

GERMANTOWN (W. A. Stuempff, mgr.; agent, Charles J. Kraus).—Pat Ball-Cole and Coleman; Bulla De Bose; Josephine Clermont and Co.; Lester Bros. and Creighton Sisters; Richmond Sisters. Last half—Fred Wright and Co.; Gypsonia; Lizzetti; Panky and Cook; Darnody.

JUMBO (R. G. Harner, mgr.; agent, Charles J. Kraus).—First half—Topack and West; Ross and Arnold; Goyt Trio; Lizzetti. Last half—Bulla De Bose; Josephine Clermont and Co.; Ladonna; Lester Bros. and Creighton Sisters.

SIXTY-SECOND STREET THEATRE (Geo. W. Bothwell, mgr.; agent, Charles J. Kraus).—First half—Panky and Cook; The Luciers; Carroll Bros.; Margaret Arnold. Last half—Cole and Coleman; Richmond Sisters; Mueller Stevens and Stanley; Goyt Trio.

AURORA (Donnelly & Collins, mgrs.; agent, Charles J. Kraus).—First half—Garnier and Parker; Reese and Mitchell; Elizabeth Herold; Madam Kora. Last half—Margaret Arnold; Carroll Bros.; Darnody; Trilzie Quartet.

BROAD STREET CASINO (Mr. Jacobs, mgr.; agent, Charles J. Kraus).—First half—Catherine Cronin and Co.; Gypsonia; Miss Mitchell. Last half—Elizabeth Herold; Garner and Parker; The Luciers.

HIPPODROME PALACE (Charles Segal, mgr.; agent, Charles J. Kraus).—First half—McDevitt and Kelly Darmody. Last half—Ross and Arnold.

PRINCESS (Charles Segal, mgr.; agent, Charles J. Kraus).—First half—The Ploppquins. Last half—Farlowe and Fowler.

MAJESTIC—CAMDEN (Wm. Vail, mgr.; agent, Stein & Leonard, Inc.).—Cassidy Trio; Tweety & Roberts; Five Musical Gormans; Mark Cobden; St. Gotthard Duo. LaRue and Many.

CRYSTAL PALACE (D. Baylinton, mgr.; agents, Stein & Leonard, Inc.).—The Four Everetts; St. Gotthard Duo; The Rollicking Four; Backen and Dressdon.

CRYSTAL PALACE—TTH STREET (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—Emmet and Lower; The Rollicking Four.

ALEXANDER (George Alexander, mgr.; agents, Stein & Leonard, Inc.).—Marple Repetole Co.; Malloy and Malloy; Marcus, Ardell and Leon; Mazie, Rice and Hall.

FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.).—St. Leon and McCusick; LeRoy and Lee; Oliver and Carlin.

WOODLAND PALACE (M. Benn, mgr.; agents, Stein & Leonard, Inc.).—Al Taylor; Miss LaBurta; The Keens.

MAJESTIC (Mr. Jermon, mgr.; agents, Stein & Leonard, Inc.).—Jack Bayle; Harry Finnerty; Flossie Lavan; Augustimer & Klusker.

CHELTON AUDITORIUM (Wilson & Gardner, mgrs.; agents, Stein & Leonard, Inc.).—Sylvia & Dugler; Miss Norma Potter; Halleur and Halleur.

CASINO (Elias & Koenig, mgrs.).—"Girls From Happyland"; GAVETY (John P. Eckhardt, mgr.).—"Cracker Jacks"; TROCADERO (Sam M. Dawson, mgr.).—"Tiger Lilies"; Zallah, featured.

Miss Plisko, one of the attaches of Taylor & Kaufman's booking office, who has recently undergone an operation for a small tumor in the throat, has recovered enough to enable her to resume her duties.

G. Michael's Cosmopolitan Minstrels, including four girls and one boy, will soon be seen in vaudeville.

Bert Spencer, son of Billy "Grogan" Spencer, has formed a partnership with Sam Davis. Spencer was formerly of Spencer and Gehan, and Davis was of Davis and Bradley.

Billy Smythe writes that Mrs. Billy Smythe (Marie Hartman) has presented him with a new daughter. The little stranger arrived last week, and will be called Katherine Smythe. Mother and baby are well.

Knox and Alvin have been booked over the United Time by Norman Jefferies.

Two more houses are being built in this city to be devoted to popular-price vaudeville. Stein & Leonard will furnish the acts.

There will be plenty of dancing and amusement for members of the profession in this city. The Bill Posters' and Billers' Alliance, Local Number 4, will hold its annual ball, 20; the Actors' National Protective Union will hold one Friday, Dec. 2.

ATLANTIC CITY

BY I. B. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris through U. B. O.).—Ella Proctor Otis & Co., in "Mrs. Bunner's Bun," capital; Marie Empress (New Act); Lew Hawkins, monolog, a hit; John B. Cooke & Co., in "The Swaz" (New Act); The Torleys, cyclists, excellently dressed, very clever; De Alma & Mae, banjoists, very well liked; Brown & Sheftall, colored, s. & d.

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"Don't Forget Me, Beanie"
Great March Song

"Just a Dream of You,
Dear"
Beautiful Ballad

"After the Round-Up"
Cowboy Song

"Angle Worm Wiggle"
Sophie Tucker's Big Hit

"Plain Little Country Girl"
Great Conversation Song

"Any Old Time or Any Old
Place"
Great Conversation Song

"Those Italian Eyes"

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for mailing and address me as follows

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87 Clark Street, CHICAGO

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Gertrude Dunlap & Co., in "The Vaudeville Girl," clever; Ella Lawrence & Co., in "All's Well That Ends Well"; Faust Bros., musical clowns, funny; Rita Redmond, songs; Alvo & Othello, acrobats; The Stanleys, shadowgraphs; M. P.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.).—M. P. STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—M. P. CRITERION (John Child, mgr.).—M. P.

At the Apollo for the first three nights of the week Al. H. Woods' melo-drama, "The Chinatown Trunk Mystery," was seen. This show is reputed to be getting the money all over. May Robson in "The Rejuvenation of Aunt Mary" was the Thanksgiving day attraction. "St. Elmo" is booked in for Saturday.

Last week Maurice Shapiro closed his music store located on the Boardwalk below Kentucky Ave. It was opened last spring, located further up the walk. These be punk times down here for music selling and so Maurice closed up shop.

One night last week some one who was purchasing tickets at the Apollo dropped a dollar Arthur Deagon, playing Young's Pier, was the lucky finder. He gleefully held it up and exclaimed: "This is the first dollar I've made since April 30." Arthur has been playing the role of gentleman farmer on his Long Island place in the interval.

Lee Donnelly of the new authoring firm in the vaudeville field, Hayes & Donnelly, was here for the first few days of the week. Mr. Donnelly is doing the press work for the English beauty, Marie Empress.

"Smoke" is the name of a black poodle and belongs to Al Marstin, who is interested in Young's Hotel. "Smoke" is of an affectionate nature but he had his allegiance sorely tried the other evening in the lobby when Mrs. Keenan, who is the hotel proprietress, and Mr. Marstin endeavored to find out whose call



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the dog would most faithfully answer. The poodle ran from one to the other. It was an even break. Al says "Smoke" is a very intelligent dog, and in explanation adds, "he just dogs and eats."

DENVER

By WILL P. GREEN.

(By wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—The Racketts opened show well; Lane and O'Donnell, in "The Lounging-the-Bumps," much laughter; Bunyes and Gideon, enthusiastically received. Would not respond to incessant applause. Waterbury Bros. and Tenney received better than any musical act this season. "Diakelspiel's Christmas," much merriment; Lew Sully, minstrel, called back many times. Perhaps biggest hit of program. Work of Eugene Adams with the Alphas hoop manipulators, very fine. Bill exceptionally good.

PANTAGES (Alex. Pantages, mgr.; agent, direct).—Mazie, well received in dancing act; Jack and Naoma Denny, average; Jack Golden and Co. in "The Quartet," too little action to hold attention; Allen Shaw, coin manipulator, one of cleverest acts of season, pleased throughout; Seymour's Dogs, went very big. Bill held up by Shaw and Seymour. Fred Kramer, new and old jokes, fair.

Aviation has held Denver in its grip the last week, but the meet of the Wright bird-men was shattered to a large extent, Thursday, through the death of Ralph Johnstone.

The Tabor Grand enjoyed one of its biggest weeks, presenting Ida St. Leon in "Polly of the Circus." Standing room was the rule at many of the performances, and the company made a pronounced hit.

To go down town Saturday night a visitor would get the idea, and rightly, that Denver is "picture-show mad." The sidewalks in front of the five-cent houses are packed after 7 o'clock. But the vaudeville houses do not seem to suffer. They also are doing capacity business "pay-day" night.

Some excellent announcements are being made with regard to the next few weeks. Following Viola Allen at the Auditorium, comes Jefferson De Angels. At the Broadway, Florence Roberts will give way to "The Three Twins," and after that "The Dollar Princess" and "The Fortune Hunter" are promised. "The Climax" is booked for the Tabor next week (28).

Ellen Terry was at the Auditorium, Friday afternoon, giving her Shakespearean character lecture. Denver society was out in a body to meet the noted star.

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

11 Park St., Sydney, Oct. 24.
Sydney's Universal Half Holiday Bill came into force yesterday. The city, in consequence, bears something of a deserted appearance after noon and in the evening. Here's where the theatres come in. Every house played to capacity, and it is no exaggeration to say that there were many thousands unable to obtain admission. When the holiday gets into proper working order there should be at least another extra good night in the week.

The present Tivoli bill is a very even one, though there are no big features outside of the Kremos, a return of Gracie Grahame is also going big, and Tom Dawson, a fine comedian, is the laughing hit. Also here are Brown and Robinson, Barnes and West, on the finish; Dancing Gilberts, and the Donnelly Trio.

At the National a new "strong man" act, Jules and Marzon, the headliners, with Armstrong and Velne, close up. Playing this house also are Carleton and Sutton, Olga Pennington, National Duo and the Lewis Girls. A. G. Holt, extra attraction.

Walter C. Kelly is the big item at Melbourne Opera House. If any thought the monologist wouldn't make a hit here let them dispel it. Kelly is a big scream from start to finish. The city is talking of him.

At the Gaiety, Daly and O'Brien, "The Tan-

glefoot Dancers," are handing out one of the biggest hits seen at this house for many years. Martineti and Grossi, in a novelty musical act, is another hit.

Morris Cronin and his comedy jugglers are playing a return at Adelaide Tivoli.

Jimmy Valdare is now running a vaudeville crowd through New Zealand. It is a compact little organization and may be strengthened by the addition of Jules Garrison and his "Roman Maids." Jules has married a member of the act.

The Sydney branch of the Australian Vaudeville Association closed down last Monday. The past two years had seen the organization in a very precarious condition and it was only the strenuous efforts put forward by the secretary, Leonard Dalton, that kept it alive so long. There is just a possibility of a club being formed on lines somewhat similar to the defunct association.

In several issues of VARIETY I spoke of the team of Armstrong and Verne pirating acts from American people, and working them here. In this particular matter I took the words of Brown and Wilmot, Jules Garrison, Gray and Graham and one or two others. Now Tommy Armstrong is up in arms against all these "knockers," as he terms them. "Gray," says Tommy, "is a big knocker, and I'll prove it when I get back to the States, as to the others, I take no notice of them! In his statement Armstrong admitted "stealing" a couple of hits out of a particular act, but the rest of the accusation he denied. I am inclined to think that Armstrong will give his accusers an explanation when he returns to America.

Baby Trixie Plunkett, America's fat girl, died at Suva on the way to Australia. She was 22 years of age and weighed 48 stone. Kitty O'Brien (Daly and O'Brien) saw that the last rites were celebrated in connection with the burial, the interment being made in the Roman Catholic cemetery at Suva.

"Baby" Bliss, another American fat freak, is now on view in Melbourne. He was to be shown in conjunction with "Trixie" Plunkett. The fat boy is being exploited by Showman Abraham.

Barnes and West, the American fashion plates, leave for Melbourne in a few days. They have put over one of the neatest dancing acts seen here.

Harry Rickards is due back in about a month's time. He had hard work to secure some of the big acts, but states that he succeeded in roping in some starters.

An Australian act which is to play America will probably be in a state of chaos ere long. Disension is ripe and there is rumors of an outsider coming in and work an act in conjunction with the lady of the aforesaid act, who has money to burn. The people are now in America presumably.

Alf Holt, the American mimic, made a big hit here with his wonderful imitations. Nothing like them had been seen before. As a comedian Holt also can teach them some.

ALTOONA, PA.

ORPHEUM (A. E. Denman, mgr.; U. B. O., agent; rehearsal 11 A. M. Monday).—Anna Miller, good; Robt. Hildreth and Co., pleasing; Brent Hayes, big hit; Russell and Smiths Minstrels, very good. G. L. WONDERS

BALTIMORE.

GAYETY (Wm. L. Bollouf, mgr.)—Hastings Big Show.
MONUMENTAL (Monty Jacobs, mgr.)—The Jolly Girls.
VICTORIA (Chas. E. Lewis, mgr.; agent, Wm. Josh Daly)—Dunbars Goat Circus, excellent; Ladell and Belmont, good; Marie Stewart, novelty; Harris and Beauregarde, clever.

WILSON (M. L. Schatblev, mgr.; agent, Norman Jeffries)—Robert Hadley and Co., scored; Nicodemus and Sommers, applause; Brown and Flardeau, usual; The Maxes, fair; Carl Steiner, hit; Graham and Randall, went well; Knox and Alvin, Rose Stanley, pleased. The Lanslugs, good; m. p.

BIRMINGHAM, ALA.

ORPHEUM (W. A. West, mgr.; agent, Princess Theatrical Ex.).—Clever Conkey, very clever; Hunter and Ross, fair; Hayes and Wynn, very good; Joe Murphy and Kentucky Belles, pleasing; Lavalls, hit.—MAJESTIC (Carl Rettick, mgr.; agent, I. A. Co.).—Dick and Fannie Wilson, very good; Allan Wrightman, took Carter and Murray big; Bessie Browning, hit; Billy Morris and Sherwood Sisters, pleasing.—PASTIME (Sam Pearl, mgr.; agent, B. J. Williams).—Newell and Gibson, pleasing; Harry Feldman, very good; Jim Armonde, good; Florence Talbot, good; Sam Pearl, took.—MARVEL (Percy Spellman, mgr.; agent, Greenwood).—Great Rice and Son, hit; Marjorie DeWindt, good; Sammy Barton, took; Jas. O'Hare, hit.
NAT. W. WILLIAMS.

CHATTANOOGA, TENN.

AIRDOME (Will S. Albert, mgr.; agent, W. V. M. A.; rehearsal, Monday 11).—Week 14.—Casum and LaMar, good; Clarence Oliver, very good; Douglas and Douglas, woman good contortionist; Williams and Gordon, hit; Jane Dara and Co., very good.
NOTE.—The Airdome has engaged the services of Nat E. Solomon as director of the orchestra.

CINCINNATI

KEITH'S COLUMBIA (H. K. Shockley, mgr.; U. B. O., agent; Sunday rehearsal 10).—White and Stuart, clever; The Models of Jardin De Paris, ordinary; Eddie Fay, fine; Howard, scored; Avon Comedy Four, fair; Mignonette Kokin, very good; Galetti's Monkeys, fair.
EMPRESS (Howard E. Robinson, mgr.; agent, S. C.; Sunday rehearsal 10).—Sherman Drees and Co. scored; Hope Booth, scored; Zell and Rodgers, ovation; Stewart and Clara Rodgers, very good; Raymond and Hall, hit; Bento Gros, excellent.
PEOPLES (James E. Fennessy, mgr.).—"The Jardin de Paris Girls."
STANDARD (Frank J. Clemens, house agent).—"Jersey Lilies."

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Vittorio and Gergetto, clever; Rita Redfield, well received; Three California Girls, pleasing; Arthur Whitelaw, good; Fred Ginnett and Co., good comedy; Frank Keenan and Co., headlines; Gene Greene, hit; Jack Kelly, skill and ability.
GRAND (J. H. Michels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Carrol and Carrol, roller skaters, nicely; Elsa Ford, favor; John Quinn, interesting; Hollis and Robin, pleased; Bert Leslie, good; Rodgers, headline; Stewart and Marshall, entertained; Barrow and Milo, skilful; Myrtle Sisters, neat; Levolos, novelty; Mary Davis, pleased; Pauline Fletcher and Co., good; Crouch-Richards Trio, very well; Wendick and Waldron, good; Eldon, fair.
STAR (Drew & Campbell, mgrs.; Monday rehearsal 10).—Saver, A. Jack's.
EMPIRE (Ed. McArdel, mgr.; Monday rehearsal 10).—Star and Garter.
WALTER D. HOLCOMB

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; Monday rehearsal, 10.30).—Lee Navaa, equilibrista, good; Dolce Sisters, good; Walsh, Lynn and Co., in "Huckin's Run," pleasing; Clifford Walker, entertaining; "The Maid; Mystery," graceful; Hoy and Lee, applause; Four Hunting, hit; Strength Brothers, excellent.—GRAND (Jack Levy, mgr.; agent, Gus Sun; Monday and Thursday rehearsal 11.30).—Riva-Larson Troupe (full week), good; John X. Coughlin, interesting; June Roberts and Co., well liked; Davis and Bogard, good; Edman and Gaylor, fair.—COLUMBUS (Thompson Bros. mgrs.; agent, Columbus Vaudeville Agency; Monday rehearsal 10).—Earl Bennett, well liked; Edwards and Amortia, fine; Mack and Barrett, hit; Shelly Trio, nice dancers.—PRINCESS (Edw. Browning,

mgr.; agent, Canfield; Monday rehearsal 10).—Gorman and Bell, ordinary; Wilma Wood, good; Myers and Mason, fair.
LITTLE CHARLEY.

DES MOINES.

(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"At the Waldorf," fair; "On and Off," hit; Artols, Duo, good; Lou Anger, liked; Alemet and Co., extraordinary; Lem Put, pleased; Savo, good.—Majestic opened 20.

ERIE, PA.

PARK (Jeff Callan, mgr.; agent, U. B. O.; rehearsal Monday 10).—Pallard, clever; Lee and Haynes, well received; Evans and Lloyd, very good; Minnie St. Clair, went big; Five Brown Bros., excellent; Herring Curtiss Acrobats, interesting.—COLONIAL (A. P. Weacher, mgr.; C. R. Cummins, asst. mgr.; agent, Gus Sun; rehearsal Monday 10).—Don Tin Yan, good; Burkhardt, Kelley and Co., amusing; Jack Dresder and Ordway Girls, well received; Elinor Oils and Co., clever; Boyd and Moran, laugh; Modelsk, Troupe, good.—HAPPY HOUR (D. H. Connelly, mgr.; agent, Geo. Verbeck).—La Verne Trio, good; Ray-De, clever. M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.; Leow's; rehearsal Monday 10).—Stewart and Keeley, good; The Operator, very good; Tilley Whitney, good; Four Juggling Johnsons, hit; Potts Bros., good; Honey Johnson, excellent; Ten Merry Youngsters, very good.—BIJOU (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—Nov 21-23, Mildred Flower, good; Anderson and Evans, very good; The Three McGrades, excellent.—PALACE (Wm. B. Stecker, mgr.; agent, U. B. O.; rehearsal Monday 11).—Jack Stockton, good; Whitley and Bell, excellent; Whitenans, very good.
EDW. F. RAFFEITY.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.; rehearsal Monday 10).—Lina Pantzer and Co., very good; Mr. and Mrs. Geo. Moore, scored; H. T. McConnell, fair, dressing poor; Musical Johnsons, encored; Hopkins-Axtell Co., well received; Primrose Quartet, hit; Onap, novel.—HIPPODROME (A. L. Rountort & Co., mgrs.; agent, Rudy Heller; rehearsal Monday 10).—Emerys, went well; Musical Buskirks, pleased; Pamahaika Bird Circus, popular.—NOTE: Col. Joseph Ferrari will open his winter quarters, "The Zoo," in the unoccupied car barns of traction company, same as last winter, and will start his season Thanksgiving day with two act vaudeville, animal show and pictures, twice daily.
J. P. J.

HARTFORD, CONN.

POL'S (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—"On the House-top," went big; DeVelda and Zeld, novel; Miller and Lyle, good; Three Keatons, usual success; Andy Rice, hit; Strolling Players, big applause; Rostina Casselli's dogs, wonders; m. p.
HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; Monday and Thursday rehearsal 11).—21-23—Alfredo and Pearl, went big; The Koppes, clever; Mahoney and Tremont, fair; George Lauder, good; Killian and Moore, went well.
R. W. OLMSTED.

KANSAS CITY.

(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.).—"Operatic Festival," hit; Four Forda, excellent; Redford and Winchester, fair; Stepp, Mehlinger and King, amusing and entertaining; Fred Dupz, good; Reed and Broe, ordinary; Ryan-Richfield Co., big laughing hit.—EM-PRESS—Joe Tinker, Abberk's Bears, Rose and Ellis, Al Lawrence, Keough and Francis, Hallen, and Hayes.—GAYETY—"Beauty Show."—CENTURY—"Cherry Blossoms."
PHIL McMAHON.

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LINCOLN, NEB.

(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Rameses, heads, holds attention; Krag's Trio, favorable; Harvelle, good; Williams and Warner, hit; Dave and Percie Martin, fair; Linton and Lawrence, well liked; Irene Howley, fine. LEE LOGAN.

LITTLE ROCK, ARK.

MAJESTIC (S. S. Harris, mgr.; agent, Inter State; Monday rehearsal 11).—Week 14, MacDowell and TreScott; Leo Miller; Eddie G. Ross; Leonard Kane; Grace Leonard; Stanley Edwards; Taklo.
CAPITAL.—Theodore Lorch & Co., in repertoire. JIM.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Week 14, La Tortajada, headliner, instantaneously hit; J. P. Wade & Co., sketch, interesting; Quinn & Mitchell, comedians, funny; Flying Martins, aerialists, daring; Holdovers—Hal Stephens and Co.; Meyers, Warren and Lyons; Sir Abdallahs; Adelman Family.—LOS ANGELES (E. J. Donnellan, mgr.; Monday rehearsal 11).—Hayden, Bordin & Hayden, musicians, novel; D. J. Sullivan and Co., sketch, fair; Hayward and Lancaster, skit, well received; Emma Don, male impersonator, passable; Will Lacey, cyclist, skilful; Tom Gillen, monologist, pleasing; Powers and Wilson, sketch, charming.—LEVY'S (Al Levy, mgr.; agent, L. Behmer; Monday rehearsal 10).—Miramba Band, caught on well; Never Better Trio, hit; Milano Duo, operatic, clever; Mile, Beatrice, serpentine dancer, big favorite.—PANTAGES (J. A. Johnson, mgr.; agent, direct; Monday rehearsal 11).—Lejoe Troupe, cyclists, good; Besse Tannehill, prima donna, took well; Weiser and Dean, sketch, catchy; Four Henrys, dancers, immense; Edward and Blanch Kunz, musicians, above ordinary; Carpos Brothers, equilibrist, adult.
EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, U. B. O.).—Bert and Lottie Walton, good; Hamid Alexander, good; Ward, Klare and Ward, received well; Paul la Croix, well received; Lyons and Yonco, very good; La Fla, very good; Nellie Nichols, clever; Four Cliftons, very good.—WALNUT ST. (McCarty and Ward, mgrs.; agent, Gus Sun).—Eva Mudge, hit; Guise, very good; Hirschorn Alpine Troupe, well received; Leonard and Drake, clever; Sulley and Hussey, very good; Rex Circus, old favorites.—HOPKINS (Irvin Simons, mgr.; agent, Princess Amusement Co.).—Capt. Packard's Seals, good; Lupita Erea, captivating; Ralph Cummings and Co., very good; Tippel and Klement, good.—BUCKINGHAM (Horace McCrocklin).—"The Passing Parade." J. M. OPPENHEIM.

MERIDEN, CONN.

POLI'S (Tom Kirby, mgr.; James Clancy, agent; Monday rehearsal 11).—May Clinton and Coburn, fair; Venetian Four, treat; Lyons and Cullom, good; Mamie Harnish, good; Farrel Taylor Trio, hit; Bon Air Trio, acrobats, excellent. W. F. S.

MONTREAL.

ORPHEUM (Geo. F. Driscoll, mgr.; U. B. O., agents).—Murphy and Nichols, big; Gruber's Actoals, very big; Beatrice Ingram and Co. went well; Mr. and Mrs. Voelker, good; Raymond and Caverly, pleased; Hal Merritt, good; Kessler and Lee, clever; Harry Breen, favorite here; Mile, Martha, clever.—FRANCAIS (J. Houle, mgr.; Epstein, agent; Loew).—Laurie Ordway, very big; Kent Sisters, good; Bally and Tear, fair; Three Kohls, clever; Friedlander and Clark, fair; Shelton Brock, went well.

MUNCIE, IND.

STAR (Ray Andrews mgr.; Gus Sun, agent; rehearsal Monday 10.30).—Collins Duo, pleased; Wheeler Sisters, fair; Jules Field and His Eight Boys and Girls, went big; Anna Buckley's "Dancing Dogs," very clever.

GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal Monday 9).—Fanny Ward, very good; Lulu Dixon, very good; Mr. and Mrs. Thornton Friel, pleased; Laddie Cliff, big hit; Goldsmith and Hoppe, amused; Field's Bros., very good; Martine, Carl and Rudolph, good work; Womwood's Circus, did well; EMPIRE (Leon Evans, mgr.).—"The Rollickers."—WALDMANN (Lee Ottelegal, mgr.).—"Golden Crook" Co.—ARCADE (Leon Mumford, mgr.; rehearsal Monday 9).—The Hunters, good; Frank Cullen; Mae Reggart; John F. Winkler, very good. JOE O'BRYAN.

NEW ORLEANS, LA.

By O. M. SAMUEL.

(By Wire.)
AMERICAN (William Morris, mgr.; agent, direct).—Bros Lloyd, well received; Austin Bros., good; Claude Golden, liked; "The Derelict," condemned by local press and ordered toned down by Mayor; Eany Bros. and Co., fairly; Charles Kenna, thorough approbation; Florenz Family, decided hit.
ORPHEUM (Martin Beck, mgr.).—Dan Burke and Girls, mild reception; Maxin's Models; Fennell and Tyson; Valente and Dooley, opening, did nicely; Marie Fenton; Porter J. White and Co., repeated former success, as did Mr. and Mrs. Jimmy Barry.
WINTER GARDEN (Frank B. Chase, mgr.).—"Pop" vaudeville with Mr. and Mrs. Paul Brachard, headliners.
MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza, vaudeville and pictures.
HAPPY HOUR (Al Durning, mgr.).—Diehl, musical; John Benton, comedian; Fambou Morgans, sketch; Marie Dumas, soprano; record-breaking business.

Prof. Emile Tosso, leader of the Orpheum orchestra, was married last week to Therese Bertonneau.

A new picture theatre, located in Canal St., opened 19. It is called the "Plecto."

NORFOLK, VA.

COLONIAL (S. W. Donalds, mgr.; U. B. O., agents; rehearsal 10 Monday).—"Roife's Leading Lady," excellent; Charles and Fanny Van and World and Kingston, score return triumphs; Gee Jays, fine; Four Flood, good; Chick Sayles, excellent; Frank Whitman, dancing violinist, fine.—MAJESTIC (Otto Wells, mgr.; Norman Jeffries, agent).—Lole Bridges and Co., laughing hit; Margo's Manikins, excellent; James Reynolds, fine.—ORPHEUM (S. B. Butler, mgr.; Norman Jeffries, agent).—The Great Barnetti, excellent; Helen Chapman, very good; Melvin and Rose, fine. HELLER.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Imperial Russian Dancers; Camille Ober; Felice Morris & Co.; New York Trio; Holdovers—Leon Barrymore & Co.; Old Soldier Fiddlers; Frank Morrell; Gus Onlaw Trio. BELL (Jules Cohn, mgr.).—Joseph Ketter & Co.; Cox and Farley; Harry Bloom; DeWitt Young and Sisters; Carl Pantzer Trio; Orletta and Taylor.
BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Gladstone Sisters; Minsel Tom; Regina and Monahan; Del Adolphia.

PITTSBURG.

GRAND (Harry David, mgr.; agent, U. B. O.; rehearsal Monday 9).—Three Livingtons, good; Gordon and Marx, funny; Gordon El-drid and Co., very good; Kalmar and Brown, very neat; "The Courtiers," prettily staged; George Austin Moore, clever; Victor Niblo and Talking Birds, amusing; Avery and Hart, fair; Rose Pitonoff, interesting.—LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal Monday 10).—Marion and Dean, usual; Jumping Gordons, good; Don H. Rosenthal, fair; Chas. A. Murray and Co., good.—ACADEMY (Harry Williams, mgr.).—"Lady Buccaneers."—GAYETY (Henry Kurtzman, mgr.).—"Marathan Girls." M. S. KAUL.

November 22nd, 1910.

PITTSFIELD, MASS.

EMPIRE THEATRE (J. H. Tibbetts, mgr.; agent, U. B. O.; rehearsals Monday 10).—Davis and Thorndike, good; Maud Tiffany, good; Joe De Kos Troupe, fair; Carr, Lang-sing and Arnold, very good; Shiner and Willis, very good; Mile, Minnie Amato & Co., very good. FRANKLIN.

PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10).—Mrs. William E. Annis and Co., excellent; Alexis and Schall, good; Elsie Tull, decided hit; Nellie Ettinge and Co., took well; Mills Richard, clever. HAROLD C. ARENOVSKY.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; W. V. A., agent).—Ornn, fair; Dollie LeGray; Helene Carral and Co., excellent; McKenzie and Benton, very good; Lardo and Blake, very good. J. E. P.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B. O.; Monday and Thursday rehearsal 10.30).—Three Westons, good; W. B. Patton and Co., pleased; Sam Doly, hit; Kramer and Spillane, well received. LYRIC (Frank D. Hill, mgr.; agent, Loew; Monday and Thursday rehearsal 10).—Scotty Provan, pleased; Mole and O'Neill, good; Claude and Marion Cleveland, very good; Walker and Ill, well liked; Billy K. Wells, hit.—PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; Monday and Thursday rehearsal 10.30).—Two Mandys, good; Nat Wharton, pleased; The Lynells, good; Ballo Bros., well liked; Ten Cantelmys, meritorious. G. R. H.

ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsal, 12.30).—Elliott and Neff, laugh producers; Pierce and Roslyn, pleased; Lewin Martel Trio, good; Rush Ling Toy and Co., clever; Torcat's Roosters, novelty act. LOUIS F. WENDT.

ST. LOUIS.

By FRANK E. ANFENGER.

PRINCESS (Dan S. Flahell, mgr.; agent, William Morris).—The crew of Walter Wellman's airship, "America," the headline attraction, sharing honors with Wish Wynne. The Ziegner Quartet, one of the classiest instrumental acts seen here in a long while. Others are Cameron and Gaylord, always funny; La Petit Mignon, Bliss Trio, Cain and Odom and Jack Ark, the latter an expert diabolical artist.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Cressy and Dayne, Merril and Otto, Charles B. Lawlor and Daughters, Jarrow, Six Flying Banwards, Big City Four, Boynton and Burke, Original Six Kaufmanns. COLONIAL (John T. Overton, mgr.).—The Wheelers, Four Claysons, Anita Primrose, George Fredo and Joe Mack and His Comedy Dogs.

GAYETY (Frank V. Hawley, mgr.).—Robbie's "Kickerbocker." AMERICAN (John Fleming, mgr.).—"The Soul Kiss." SAM S. SHUBERT (Melville Stotz, mgr.).—"The Jolly Bachelors" (second week).

Ellen Terry appeared, Wednesday night, at the Odéon in "Heroina Triumphant" for charity.

The seating capacity of the Coliseum has been cut down from 2,900 to 1,800 on the ground floor for the grand opera this year by the building commissioner.

Maud Adams is repeating in "What Every Woman Knows" at the Olympic, and Maxime Elliott presenting "The Inferior Sex" at the Garrick this week.

Vaudeville business is suffering a slight slump, but not nearly what the legitimate houses are confronting.

SALT LAKE CITY.

(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Howard and Howard, "Baseballitis"; Fred Singer; Swor and Mack; DeLisle; The Tempolians; Neuss and Eldred.—MAJESTIC.—Willard Mack and Co.; Homer Denis.—CASINO—M. P. and vaudeville; Lucier and Elisworth, good; The Strouds, pleased; Boyd and Allen, good. OWEN.

SAN DIEGO, CAL.

GARRICK (W. A. Bates, mgr.; Monday rehearsal 10).—Lester and Moore, applauded; Leroy and Harvey, well received; Mme. Jenny's Cats and Dogs, pleased; Christy and Lee, good; Cora Simpson, neat; Aeroplane Girl, hit. PRINCESS (Fred Bailien, mgr.; agent, Bert Levey; Monday rehearsal 10).—Variety Comedy Trio, good; O'Connor and Saunders, good; Jack Oliver, landed solid. GRAND (Walter Fulkerson, mgr.; agent, Burns-Howell; Monday rehearsal 10).—Burke and Burke, vigorous applause; Les Ortz, good. DALEY.

SEATTLE.

(By Wire.)
PANTAGES (Alex Pantages, mgr.; agent, direct).—Howe Company, Rag Trio; Nugent and Stevenson; Riccobono's Horses headlined; Rose Stevens, pictures. New Port and Olympic Cafes now playing five acts. Dime Museum opened with shows, freaks, etc. FRANKLIN.

ST. PAUL.

(By Wire.)
ORPHEUM (Martin Beck, mgr.; agent, direct).—Al Jolson, blackface, good; Nevins and Erwood, good; Van Bros, musical, please; "Swat Milligan," good; Hanlon Bros., good; Harlan Knight Co., good; Five Cycling Auroras, fine.—MAJESTIC—Bob Fitzsimmons. STAR—"Bohemians," good.

SAN ANTONIO, TEX.

ROYAL (J. L. & R. L. Nix, mgrs.; agent, C. E. Hodkins; rehearsal, 10).—Week 14: Courtney and Jeanette, clever; Austin Walsh, applause; Nebur and Cacum, great; Gould and Clark, good; Methers Sisters, immense. STAR THEATRE (C. L. Wyler, mgr.; agent, B. Fahrman; rehearsal 11).—Week 14: Harrison Bros., good; Knotts and Lawrance, entertaining; Lois Grace, great. BEN MILAM.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State Circuit; rehearsal, Monday 2).—Larkin and Burns, funny; Murry and Carver, scored; Louise Gatte, clever; Norris' Baboons, scored; Arthur Rigby, hit. LIBERTY (Frank and Hubert Bandy, mgrs.; agent, Princess Theatrical Exchange; rehearsal, Monday 11).—Pero and Wilson, extremely clever; LeMourne Brothers, very good; Knight and Deyre, big hit; "Clever" Conkey, scored; Reese Frosser, assisted by Helen Reed, tremendous hit. R. MAURICE ARTHUR.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—Claude M. Roode, good; Clipper Quartet, liked; George Bloom-quest Players in "Nerve," well drawn; Elda Morris, received ovation; Clara Belle Jerome, did well; Conroy and Lemaire, very amusing; Four Readings, excellent.—(Sheedy's vaudeville.) G. A. P.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, W. B. O.).—Dunphy Alice Lloyd, received ovation; Madden and Fitzpatrick, clever; Marshall Montgomery, hit; Oliveppe Trobadours, good; Crouch and Welch, pleasing; Lawson and Narbonne, scream; Belleclair Bros., sensational. STAR (Don Pierce, mgr.).—"Americans."

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsal, Monday 11).—Williams and Schwartz, hit; Allen Atwood and Co., pleased; Laurence and Fitzgerald, second honors; Stuart Barnes, repeated applause; Tom Mahoney, scored; Emille Lee and Two Lucifers, very clever; Zertzo's Dogs, amused.

COSMOS (A. J. Brylawski, mgr.; agent, Norman Jefferies; rehearsal, Monday 11).



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F
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G
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Gardner Harry (C)
Garfield Frank

H
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Hansen Louise
Hanson Harry

I
Ibons Musical (C)
Jackson Harold (C)
Jackson & Margaret (C)

J
Julia
Julius
Julius Theo

K
Kane Eddie
Kappa V G
Keilam Lee (C)

L
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Lamoise Rene
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M
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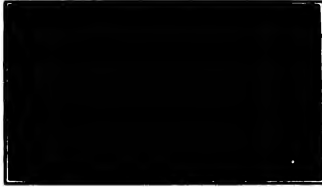
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RENA ARNOLD
QUEEN OF VAUDEVILLE
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Playing to Rubes, apples and "Gosh-dingits."
Apples, apples everywhere, and not a one to eat—at the Apple Fair this week. Can you imagine all the "apple-sass" there will be in Spokane next week?
Rube Smikins came to the city to see the Apple Fair.
"By Jinks, I'll go an' see," says he. "If there's any 'Pippins' there, I'll take in the 'Opory' an' other things, an' see the folks that act."
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So he came and sat with the rest of the "Hicks," an' never raised a hand.
The toughest audience to play to in these United (Cigar Stores) land.
Gives us the foreign cities or the critics of the "Big Street."
But the "Apple Rube" of old Spokane was mighty hard to beat.
Very Appreciably, yours,
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