ATTENTION!!!

The Browns Prevail
Upon Majestic Bill

THE BROWNS are in town—six of them—occupying that strategic position on the Majestic bill which is neither too close to nor too far from Eva Tangany. Yesterday afternoon's audience promptly elected them handsdown despite little Eva and her Mutt a week. Vaudeville audiences move with the form and that of yesterday was no exception. The Browns were, so to speak, the dark-brown horses of the bill. They were sandwiched in between Casser Brown, "the greatest character representative of the age," and Edgar Atchison-Rhyman, "giving the most amusing comedy," "Billy's Triumphs." They were dapperly attired in black and white, their resemblance to ventriloquist comedians.

Some of the audience had settled down for a comfortable five minutes browes through the program for vicular rides to California in trains de luxe or to sample specially various bourbons and jagers urged for domestic consumption. It came the Browns' turn and they were dead. They were not only dapper but they were melody comedians.

Some of the audience had settled down for a comfortable five minutes browes through the program for vicular rides to California in trains de luxe or to sample specially various bourbons and jagers urged for domestic consumption. It came the Browns' turn and they were dead. They were not only dapper but they were melody comedians.

Last week, while playing the Majestic, Chicago, the BROWN BROTHERS were accosted and attacked by thugs in front of the Saratoga Hotel. JAKE STERNAD, in the vicinity, and who, incidentally, was the first agent to recognize the Brown Brothers as a vaudeville possibility, rushed to the rescue and with a few timely and well placed "wallops," dispersed the ruffians and made his debut as a "white hope."

MR. PERCY G. WILLIAMS
PRESENTS

Mr. Julius Steger
and Company

In

"Justice"

A True Incident from Life
Dramatized by Edgar James

ORPHEUM, Brooklyn, - - March 11th
ALHAMBRA, New York, - - March 18th
COLONIAL, New York, - - March 25th

When answering advertisements kindly mention VARIETY.
DE KOVEN-SHUBERT PARTING OVER "WEDDING TRIP" RUMOR

Composer Said to be Aggrieved at Removal From Broadway Theatre. Contemplates an All-Star Revival of "Robin Hood" at Klaw & Erlanger's Amsterdam.

It is reported about town that Reginald DeKoven and the Shuberts are very near a parting of the ways and that in future all the productions fathered by the composer will be played in the "Syndicate" houses.

The "break" is said to have been occasioned through the withdrawal of the composer's recent opera "The Wedding Trip" from the Broadway theatre to make room for "Weber and Field's Jubilee."

The DeKoven piece had been running along to only moderately good business in New York and DeKoven felt that if permitted to remain it would steadily improve. In a recent newspaper interview in Philadelphia DeKoven referred to the Lyric theatre in that city, a Shubert house, as "a rotten old theatre," and is credited with having made similar remarks about the Shuberts and their business methods.

DeKoven contemplates an all-star revival of "Robin Hood" in the immediate future, which will probably be done at the New Amsterdam theatre (Klaw & Erlanger) in the spring and has already opened negotiations with several well known musical comedy stars. This has long been a pet hobby of the composer's, who feels that revived under proper auspices his most successful opera would meet with a cordial reception at the hands of both press and public.

Just what effect the composer's present feelings toward the Shuberts will have on the future of the Lyric theatre is not common knowledge. The theatre was built by the Potter Bros., for DeKoven (whose name appears on the program as owner), with the understanding that he was to secure a responsible tenant. The house was leased to the Shuberts before erection on a long lease, under the terms of which DeKoven was to receive twenty per cent. of the profits and an additional agreement on the part of the lessees to produce one new opera by DeKoven each year. The annual DeKoven productions have not seen the light of day (or night) as originally planned, either for the reason that they have not proved acceptable to the Shuberts, or have not been forthcoming by the composer. It is not known whether the original terms of the lease are still in force.

PIXLEY AND LUDERS REUNION.

Pixley and Luders, the old musical comedy writing duo, are back on the job again, being at work on a new opera at Pasadena, Cal., which they expect to have produced next season by a New York manager.

JAKE SHUBERT GOING ABROAD.

Jake Shubert, his wife and child, will sail for Europe March 12 on the Kronprinz Wilhelm. The trip for Mr. Shubert will be one of business and pleasure. His brother, Lee, returned from abroad last Saturday.

ALONZO GOING TO MARRY.

New Haven, Conn., Feb. 28. Though no date has been set for the wedding, the announcement has been made that P. Alonzo and Rose Verdi are contracted to wed. Mr. Alonzo is the general booking manager for the Poll Circuit. Miss Verdi is a non-professional, the sister of Dr. Verdi, of this city.

The marriage bells may ring during the summer, or anytime Alonzo finds he has an open week.

SOMETHING FOR THE BIJOU.

There is a show on the horizon for the Bijou, New York, but just which one of the two that appear no one apparently knows.

The Bijou is the Sires house. There is a Bire play now out. That is "The Curious Conduct of Judge LaGarde," produced last week at Atlantic City, with Wilton Lackaye in the title role. It is all "Jekyll and Hyde" lines, with a "Becky Sharp" atmosphere. The introduction of the piece to New York may be made with a view to prevent Belasco's "Becky" beating the Lackaye show in, though Mr. Belasco was first in the field. Lackaye's latest may stop its Metropolitan entry, unless rebuilt to stand a better chance of conquering Broadway.

The other Bijou possibility is a dramatization of "The Yoke."

D BLY BACK IN VAUDEVILLE.

Arnold Daly is returning to vaudeville, sometime this month. His opening engagement may be at the Fifth Avenue theatre.

TOM RILEY'S OPERETTA.

Thos. W. Riley has placed "The Lady From Abroad," an operetta, into rehearsal. The piece will have only principals. No chorus will be carried. It is Mr. Riley's idea to inaugurate a short road tour with the company in about three weeks, and if the production shapes up for a Broadway value, it will be brought into town.

LARRY, THE CIGARETTE EATER.

Boston, Feb. 28. At Austin & Stones this week, the leading freak in the curio hall, is Larry, the cigarette fiend. Larry now weighs about 75 pounds. Before he got the habit he weighed 175. He has a steady "yen" and almost eats the "coon tails." At the rate at which he is losing flesh, there may be nothing left to send out to fill the time booked.

BELARDO DRAMATIZED STORY.

The next production to be made by David Belasco at the Republic theatre is said to be a dramatization of a short story entitled "Secret Chambers."

ON "SYNDICATE" ROUTE.

When Weber and Fields conclude their meditation at the Broadway theatre they will make a short spring tour of the principal cities of the east, playing "Syndicate" theatres. Time is being held for the big attraction at the Boston theatre and other houses of large capacity booked by Klaw & Erlanger. This has been accomplished in the face of the close business relations existing between the "Syndicate" houses.

Indications were that something of the kind had been arranged before the show opened in New York from the fact that Reynold Wolf personally reviewed the entertainment on the opening night and wrote a favorable notice about it, and the appearance in the advertising columns of the Telegram daily of the entertainment at the Broadway. The house, which is a Shubert one (Fields, Felix Laman and Lee Shubert, proprietors), does not share in the cost of the advertisement.

CHILD LAW IN MISSISSIPPI.

New Orleans, Feb. 28. The Mississippi Legislature, in convention at Jackson at present, passed a child labor law, similar in its effect to that prevailing in Louisiana, which provides that state employment, "is work, and therefore comes under its jurisdiction.

The legislation was accomplished at the Mississippi session without any undue publicity by the child labor prevention people, as it was in Louisiana. It is not improbable that stage children will be prevented from appearing in Mississippi, commencing with the next theatrical season.

OFFER FOR BEATRICE HERFORD.

Vaudville wants the society entertainer, Beatrice Herford. Miss Herford isn't averse to the proposition, wanting $1,500 as her weekly figure for twice daily shows. The managers think $1,000 should be sufficient for a starter, and the matter hinges. If negotiations are closed Miss Herford will probably open in New York March 14, probably at the Fifth Avenue.
MASCAGNI SCORES TRIUMPH
AT LONDON HIPPODROME


(Special Cable to Variety.)

London, Feb. 28.

Pietro Mascagni, in the director's seat, his orchestra of sixty-five and company of fifty, presented a condensed version of the composer's masterpiece "Cavalleria Rusticana" at the Hippodrome, Monday, to a packed house, which accorded the Italian maestro a most fantastic reception.

It was a magnificent performance throughout, Mascagni scoring so big a personal triumph as to put all other conductors in the shade.

The cast is a key note at every performance through the employment of what are practically three complete companies.

The consensus of opinion is that it is the most notable vaudeville engagement ever made.

The reputed salary is $7,000 a week.

SUNSHINE GIRL" LIKED.

(Special Cable to Variety.)

London, Feb. 28.

"The Sunshine Girl" at the Gaity, deals with life at the Fort Sunlight Soap Works.

Phyllis Dare has the chief part. A newcomer named Violet Essex received a fine ovation.

The piece is regarded as a success.

"THE GEISHA" OUT OF DATE.

(Special Cable to Variety.)

London, Feb. 28.

A condensed version of "The Geisha," produced at the Palace Monday night, was so liked that final proof of the futility of resurrecting out date books for the music halls.

TREES' DAUGHTER MARRIING.

(Special Cable to Variety.)

London, Feb. 28.

Viola Tree, daughter of Sir Herbert Beerbohm Tree, is engaged to be married in two months to Allan Leonard Romaine Parsons, son of the Vicar of Tunbridge.

She will continue her musical studies without interruption in the ultimate hope of realizing grand opera ambitions. In this she is being encouraged by both her father and prospective husband.

BOOKING UP WITH DANCERS.

(Special Cable to Variety.)

Paris, Feb. 28.

Gaby Deslys and Harry Pilcher are booked to play at the Apollo, Vienna, in April. La Paloma, Nicolaides and Hughes are booked for the same program. Both are dancing acts.

AUTHORSHIP A SECRET.

(Special Cable to Variety.)

London, Feb. 28.

The story of Robert Lorinville's new piece at the Criterion is rather un-

usual. It tells of a wealthy man's pursuit of an artistic woman and his ingenious method of getting her in marriage—practically a reversal of the "Man and Superman" idea.

Much secrecy surrounds the authorship of the piece. It is suspected the American playwright, Chester Bailey Fernald, author of "The Cat and the Cherub" is responsible for it, while others allege it is our own George Bernard Shaw.

PIECES MONTE CARLO TO REST.

(Special Cable to Variety.)

London, Feb. 28.

F. F. Proctor, Sr., accompanied by some friends, has gone to Monte Carlo for a few days' rest.

FAIRLY WELL OPENING.

(Special Cable to Variety.)

London, Feb. 28.

Dugan and Raymond opened at the Metropolitan, Monday, doing fairly well.

CHILD DANCERS IN REVUE.

(Special Cable to Variety.)

Paris, Feb. 28.

Elise Craven, the child dancer, has been engaged for the new revue at the Folies Bergere, commencing in April.

BORDONI AT ALHAMBRA.

(Special Cable to Variety.)

Paris, Feb. 28.

Irene Bordoni, French vaudeville chanteuse, has been engaged for the London Alhambra for July; she is also negotiating with the Shuberts to go to New York in September.

Moffatt Play Placed.

(Special Cable to Variety.)

London, Feb. 28.

Werba & Losecher have contracted with Graham Moffatt, author of "Bunty Pulls the Strings," for the author's latest piece, "The Scare of a Pan," to be produced in New York next October.

The Shuberts were anxious to secure the piece and Walter Hsi, Moffatt's representative, went to America a couple of months ago to negotiate for the American rights with the Shuberts, but returned without definitely arranging with them.

Werba & Losecher are Klaw & Erlanger adherents.

PRAGSON RETURNS TO PARIS.

(Special Cable to Variety.)

Paris, Feb. 28.

Marthe Lencloz is booked at the Scala here for the month of April; Max Dearly has been engaged for the Cigale revue commencing June 16; Pragson returns to the Alhambra (Paris), March 1.

GUARANTEED $60,000 YEARLY.

(Special Cable to Variety.)

London, Feb. 28.

Martin Beck has secured the services of Cecilia Lotto absolutely for the next three years, her English and Australian engagements having been cancelled.

Beck guarantees her a minimum of $60,000 per annum for American engagements during the period covering the contract.

REINHARDT COMING OVER.

(Special Cable to Variety.)

London, Feb. 28.

Max Reinhardt, producer of "The Miracle," has practically concluded negotiations for the huge spectacle to tour the principal cities of the United States, under rather unique conditions. He leaves shortly for New York to complete the arrangements. The Shuberts will have nothing to do with the tour.

T. ROY BARNES

Return to Vaudeville Mar. 11, 1912.

Director, JAMES E. FLUNKETT.

CANCELD THREE YEARS.

(Special Cable to Variety.)

London, Feb. 28.

Anna Chandler left England, having cancelled three years' contracts with the Moss Esquires circuit owing to personal quarrels.

Miss Chandler is in New York at present, arranging a tour of United Time.

MORRIS ABOUT TO SAIL.

The sailing date for William Morris will be March 14 or 20. How long he will remain abroad depends upon circumstances.

Morris, "Yiddish" star, Sirola, returns home March 16, to wait until next season before coming back for another American tour. This Sunday at the Hippodrome, Sirola will appear alone.

Fairbanks Saves Trouble.

By leaving vaudeville to appear in the No. 2 "Office 666" company, at Chicago, Douglas Fairbanks saved some trouble to the Putnam Building booking agents.

Arthur Klein, M. S. Bentham and Albee, Weber & Evans are said to have claimed Fairbanks and his sketch for their own, though Albee, Weber & Evans were not insistent upon it as the other two. Opening successfully at the Fifth Avenue last week, Mr. Fairbanks became in big demand, but Cohen & Harris, who have the actor under contract, ordered him west, breaking up the contemplated vaudeville tour.

BALK AT LONG LEASES.

Agents in the Putnam Building are balking at the prospect of having to sign leases in that building for a three year term commencing May 1.

The real estate men handling the property have informed tenants with leases expiring May 1 next that the future agreements must read for three years or not at all.

Several of the vaudeville commission men, with suites are in a quandary, due to their impression that upon the completion of the new Palace theater, New York, the Orpheum Circuit would remove its booking office to the Martin Beck edifice. Some of the agents have been trying to glean whether offices will be left in the Palace building.

Tom Edwards' Divorce.

Tom Edwards, the English ventriloquist, has instituted suit for divorce from his wife, Kitty Edwards, in Flora Katherine Bramwell, through Attorneys Bloomberg & Bloomberg, naming Julian Bosnial (E. F. Yull- len) as correspondent.

Going Away—Let Me Fix It!!

For any piece in the world

HARRY Y LEONHARDT

McCANN'S TOY

"WHITE RAT THEATRES" PASS TO FEIBER & SHEA

The Mozart Houses at Elmira, N. Y., and Lancaster, Pa., Leased by the "Pop" Vaudeville Firm. End of the Organization's Attempt to Compete Managerially.

Elmira, N. Y., Feb. 28.

Feiber & Shea, of New York City, have leased the Mozart theatre. They take possession March 11 when five acts and pictures are to be presented as the entertainment.

The same firm has taken the Mozart theatre at Lancaster, Pa.

The Mozart theatres mentioned in the above are known as "The White Rat houses." They date back to the time when the White Rats became interested in Edward Mozart, who then had a small "pop" vaudeville circuit. That dwindled down until the two houses at Elmira and Lancaster only were left. These were the only Mozart theatres the Rats became financially interested in.

When this "deal was pulled" as the expression became prevalent at the moment of its execution, the White Rats also became interested in the Independent Booking Agency, a venture of Mozartr's. It shortly after passed out of existence.

About two weeks ago the White Rats took formal possession of the two theatres and the transfer of the houses to Feiber & Shea is the latest development.

The entrance of the White Rats as an organization into the managerial and agency fields created considerable comment when the scheme was first promulgated, about three years ago. Since then the White Rats has passed through a couple of periods. The movement to rid itself of the theatres thrust upon it is probably another step in the attempt being made by the organization to revert to its original complexion through emerging from the many masses thrown around it up to a few months ago.

When the negotiations with Mozart were completed, a corporation was formed by members of the White Rats, called "The Associated Artists." This company represented the financial interests held by the Rats in the Mozart theatres and was fully protected through the legal acumen of the Rats' attorney, Dennis F. Cox.

The idea to circumvent managers and agents at their own game was bellicously belched forth, but quickly flared up, with its originator, long since discredited.

Feiber & Shea are the managers of several "pop" vaudeville theatres.

RAY COX FALLS.

Wilmingon, Del., Feb. 28.

Tuesday evening at Dockatader's theatre, as Ray Cox was presenting his new act, she made a miscallulation while in a parachute, and fell to the stage. There is danger of her spine having been injured.

Miss Cox retired from the program. For to-night's show, Nate Leopigst has her place.

CENTURY FOR PICTURES.

Chicago, Feb. 28.

The Century theatre, now running vaudeville, being booked independently and owned by Archer Bros., was sold this week to the Schaefer Bros., of Jones, Linick & Schaefer. The house goes into pictures commencing next week.

JIMMY BRITT'S NEXT DATE.

Jimmy Britt's next date in vaudeville will be the postponed one from Jan. 15. He is again slated for Hammerstein's, this time March 11.

Mr. Britt missed the last connection through a boat running behind schedule time. Since then he has been aiding public affairs around New York with his monolog, having scored one of the biggest hits at the Priars dinner to Weber and Fields.

JOINS BERT LEISLE'S SKETCH.

Gertrude Demont, formerly of the White Plains stock company, was selected by Bert Leslie from about twenty applicants for the western trip of his "Hogan The Painter."

PRISCO'S FIGHTING FLOOD.

San Francisco, Feb. 28.

For next week this town will have a surfet of silent luminaries. Ad Wolga is booked at Panitages, Johnny Kibano at the Empress, and Abe Atell at the Portola.

DANCER MAY HAVE ELOPED.

Madeleine d'Haviltle, dancing partner with Maurice at Martin's cabaret show, "Over the River," suddenly withdrew last week without notice. It is whispered about town that she has eloped. Maurice replaced her with another woman on two hours' preparation.

Madeleine is but eighteen years of age, and very popular in the Broadway feeder's cabaret.

"ALL WOMEN" TRAVELING.

The "All Women" bills now playing the Williams' houses appear to have "made good" to the extent of continuing the plan in several of the 'her United houses.

An "all women" bill is scheduled for Proctor's, Newark, headed by Eva Tanguay.

The present Williams' "all women" program will play the Kelth houses in Providence, Boston and Philadelphla in April, with the exception of Charlotte Parry, who has already appeared in those towns this season. The Kaufman Troupe will also withdraw, owing to other bookings.

BARNES OUT OF FOY SHOW.

"Over the River" at the Globe in another week will have to get along without T. Roy Barnes. He has given his "notice" Tuesday, and will return to vaudeville (Barnes and Crawford) for a brief spell, before connecting with another production by Charles B. Dilhingham, to whom Mr. Barnes is under contract.

The cabaret portion of "Over the River" in which Mr. Barnes appeared, has been reported as not altogether pleasing Eddie Foy, the star.

The night of the big Houston (Tex.) fire last week "The Fortune Hunter" gave a performance, by candle light, with over $1,000 in the house.
MAY BE AUCTION SALE SOUTH
OF PERCY WILLIAMS' HOUSES

Martin Beck Reported Having Migrated to Florida to
Join the Crowd now There. Chance that B. F. Keith
has been Talking to Williams. Some Definite
Outcome of the Many Reports
Shortly Expected.

Provided the option held by Mr. Martin Beck on the Percy G. Williams’ New York theatre, proved upon its expiration two weeks ago, it is not unlikely Mr. Williams may occupy the pleasant position of an auctioneer selling his properties to the highest bidder, after having received a pretty good sized offer, which lapsed.

It was reported Wednesday upon Mr. Beck’s return from the West that he might go to Florida Thursday. This Mr. Beck would neither deny or affirm, nor would he make any statement, when requested by a Variety representative, upon the present status of any negotiations between himself and Williams. In fact, it would not admit there have been or were any negotiations, refuting his questioner to Morris Meyersfeld, Jr.

Mr. Meyersfeld, Aaron Abrams and Fred Henderson returned with Mr. Beck from Chicago. Messrs. Meyersfeld and Abrams came on East from San Francisco, meeting Beck at Chicago. Herman Fehr was at the Orpheum office, New York, when the party arrived Wednesday morning, having remained in the city to look over bids submitted this week for the construction work on the new Palace theatre, New York.

With Mr. Williams, E. F. Albee and B. F. Keith in Florida, it looked to the vaudeville people as though the vacation taken by Albee at this time was more for the purpose of bringing Williams and Keith together, also lending his assistance in urging Williams to either sell to Keith, or go into the vaudeville pool Albee has been trying to form among the United Booking Offices managers since he became convinced the Beck crowd meant business, in invading the East.

The impression spreading after Albee left for Miami last week was that if Beck allowed the opportunity to pass to get the Williams houses he lost a chance which might cost him something to recover. That is why the rumors spread Wednesday that Beck was going to Florida, to be on the ground, and offset any inroads made by the Keith faction.

It was also said if it came to an even thing as between Keith and Beck, Mr. B. F. Albee would favor Beck, especially if a sale left him a small percentage of interest in the theatres transferred.

Men close to Williams in business relations said there is no chance of the latter entertaining the pooling proposition.

It seems to be the belief that some definite outcome of the many reports concerning the Williams theatres will shortly make its appearance. No one doubts but that there are good grounds for the rumors, although the stories this week that a sale had been consummated with Beck on the buying end found few believers. So many, however, had “inside information” about this or that, the stories rapidly spread.

The work on the new Palace, New York, will be pushed by night and day shifts of workmen. It is expected the house will open sometime next November.

—

Chicago, Feb. 28. A. Paul Keith and Maurice Goodman came in here, from a reported western trip. Mr. Keith made some remarks privately about having secured sites to build Keith theatres in western towns. Mr. Keith failed to furnish any details, nor was Mr. Goodman any more communicative. From here Messrs. Keith and Goodman went south.

Salt Lake City, Feb. 28. Martin Beck was in the city Monday, when he closed for a site in a central location, to build a new Orpheum for next season.

—

JULIUS STEGER IN “JUSTICE.”

Commemencing March 11 at the Orpheum, Brooklyn, Julius Steger will present vaudeville with a new playlet, entitled “Justice.”

S-78 INTERNATIONAL SHOW.


Another bill Chris. O. Brown, general booking manager for Sullivan-Conditte, is now placing together will be called “The Ideal 20th Century Show.” It will contain some features good for publicity.

Next week sometime John W. Conditte, Senator T. D. Sullivan, Mr. Brown and Joe. Schenck will start westward, for Hot Springs, where the party will remain four weeks in the hopes of breaking each other playing phooebie.

Mr. Conditte will arrive in New York tomorrow (Saturday). The party leaves for the west March 6.

—

DAVE BEEBLER AROUND.

New York has had Dave Beeble around for a week or so. Mr. Beeble will be here until tomorrow (Saturday) when he leaves for his Chicago home, also place of business.

The Beeble Bros., represented by Dave on this trip, are looking for new eastern material to submit to the mid- westide vaudeville managers.

Dave says he hasn’t done so badly.

PANNED DISTURBERS.

Philadelphia, Feb. 28.

At the Keith, Monday matinées, when Norah Bayes and Jack Norworth’s act was about concluding, Mr. Norworth took occasion to “pan” some front seat holders, who had seemed bent on disturbing them.

It is said Mr. Norworth is endeavoring to discover if there is not an organized plot to annoy himself and wife while upon the stage, this having happened more than once during their present vaudeville tour.

—

COMEDY CLUBS BEEFSTEAK.

The fifth banquet of the Vaudeville Comedy Club was celebrated Tuesday evening by a “beefsteak” and “clown night” combined. An overloading attendance resulted, and the crowd started early to devour the juicy portions which had been donated for the occasion by Mr. C. Schenck.

Many of the members volunteered as entertainers, and the time passed pleasantly until it was almost time for the next matinée.

Among the guests were the Right Honorable Councillor Frank Cohen, II., H. S., Master of Marks of the Corporation of Glasgow, and a member of Parliament. Councillor Cohen made a few remarks. He is visiting New York, and there has been some fuss made over him.

LEW BRICE AND LILLIAN GONNE.

Gus Edwards’ “School Boys and Girls” is probably the permanent vaudeville shelf. Its two principals, Lew Brice and Lillian Gonne, have agreed to present themselves in vaudeville together, under the direction of Max Hart.

HIGGINS IN MELODRAMA.

Atlantic City, Feb. 28.

A twenty-five minute melodrama, described in reports from Wilmington as the real thrilling thing, will be presented at Young’s next week by David Higgins and Co. The title is “At Piney Ridge.” The sketch was taken from the piece in which Mr. Higgins became famous. The Pat Casey Agency is booking the act.

LEASES FOR TWENTY YEARS.

Columbus, O., Feb. 28.

Levi E. Smith has taken a twenty years’ lease of the Broadway theatre on West Broad street, running from Sept. 1, 1911. The rental for the period amounts to $75,500.
John T. Murray opens April 1 for a tour of the Sullivan-Considine Circuit.

Ben Hornstein, professional manager for the Harry Von Tilzer company, has gone to Chicago to whop things up in the windy city for a fortnight.

The West End theatre has a "double bill" this week with "Baby Mine" and Mordkin the Russian dancing star.

Fred Gray, of Gray and Graham, is on the ocean bound for New York, ill health forcing him to cancel the team's contracts abroad.

The members of Georgia Math's "Concealed Bed" company sail from Glasgow March 3, and will open at the Orpheum, Minneapolis, March 16.

Dorothy Brennan and Joe Ratcliffe, in "The Wife Hunters," are preparing to essay vaudeville as an act.

The Lyric, Dayton, will close its vaudeville season April 29. On the final program will be Genaro and Bailey.

The Bethel Sisterhood will have a benefit at the Cohen theatre this Sunday evening. Pat Casey provides the show and will run the stage.

Dalsert a French girl who sings, came over with Lee Shubert last week out of the Ludlam. She will appear in the new show at the Winter Garden.

Gordon & North's "Bridal Suite," a new direct route to the storehouse after showing at Hoboken last week.

The Four Kosner Brothers arrived from Europe Tuesday after a six months' tour of Europe. They return again in a few months to fulfill further continental bookings.

U. G. Blackford, personal legal representative for B. F. Keith, and manager of the Harlem Opera House, is expected to arrive in town with an attack of the grippe.

K. D. Storey, assisted by Robert Clifford and Maud Cameron, have a dramatic playlet, "The Veteran" which is under Alexander Pinkerton's direction.

Charles Stevenson returned to his desk in the United Booking offices this week in apparently better health than before. He was given a cordial welcome.

Stoddard and Hayes are returning to England for another tour of the halls over there, opening April 15 at Brighton. Will Lacey, the cyclist, opens April 22 at Glasgow. Both acts placed by B. A. Myers.

J. C. Tinkham (Tinkham and Co.), the cyclist, entered the Hahnemann Hospital, Philadelphia, Monday, to undergo an operation on his knee, hurt in an accident on his motor cycle a year ago.

Georgia Caine will return to vaudeville shortly in a one-act operetta.

The Four Readings returned to New York last Saturday, after a trip of fourteen months from the other side. While abroad the act lost but four days. The foreign bookings were made through the Casey Agency.

The Kaufman Troupe will shortly be divided in two, one half of the girls going to London to do a roller skating act and the remainder continuing with the bicycle turn over the Sullivan-Considine circuit.

Mand Lambert, who retired from "Over the River" a fortnight ago, opened in Waterbury, Monday, with a new vaudeville vehicle. She will have a New York showing this Sunday at the Academy of Music.

Mr. and Mrs. Paul Morton have a number two baby in their house. Mr. Morton left for Chicago Sunday night, called there by the illness of his wife. The Four Mortons canceled for the night, this being Miss Marilyn "Lady's Fan" securing the position.

Jerry J. Coban is the author of a one-act play, "Farmer's Sketches," printed for private circulation only, with the author's autograph inscribed on each. The little book is checkful of Irish humor.

Sophie Burman, who nearly every day keeps herself busy around the office, has a new line of skits. She is to open next week at the Majestic, Brooklyn, March 11, instead of at the Manhattan Opera House as was announced. The dancers take to the road again after the Brooklyn engagement.

There is talk about an alliance between Charles Hart (Avery and Hart) and J. Rosamond Johnson (formerly Cole & Johnson). Chas. Hart is also considering Sherman Costes (Costes and Grundy) to replace the late Dan Avery. Chas. Hart will temporarily "try out" as a single at Watertown, Col. next week and if successful will work alone in the future.

Alf. Reeves, whom Frank Lohm is seeking for commission on contracts which the latter claims he secured for the Sullivan-Considine time, says that Bohm gave him (Karno Comedy Co.) contracts for the 6-C circuit which started at Cincinnati Feb. 27, 1911, and ended at Kansas City July 31 last to present "A Night in an English Music Hall" for which he (Reeves) sent weekly commission. In Seattle, Reeves says he personally arranged with John Conside for a second one. Reeves gave me the contract which his (Reeves') office was to enforce. In Denver, Reeves went alone and as many as six other men arrived to see that all was done. Reeves states that the contract is written to read that the act is to tour the "Middle West," and that Reeves is to receive a commission of 6 per cent, and to receive all the money unloaded at Chicago. Reeves is keen about this matter and this week hopes to get the contract in court. Reeves is an organized man and a shrewd operator. He has his name on the list of "Nets," has his men all over the country, and is ready to handle anything that is offered him.
MODIFICATION OF IMPORT RULE MAKES $500 THE FREE LIMIT

Custom Authorities Give a Little Leeway to Incoming Professionals. Rule Applies to all Theatrical Goods. Formerly any Amount was Dutiable.

The custom authorities made a ruling Monday that all theatrical goods brought into this country up to the value of $500 should pass free of duty. Previously all theatrical properties were dutiable.

The term "theatrical goods" includes clothing, apparatus or anything appertaining to the theatre. It applies equally to Americans and foreigners entering the United States.

The customs inspectors have been severely rigid for some time now in passing theatrical baggage, regardless of the many offsets the traveling professional has to the many varied rules in effect.

The free entry valuation raised from nothing to $400 has given hopes to the show people that the customs men are commencing to recognize that the international exchange of players, necessitating their return here or to their homes abroad, is deserving of a certain leeway that has been sometimes brutally overlooked in the past, forcing much hardship upon those who arrived for a close connection between their landing and playing dates.

BARUCH PLANS FACTORY.

Before leaving for Berlin last week, Bruno Baruch, of Baruch & Co., the German theatrical outfitters, has made arrangements to build the factory for the concern near New York, reported sometime ago in Vanities as under contemplation.

Mr. Baruch has been in New York for a few weeks.

OPENING PLAY SELECTED.

"Just Like John," by Mark E. Swan and George H. Brodhurst, has been selected by William A. Brady for the opening of his new Forty-eighth Street theatre this fall. The house is now in course of construction.

SHUBERT'S FOREIGN PLAYS.

Lee Shubert expects to produce "Der Liebe Augustin," Leo Fall's latest opera which is now enjoying a run at the Neues theatre, Berlin. The Felix Bloch Erben firm placed the foreign musical piece with the Shuberts.

The Shuberts are also planning to produce a new comedy by Carl Roessler entitled "The Five Frankfurters," also running in Berlin.

"READY MONEY" STARTING.

"Ready Money," which H. H. Frasee has had in rehearsal in New York, is slated for its opening performance out-of-town March 11 following with a series of one nights before the show takes possession of the Cort theatre, Chicago.

Margaret Illington and company are at the Cort now. Business has been such Frasee may permit John Cort to keep it there until the receipts start the other way. In that case "Ready Money" will be slipped in some other Chicago house.

William Courtenay and Ivy Troutman are the principal players in the new Frasee piece.

NO MORE MONEY IN SIGHT.

"The White Slave," Bartley Campbell's play which has been one of the big money-getters of the season on the road, will draw its season to a close at the Majestic, Brooklyn, where it is playing this week.

The "Slave" show is closing business because there is no further time available, having covered all the road territory considered worth while this season.

Next season there will be at least two companies playing the Campbell piece, with prospects of a third.

ORIGINAL FRENCH FARCES.

When Gustave Amberg, director of the Irving Place Opera Co., closes his regular opera season April 1, he will inaugurate a season of French farces and comedies. His spring dates will last as long as the weather permits. Amberg will give the plays in their original version.

"TRUTH WAGON" MOVING UP.

"The Truth Wagon," John Cort's new newspaper play by Hayden Talbot, will end its stay at Daly's next week, but its withdrawal does not mean Mr. Cort will take the piece off the stage. On the contrary the show will be placed in a playhouse further up Broadway where it will open March 11.

The theatre in question has not been fully determined, but there are two which will be at Cort's disposal by that time.

Cort thinks the show is too strong to be shelved and if it is unable to get by at a more convenient location in New York will send it on the road.

ZELDA SEARS IN SKETCH.

Atlantic City, Feb. 28.

Next week at Young's Pier will appear Zelda Sears, in a sketch, with company of five. It is Miss Sears' debut in the varieties.

DE LUXE AT STUDEBAKER.

Chicago, Feb. 28.

"Dr. De Luxe" will open at the Studebaker theatre March 10, for its return engagement in this city.

WOODS' "WOMAN HATER." A. H. Woods, through Felix Bloc Erben, has secured a German farce with music, entitled "The Woman Hater." The piece has been highly successful in Germany and is said to contain a remarkable novelty.

TWO "MILLIONS" NEXT SEASON.

The success of "The Million" in New York this season has resulted in Henry W. Savage's determination to put out two companies next season. It may be that a third will be organized.

"RAINBOW" MISIRY BUT NICE.

Atlantic City, Feb. 28.

Monday night at the Apollo theatre, Henry Miller appeared for the first time, in a new comedy by A. E. Thomas called "Rainbow." There is nothing startlingly new, but the charming and clever way the little story is told, holds interest and exerts pleasure.

A man and his wife, estranged for trivial reasons, are finally brought together by their daughter. There are those who may regard the play as too mushy, that the usual adoration of father and daughter is a bit overdrawn. The play undoubtedly will appeal more to the feminine than to the sterner sex.

The cast is a notable one, several clever people being cast for mere bits. The piece has an admirable production. After Mr. Miller came Ruth Chatterton and Laurel Hope Crews in the excellence of their work. Miss Chatterton made a sweet and beautiful daughter. Miss Crews as the sisters had many bright lines which she handled faultlessly. Hope Latham, in the rôle of Millie, was marvelous and Effingham Pinto were clever, with "bits," appearing in the first act only.

Others were Charles Hammond, Robert Shaws, Edith Barre, Conway Wingfield, Ethel Martin, Daniel Pennel, George C. Pierce, Marie Porterin. After the first performance it was decided by the last cast that they would have to be rewritten and that some of the cast should be changed. The author was agreeable to any changes in the cast, but strongly resisted any revision of the manuscript. It is likely that a friendly compromise will be effected.

"REBEL" GETS A RECORD.

Boston, Feb. 28.

"The Littlest Rebel" broke all records for the Boston theatre Washington's Birthday at $1.50 prices.

For the matinee the show drew $2,668, and at night the takings were $2,668, making a total of $5,363.

Last year on the anniversary of the birth of "the father of our country" Julian Eltinge drew $5,148, which remained the record takings for the year.

New York engagements do not always make or mar a show, evidenced by three of A. H. Woods' attractions now on the road. Julian Eltinge, Marguerita Sylva and "The Littlest Rebel" did not make a dollar for their producer during the metropolitan engagements, but strongly recommended any revision of the manuscript. It is likely that a friendly compromise will be effected.

"THE HERFORDS" HAS MORAL.

Albany, Feb. 28.

Viola Allen appeared here Monday in her newest play, "The Herfords" in three acts by Rachel Crothers, the show being produced by Liebler & Co.

"The Herfords" tells a simple domestic story and preaches the moral that a married woman's place is in her home, not in the outside world seeking fame.

VIRGINIA ROSE GORDON AGE 1 YEAR. DAUGHTER OF FRANK GORDON AND ROSE KINLEY

The favorite vaudevillians, whose interests are handled this season by Albert Webb & Evans.

The professional debut was made at the Temple theatre, Detroit, week of Aug. 29, 1909, at the age of one year and nine months.

Recently, at Roxy's Philadelphia, in acknowledging appreciation at the close of the act, she stepped out of her usual routine, and advancing to the footlights, started to sing, but discovering she was alone, ran to the first entrance, where she recalled mama and daddy for not sticking.
CIRCLE DOLLAR MUSIC HALL
COMMENCING NEXT SEASON

Marcus Loew and Lew Fields will Plant "Hanky-Panky" There for a Run at Popular Prices.

Show Doing Big Business on the Road.

The future of the Circle, at the 69th street plan seems settled for awhile at any rate. It is the intention of Lew Fields and Marcus Loew to bring their show, "Hanky-Panky" into the house next September, for a run at an admission scale reaching one dollar for the top price.

The Circle is a Loew Circuit theatre, now playing moving pictures only. It has been often spoken of during the past few weeks as a possible stand for musical comedy promoters.

The business drawn by "Hanky-Panky" on the road, since leaving the American Music Hall, Chicago, has tended to convince its managers the production is worthy of a Broadway showing. "Hanky-Panky" did $16,700 last week, and has been getting amounts running close to that figure in weekly regularity.

JULES MURRY DOESN'T MOVE.

There was a switch around in the plans of the Shuberts and Jules Murry last week. When the taggie straightened out, Mr. Murry was still the Shuberts' booking man, while Harry Ridings, who had been reported for the position, was appointed by Cohen & Harris as their Chicago manager of the Grand Opera house.

With Dan Arthur's flop to "The Syndicate" from the Shubert camp Mr. Murry, considered as one of Arthur's assets, was expected by the show people to follow.

AUTHORS COLLABORATING.

Jack London, novelist, and Lee Arthur, dramatist, will collaborate on a new play next season. Sanger & Jordan expect to place it with a New York manager.

ROUGE SHOW ABOUT APRIL 1.

The Ziegfeld Moulin Rouge entertainment at the New York theatre is now listed for initial showing April 1. The Durbar Kinemacolor pictures will probably hold the house until then. Last week the Durbar exhibit drew in $9,000 at the theatre, at a $1.50 scale, the first time a pure motion picture show ever played to that box office price or amount in this country.

Charles Urban, the father of colored moving photography, arrived Saturday on the Lusitania, returning Wednesday of this week on the same boat. The Durbar pictures at the New York are presented jointly by Mark & Srock, a pop vaudeville firm of Buffalo, and the Kinemacolor Co. Henry J. Brock, of the firm, is the president, is largely interested in the colored photography concern. M. H. Mark, his partner, has secured the New England rights to the Durbar display.

Edward E. Higginson was this week given the direction of the publicity department of the Kinemacolor Co. The Durbar pictures Washington's Birthday played to $1,500 at the matinee, and $800 at night.

ACCUSED BY CHINAMAN.

Dick Austin and Mrs. Lulu Austin, of the Austin Music Co., were taken into custody here last week on a charge of having taken silverware from a Chinese restaurant in Dayton. Sheriff Ed. M. Davis took the musical comedy people back to Dayton to find the wrathful Chinese restaurateur.

LOPOUKOWA WILL STAY.

Lydia Lopoukowa, the Russian dancer, who has been playing at the Winter Garden with Mikhail Mordin, is not going abroad this summer, according to her present plans, but expects to remain in America. She is studying the English language and expects to appear in comic opera next season. Her last legitimate appearance was with "The Echo" at the Globe.

FOLLOWING "MILLIONAIRE" RUN.

Pinning feet being made for the forthcoming revival of "Forty-Five Minutes From Broadway," by George M. Cohan, at his Broadway playhouse, following the end of the run of "The Little Millionaire" March 9.

New scenery is being built for the incoming old show, although the setting is to be the same as that of the "millionaire" attraction will be used in the revival.

Charles Gebest, who wrote the music for "The Red Widow," which has made the Astor and is now playing "one nights" before making its next big city stop, is now directing the musicians of the Cohen show while Karl Waxelbaum is with the Raymond Hitchcock show. Gebest will have an important hand in the revival of "Forty-Five Minutes From Broadway."

MAKING READY FOR LONDON.


About March 28, Harry Bising, the expert in charge of the electrical effects for both productions, will set sail for the other side.

ANYTHING BUT "SMALL TIME."

Carolline Lawrence, a former stock actress, and who was last playing in a "small time" sketch, has forsaken the stage for the present and has become a bureau of information in the Jay backard agency.

Miss Lawrence has a birthday March 6. She will accept everything but nothing "small time" engagement.

RULY SHATTOCK GOING HOME.

Baltimore, Feb. 28.

Before this week ends Ruly Shat- tock will leave the Johns Hopkins hospital, sufficiently recovered to go to her home in New York for a long rest.

"SUMURUN" AT GARRICK.

Chicago, Feb. 28.

The New York Casino production of "Sumurun" will open at the Garrick March 11.

"Baron Trench," which has been on the shelf since its return from the road two weeks ago, will have its New York premiere at the Casino, March 11, following the "Sumurun" production.

PRODUCING "NIGHT FOLLIES."

San Francisco, Feb. 28.

Tony Lubelski will produce "The Night Follies of San Francisco" at the Savoy, March 3.

PROMOTED TO MANAGER.

Columbus, O., Feb. 28.

There is a new manager at the Grand. Walter Staahope, of New York, handled the reins but a short time and Frank Ross, stage director for the past three years, is now doing double duty.

The Grand has had a bushel of managers in the past year.

COHAN'S FIRST REHEARSAL.

The Ninth Annual Full Dress Rehearsal of the Green Room Club will be held at the Broadway theatre, Sunday evening, March 10.

Geo. M. Cohan is the Prompter of the club. It will be his first affair since assuming the governing chair.

COLORED FOLK IN WRECK.

Goshen, Ind., Feb. 28.

A private car carrying the members of "The Hottest Coon in Dixie" company, owned by Henry Dumas, was struck by a box car in the Lake Shore yards here on Monday, badly shaking up the twenty-five performers and injuring the car. Three or four of the people sustained serious injuries.

JULIA MARLOWE OUT.

Washington, Feb. 28.

Julia Marlowe (Mrs. E. H. Sothern) who was forced to give up her stage work more than a week ago to submit to an operation on her throat, has left the hospital and gone to New York.

New Orleans, Feb. 28.

Julia Marlowe has wired Henry Greenwall that she is entirely recovered and will appear at all performances at the Dauphine next week.

CORRIGAN GIVES UP PART.

Rehearsals of "The Indiscretion of Truth" in which Samuel Wallach was to co-star Robert Edeson and Emmett Corrigan, came to a halt Tues- day, when Corrigan threw up his part.

KETH BUIV OPERA HOUSE.

B. F. Keith has purchased the Har- lem Opera House property, which In- nis Hurtig & Samuel S. Music Hall, and on which he held a long- time lease.

ETHEL WHITE.

In Vaudeville.
MANAGERS OF THE IMPERIAL AT TAMPA SENT TO A FEDERAL PRISON FOR "WHITE SLAVERY." PROSECUTED BY THE GOVERNMENT. SOME BOOKING AGENTS MAY BE IMPLICATED.

Tampa, Fla., Feb. 28.

After being out for only a few minutes, the jury in the case of the United States v. L. Athanasow and Mitchell Sampson (proprietors and managers of the Imperial theatre here) charged with "white slavery," brought in a verdict of guilty.

For mercy, Louis Athanasow was sentenced by Judge Locke to two years and a half at hard labor in the Federal prison at Atlanta, while his partner, a much younger man, received a sentence of one year and six months.

The case against Athanasow and Sampson grew out of the sending of Agnes Crouch, a pretty young country girl to the theater, which is a "white house" agency, and Sampson, a booking agent of Atlanta. He also sent two other girls at the same time. Seeing what the Imperial was they immediately left, but Miss Crouch, not knowing any better, remained.

While in one of the boxes the first night there a man attempted to force drink upon her. He was intercepted by another man who took the girl to the Woman's Home and Hospital.

Athanasow and Sampson's arrests followed soon after. The arrest and trial of several booking agents would have followed had not a prominent citizen of Tampa, interested in the theatrical business, interested himself in their behalf. It is reported now that Athanasow and Sampson have been convicted, that those agents who have sent girls to the Imperial will be given a chance to explain the matter at the next term of the Federal Court.

The Imperial is a very large and notoriuous place in Toor City, a suburb of Tampa. It functions from ten to fifteen "acts" weekly. These "acts" are supposed to serve drinks in the large boxes, besides entertaining on the stage. It was a revival of the old "variety days" so often heard of as relics of the past, when "wine rooms" were the principal source of income to the house.

NEW HOUSES OPENING.

The Family Department of the United Booking Office placed a few strange "pop" vaudeville houses on its books this week.

Two are new theatres. The Trent, Lynchburg, Va., starts Monday. It seats 1,200 and is booked by Rosalie Muckenfuss. Trent & Jackson are the managers. The Hewitt, at Cottland, N. Y., takes off March 7, with five acts by Billy Delaney. L. H. Hewitt is the proprietor. His house will oppose the shows offered by the Dillon Brothers in their house in a city. The Orpheum at Nashville which started the season as a two-day vaudeville theatre, with United book-

LAWS OF THE LAND.

Tuesday Marcus Loew closed for the southwest corner of Ave. B and 5th street, New York, as a site where he will erect a "pop" vaudeville theatre seating 2,400. It will open with the start of next season.

This week also the Loew Circuit purchased the 6th avenue front adjoining its Greeley Square theatre at 30th street. The site will be razed and an office structure erected, giving the Greeley Square a much larger avenue entrance.

ENJOYS THE TRUST.

Butte, Feb. 27.

The Montana Amusement Co., which owns a string of "movies" throughout the State, obtained an injunction last week restraining the General Film Co. from refusing to furnish films to the Imperial, one of the theatres in their circuit.

COST OF LIVING TOO HIGH.

Chicago, Feb. 28.

The Lyda theatre on the West Side will go into pictures next week. Manager George Hines reports poor business as a reason for the change. The Lyda was, until recently, one of the best of the Western Vaudeville Managements and Association houses. The present high cost of living is probably responsible for the action of Hines, for the majority of his patrons are not in a position to frequent the vaudeville houses, at least during such hard times as Chicago is seeing at present. With the Majestic, Madison, going the same route, "The Association" loses two

AFRAID OF UNLICENSED FILM.

The Bernhardt and Rejane films, controlled by the French-American Film Co., which offers state rights for sale, are not being as readily disposed of as the people who control them had hoped for.

Early this week the New York state rights, believed to be the most valuable of all United States territory, were still in the market, the asking price being $6,000. Exhibitors have not evinced any mad desire to secure the rights for the reason that they are not "licensed" pictures and the showing of an unlensed film would jeopardize enjoyment of their regular "trust" service.

PORTO RICAN CIRCUIT.

There will be a vaudeville circuit in an hitherto unexplored field (Porto Rico) commencing April 7.

Freeman Bernstein will ship six acts weekly to the Island, commencing March 23. They will tour four weeks, playing as many cities, with a new program leaving New York weekly. Bernstein's brother, Sam, who returned to New York last Saturday, after looking after the opera company Freeman placed in the Municipal theatre at San Juan, will leave again this Saturday to prepare the Porto Rican house for variety entertainment.

Although the cities down there have not had pictures now and again, vaudeville will be practically a stranger. Ten performances weekly will be given, seven night shows and three matinees.

300 PEOPLE IN CARNIVAL CO.

Nashville, Feb. 28.

The K. G. Barksop Amusement Co., laying in the South at present, will furnish the festival features of the arrival here, April 1-6, for the benefit of the Craggy Hope Nursery.

The Carnival company comprises 300 people, traveling on a special train of eighteen coaches. There are thirty attractions with the outfit. They were featured at the Mobile, Mardi Gras last week and were one of the attractions at the Knoxville Exposition.

GERTRUDE BARNES, "The Oh! Joy! Girl!"

W. I. DOCKSTADER, MANAGER.

DOCKSTADER'S GARRICK THEATRE.

THEATRE, W. I. DOCKSTADER, MANAGER.

DOCKSTADER'S GARRICK THEATRE.

DOCKSTADER'S GARRICK THEATRE.

DOCKSTADER'S GARRICK THEATRE.

DOCKSTADER'S GARRICK THEATRE.

DOCKSTADER'S GARRICK THEATRE.

DOCKSTADER'S GARRICK THEATRE.
THE WAIL OF THE HICK

BY JOHN J. O'CONNOR.

As the train pulled out of Phillipsburg, Pa., the hick rolled the make-up, and after cautioning the Cribbage Kid if he would smoke, a matinee again he could pound the tires all the way home, he settled back in his seat and continued his walk.

"Talking about pulp story headings, this guy that bills himself Aubrey Lydell Ormonde is thirty-three degrees above the record. And as far as this slot machine is concerned, they couldn't open it out 80% near the edge of the map and give it a quick shove.

I thought Rotterdam Junction was bad. Why this hick isn't even got sewers. There's only one yap in town that ever saw a brick buildin', and he wanted to bet me four dollars it had a white front. Can you imagine these people draggin' themselves through life in a joint like this?

"But anyhow this headline is what I'm yelpin' about. He's billin' himself the Vanderbilt Street Stagger, Direct from Naples, and just before each show he struts up and down the stage like a police inspector, with a Turkish towel in his mouth, tryin' to connect with high C.

"Well, this hen herder that runs the slab thinks he's all right for the feature thing, and he's the only other caper in the bill, grab the booby spot. I didn't make no squawk until I pipes his nobs down the military thing, and thinkin' he's swelled on somethin', I tell the kid to get next.

"Cribbage goes out and starts kiddin' him. Well, sir, the minute that tamale eater opens his grub slot, I make him. His right name is Silvers, and I remember meetin' him down in Texas one winter. He poked his awning into one of them epidemics and comes out forty with the yellow boy. I was workin' in a wholesale medicine shop when they wheel this run in. They wasn't payin' much attention to anyone with the fever them days, just givin' them the once over and writin' their obituary notices, and this guy didn't have any more than the short of the chance any way he broke, but I took pity on him and helped him a bit, and he was lucky enough to beat old man Time by a nose.

"We gets chewin' the rag with Silvers, and he tips me how to get over. He's got an agent that does his bookin' for him and taxes him more than half his salary for the trouble. I read some of his wires and letters, and believe me, that guy makes a grand larceny robber look like a hand-out hobo. This boob has to send him twenty-five dollars a week, and he wants it in cash. No paper goes for him.

"Well, we catches Aubrey's act the first show, and on the level, it's about as interesting as a time table. The Daily Blah came out and said 'Aubrey Lydell Ormonde is billed as direct from Naples. He ought to rush back to Naples and bill himself as direct from Philipsburg.' And there you are! Just cough up your hard dough and you'll get by. If you don't, it's a case of get your trowel outa

WILL (MUSH) RAWLS AND ELLA VON KAUFMANN.

Who are this week rounding out their twentieth consecutive week on the United time at the Fifth Avenue theatre, New York, where they are spouting a tremendous laughing success.

Will Rawls (or "Mush" as he is better known) ranks with the best that the stage offers in blackface comedians, while Ella Von Kaufman in smart attire makes a striking "straight" for the comedian's funniments.

The couple are playing their newest laughing absurdity, "The Willing Worker" for which Alf T. Wilton secures the booking.

Pictures of Mr. Rawls and Miss Von Kaufman are on the front cover this week.

SUN DODGERS COMING.

Just as soon as the present Weber and Fields Jubilee begins to show signs of wakening, Lou Fields will begin rehearsals of his next production, "The Sun Dodgers," which will probably be shown at the Broadway in the summer.

RODOLPH K. SEENGER, aged 23 years, formerly connected with Grossitt & Dunlop, publishers, and who was once a booking agent, died Feb. 22 of pneumonia. A widow survives.

Dan Avery, of Avery and Hart, (colored) died Feb. 23 at a New York hospital.

John Duffy, aged 35 years, formerly of the stage crew at the Lyceum, a member of the Stage Employes Union here, died at his home in New York City. He is survived by a widow and four children.

The mother of Richard Warner, stage director of the Harlem Opera House stock company, died February 25th of pneumonia, aged 56.

The mother of Mamie Fleming died Feb. 22 at Atlantic City.

Atkins Lawrence died at the Lane Hospital, San Francisco, of pneumonia, after an illness of three days. He was 67 years of age and had been on the stage for half a century. Years ago he was leading man with Mary Anderson.

Jennie Hight, in private life Mrs. Jennie Hight Smith, died Feb. 15 in Chicago at the home of her son. Identified on the stage with Edwin Booth, Joseph Jefferson and others of equal note, she retired to wed a Chicago businessman some years ago.

Jack Jones, stage manager of the Willard theatre and husband of Adgie, of lion fame, died recently in Chicago, of pneumonia, after a brief illness.

The mother of Harry and Ed West, Ollie West and Essie Hazelton died Feb. 13, at Roxbury, Mass., aged 77 years.

SUN DODGERS COMING.

Just as soon as the present Weber and Fields Jubilee begins to show signs of wakening, Lou Fields will begin rehearsals of his next production, "The Sun Dodgers," which will probably be shown at the Broadway in the summer.

N. W. SOUTHERN PARK.

Norfolk, Feb. 28.

The new amusement park and casino, built by the Hoffelmers of this city in conjunction with the Norfolk Southern railroad, at Virginia Beach, about twenty miles from here, opens May 12. Frank Kintzinger, general manager, is arranging for concessions.

Chicago, Feb. 28.

Charles Simpson, professionally known as Charles Emmonds (Emmons, Emerson and Emmons), and husband of Emily Nicc, died here Feb. 26 of athletic heart, aged 38. He will be buried in Calvary cemetery, this city, tomorrow.

Grace M. Leonard, last with O. E. Wee's "Town Marshal," died Feb. 17 at Indian Hospital, of a prolonged illness. She is survived by three sons and a daughter. One son, Howard Elly, is with a Wee attraction.

Columbus, Feb. 28.

Little did the audience applauding Macklin Arbuckle for his acting here Feb. 28 know that the actor was bowing acknowledgments under great pressure. While playing his sketch Arbuckle was handed a wire informing him of his mother's death at St. Louis. The shock was a severe one and he collapsed at the news. On reaching the depot, on his start for St. Louis, Arbuckle keeled over again in a dead faint.

Bessie Anderson, who lately appeared on the Orpheum Circuit with a trio, died Feb. 1 at San Francisco, and was cremated at the Cypress Lawn Cemetery.

James Tauber, brother of Sam Tauber, died recently. The deceased was a well-known builder of theatrical properties and out of door amusements. He was thirty-seven years of age.

New Orleans, Feb. 21.

Joseph Garnetta, a museum freak known as "Little Joe," aged 49 years, weighing 49 pounds and only 44 inches tall, died suddenly Feb. 14. Heart trouble caused his demise. Garnetta lived at 58 Dennis Avenue, Cleveland.

NEW SOUTHERN PARK.

Norfolk, Feb. 28.

The new amusement park and casino, built by the Hoffelmers of this city in conjunction with the Norfolk Southern railroad, at Virginia Beach, about twenty miles from here, opens May 12. Frank Kintzinger, general manager, is arranging for concessions.
HENRY W. ROWELL DEAD.
Milwaukee, Feb. 28.

Henry W. Rowell, the young stock actor who came here to visit his wife before going to Providence to become the leading man of the Sipta & Nathanson Stock Company (opening there March 4), became ill with throat trouble and died last week.

Rowell was not yet in his thirties, and was rapidly forging to the front as a leading man, starting as ajuven-

"OLIVER TWIST", STOCK'S

Following Liebler & Co.'s "revival of "Oliver Twist" at the Garrick Monday comes a gi the part of stock managers out the east to have a revive famous piece by their own company. It is planned for the artistic success of stock managements.

Paul Scott, who played Fagin, the American theatre comin March, 1905, when Edmund Lillian Bayer, Julia Blanc, a of three, has been performed. Scott, who has the piece for stock playing purposes has received many requests for the play.

When the old American stock was going, J. J. Coleman was its manager and the lessee was the Greenwall Theatrical Circuit Company.

OPEN YEAR 'ROUND.

Despite all reports, Philip's Lyceum, Brooklyn, will not close. Louis Phillips, who owns and personally directs the Lyceum Stock Company, says he is not going to close up his stock shop across the river, but will keep the year 'round.

Mr. Phillips has been sick and this coupled with the fact that several prominent members of his company were on a week's holiday for other engagements led to a persistent rumor Philip-\n
HAUFE FEALY JOINS.

Haufe Fealy has joined the Garrick Theatre Stock Company, of St. Louis, as the leading woman, where her husband, James Durkin, is the leading man.

STOCK ON A CIRCUIT.

The Circuit Stock Company, backed by a New York manager, opened a tour of houses around Providence this week. The organization is expected to keep going all spring and summer.

MARIE DIEHL FOLLOWING.

Hoboken, N. J., Feb. 28.

Marlon Rucket, leading woman of the Gayety theatre stock here, leaves the organization Saturday night.

Iika Marie Diehl, formerly in stock at Cleveland, is understood to be her successor.

HOUSE GOES OVER FOR STOCK.

Washington, Feb. 28.

Lately discontinuing its "pop" vaudeville policy, the Imperial, a new house, has been secured by S. Galesky, of Richmond, and will start a stock season March 11 or 18, with W. T. Kirby in charge.

PERMANENT WEST END COMPANY.

The West End Theatre, New York, may house a permanent stock company this summer. It has practically been settled that a certain New York stock actor will assume the executive management of the theatre early in the spring.

Last week RUMOURS AROUND.

& Jermon) with Mrs. Jacobs left New York for Europe, on a pleasure trip, which will last until about May 1.

RUMORS IN BALTIMORE.

Baltimore, Feb. 28.

Theatre rumors are flying thick and fast. One report has it that the Western Wheel burlesque attractions next season will be transferred from the Imperial, which is in the shopping district uptown to the Holliday Street theatre, also controlled by the George W. Rife Interests.

The Empire is said to be slated for the Stubbers, legitimate shows being listed at this house.

The Savoy, now dark, is reported to be in line for melodramatic offerings next season.

DEFENDING "REBATE" CHARGE.

Chicago, Feb. 28.

It is at least the intention of the Columbia Amusement Co., (Eastern Burlesque Wheel) and R. K. Hyinicka, of Cincinnati, to put up a strenuous defense against the Government's charge that they conspired with the Vanderbilt lines to secure rebates upon transportation paid by Eastern companies traveling over those roads.

John B. Blanchfield will appear for the defendants mentioned. Each alleges legitimate business transactions as the basis for the receipt of payments from the railroads.

The stand the Empire Circuit Co. (Western Wheel) and its indicted officers may take when the proceedings are pushed to trial day has not been defined.

ANOTHER WESTERN MEETING.

Another big show of the Empire Circuit Co. officials will be held the latter end of this month, but the place has not yet been set.

At that meeting the important matters of the season, and those discussed at the gathering last month at the Imperial, New York, will be thoroughly gone over.

THEATRE WALL FALLS.

Paterson, N. J., Feb. 28.

The rear wall of Billy Watson's new Orpheum theatre collapsed Feb. 22 and crashed into a lively stable nearby, killing five horses, valued at $1,600. No person was injured.

The frost and high winds are responsible for the accident.

DALE SCHNALL

The raucous song of the Winter Garden this Sunday night (March 1).
THE TRUTH WAGON.

"The Truth Wagon" by Hayden Talbot is another newspaper play, like "The Fourth Estate" in some respects and unlike in others. John Gielgud, taken young Talbot's piece and given it splendid interpretation by a well-balanced company and complete scenic embellishments, was doing in the New Theatre at the Empire what he did at the Aldwych, the former Adelaide, the lady's play had something wished on it from the very start. One can get good wholesome entertainment out of "The Truth Wagon." It may not have a long run at Daly's but there is much in it to be enjoyed and appreciated.

This new play was produced in stock on the Pacific Coast under the title of "The Little Joker." The Joker is John Ross, Jr. (Max Figman), a rich man's son who is a comedienne. The other characters are "Miss Wilson" (NorahSessions), "Little John" (William Kaye), and "Miss Greenway" (Nina French). It is a story of mistaken identity, and the cast consists of eight actors, four men and four women. The play is set in New York City, and the action takes place in various locations, including a hotel and a saloon.

OOLIVER TWIST.

In connection with the production of "Oliver Twist," there is in the reception hall of the New Amsterdam Theatre a large and interesting Dickens' exhibition to which inspection is invited. There are rare photographs, playbills, etc., among other valuable material. The exhibition was opened by Joseph Jefferson as "Caleb Plummer" in "The Cricket on the Hearth," and that worn by E. L. Davenport as "Bill Sikes." But what attracted the first nights was the appearance of an English actor in the role of Sykes in the version of "Oliver Twist," made by an English production. Probably the most well-known actor in that role is Sir Henry Irving, and at the curtain Fagin had the "picture," standing in the doorway with the calcium shining on him to give full view of his facial expression. Soft pickings for Sir Herbert and our Nathaniel!

The fourth "star" was Marie Doro, who had little or nothing to do, and may not have even a moment's suggestion of the character of eleven-year-old Oliver, but rather what she is, a pretty, winsome ingenue dressed as a boy.

The remainder of the cast was not especially compelling, and there was some fumbling over lines. The scenic investiture, while not sensational, was adequate and probably historically correct in detail. The London Bridge scene received merited applause.

Whatever drawing power may be contributed in the present revival will be due solely to the interpretation of the part of Fagin by Mr. Goodwin. His was the only characterization that conduced up the picture Dickens intended to convey. It is worth going to see.

PREPARING COPYRIGHT FIGHT.

A special meeting of theatre managers, playwrights and producers was held on Monday to protest against the attempts of several English managers to obtain a copyright in "The Truth Wagon," the play being now in rehearsal at the Astor. The meeting was called by the National Association of Theatrical Producers and Managers to appoint a committee to carry on the fight against the Townsend amendment to the Copyright Bill.

The committee selected was Hulda E. Cooley, Harry P. Maxon, E. R. Morgan. They will go to Washington to continue the fight, reinforced by Ligon Johnson, counsel to the association.

Another committee will be selected to go to Canada to confer with the Premiers and the Canadian copyright officials to effect the enactment of a copyright law in the Dominion of Canada.

"COMMON LAW" COMPANY.

Atlantic City, Feb. 28.


The Three Cook Sisters joined the cast this week to take part in the cabaret scene.

LADY PATRICIA.

The devotes of the pete in stage presentations — those who read yellow-covered French novels in the original, or unperturbed translations — will find much to commend in "Lady Patricia" by Rudolf Heuler, as presented by Miss Flake at the Empire theatre. It is doubtful, however, if there are enough of this "enlightened" and sink-profit sustaining such an attraction.

Lady Patricia is married to Michael Cosway, but has a tragically posthumous affection for William O'Farrell, a young man in her minority. She labors under the delusion her husband would be heartbroken if he for a moment suspected her of any affection for a somewhat similar scene, and the couple contrive clandestine meetings.

Meanwhile the husband is conducting an intrigue of his own with the Dean's daughter, whose husband, the Dean, and the principal character, William O'Farrell, are both sweethearts in hearts in their earlier days are now respectively widower and widow.

The scene of the first two acts occurs on the spacious summer house built on an oak tree in the grounds of Lady Patricia and her husband. Secret meetings are planned by all three characters. Lady Patricia has rhapsodically declared her love for the youth and tragically quoted poetry to him, the husband has a somewhat similar scene with the Dean's daughter. That being concluded the young people meet there, fall in love, and hearing footsteps hide together. Later they emerge in a disheveled condition and remark that they had quite forgotten themselves. In other words, everybody loves everybody else.

The story recalls unmistakably one of Boccaccio's Decameron tales, even to the extent of mention of "the nightingale." But it is all comedy of the forced and rather "hothouse" verbiage, with "smart" "repeata," magnificently invested sensationally, and played in just the same manner as the play of yesterday.

Mrs. Flake as Lady Patricia is revealed as the curtain rises and when not overburdened with her overweening self-importance, elicits roars of laughter by the tragic manner in which she sings and declares that "we are all born to suffer." Leslie Faber as Michael Cosway, Shelley Huill as "Bill" O'Farrell, Henry Stephenson as Dean Lesley, Maude Gilbert as Clare Lesley and Ernest Stattard as a droll servant who is "in with" the plot. The characters are all excellent in their respective roles. "Lady Patricia," despite its "smartness" and strong bid for the unconventional, has no popular appeal. The characters are not fresh and blooded—"individuals"—do not ring true. For that reason the piece is almost certain of failure. The characters as a class, are very ordinary "individuals." The devotes of the pete are in the vast minority.

13
VARIETY

NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance, or Around
New York

* "The Still Voice," Fifth Avenue.
- Williams and Forese, Fifth Avenue.
- Grisioli Bros., Fifth Avenue.
- Norton and Lee, Orpheum.

Mlle. Dazle, assisted by Sig. Bonfiglio, and Co. (5).

Dance.
17 Mins.; Full Stage.
Fifth Avenue.

Mlle. Dazle in her present divertsissement has hit upon a more satisfactory idea for vaudeville than she herebefore has shown. While the pantomime craze was on, there was nothing more natural than that the dancer should take to that style of entertainment. She produced two wordless playlets of merit, but there was always the after-feeling that there was not enough of the dancing. In the present turn Dazle occupies the center of the stage most of the time and gives the audience ample opportunity to see her at her best. Too dancing has never been popular in vaudeville. There have been very few able to put it over with any degree of success. Dazle has carried the conflagration for further in the variety field than any one else. The reason is quite plain after seeing the dancer in her present offering. Aside from best dancing skill, she has an abundance of personality which evidences itself in her every movement. Her tricky manner of working is the audience at the Fifth Avenue Monday night broke in on the dancing several times with spontaneous applause. Sig. Bonfiglio also came in for a due amount of approval. The couple work beautifully together and surrounded by eight dancing girls made a pretty attractive stage picture that simply couldn't fail to please and delight. Combining grace, trickery, speed, coquettishness, Mlle. Dazle has in her present act something that has given to vaudeville.

Willie Bros.

Acróbatic.
14 Mins.; (Full Stage, Close One).
Fifth Avenue.

The Willie Bros., after an absence of several years, return to New York—at the Fifth Avenue this week. The Willies have nothing to worry about, for during their absence no one has stepped in with their style of work to a sufficient extent to harm them. The head-to-head balancing and penwork is little short of marvelous. Several of the tricks are real thrillers, and the skill of these brothers accentuated their value. The two top mounters are very nearly as heavy as the undertakers, which also makes the feats even more to the stronger. The act closing in "one" works right over the audience, and the pen and ladder work done here made the brothers an extra big hit for an acrobatic offering. There is plenty of novelty and the act can fit into any bill in almost any position. At the Fifth Avenue they were "No. 2." DASH.

Willa Holt Wakefield.

20 Mins.; One.
Fifth Avenue.

Willa Holt Wakefield returns to New York after a trip over the Orpheum Circuit, with an entirely new packet of songs. After singing five numbers, four probably new to the city, the others were given a hearing for. "He's My Pal" and "Stay In Your Own Backyard" were given before the house quieted down. Of the latter numbers, a "Dolly" number, which might have for a title "I've Got a Pain in My Sawdust," was particularly well liked. Delicate handling by the accompanist, Mr.邮品, showed in a pronounced manner the great distance between the artistic renditions of these simple little story-songs and the bawling rough coarse methods thought by many to be more popular in these modern-day entertainments. "Common Little Girl!" and a story of a pair of sausages were other numbers that went toward the big results attained. There is no getting away from class. Willa Holt Wakefield is most charming. Dealing the program at the Fifth Avenue a tone which so many vaudeville programs lack.

DASH.

Lottie Williams and Co. (2).

"Good-Bye Pierrot" (Comedy-Drama)
15 Mins.; Four (Parlor).
Columbia (Feb. 25).

Lottie Williams' latest sketch does not seem possessed of the vaudeville spirit. The skit really planned to play the other side of the chorus girl's nature, away from frivolity, but fails to contain any holding moments of sufficient strength to carry it over the big circuits. Miss Williams was the chorus girl, calling upon a bachelor late at night, to accompany him to a fancy dress ball. Later came his regular sweetheart, while the theatrical person hid behind a screen. She heard enough to let her know where about all the materials. Though the bachelor swore his love, Miss Chorus Girl let loose a few remarks and vamped. Lewis J. Cody, the former stock actor, played the bachelor.

The regular sweetheart was a good looking girl, all dressed up, and looked so well in her Winter apparel that even the gentlemanly bachelor thought to ask her to remove them. It hardly seems worth while to prolong the piece in the hopes of good books, though there still remains a chance that another interpretation of this playlet would place a different phase upon it.

SISI.

Avelar Buda.

7 Mins.; Full Stage.
Hammerstein's.

The Buda works on the single and double trapeze bars and keep busy every second they are in view. Both are strong and look well on the stage. The routine is executed with real circuse speed and there is no falling. Some excellent feats are put over in the short time the couple stays on the stage. It's not so much what they do as the speed in which they do it. A good act for an early position on any bill.

MORK.

"Helping the Cause."
Mrs. Langtry and Co.
18 Mins.; Coliseum, London.

Mrs. Langtry's return to vaudeville is justified this time. "Helping the Cause" is a medium exactly her meter. She plays the part of a titled suffragette who has been committed to jail. In all her scenes, and frieze is seen the cell. She objects strongly to the absence of bright furniture, and causes the warder to bring the doctor. The doctor immediately falls a victim to her wiles. He promises to have her removed to hospital. She objects to this, and sends for the governor. He is also fascinated, and immediately causes flowers and ferneries to be brought in. Just when the doctor and the governor are competing for her favors news arrives her sentence has been remitted. She is told that she is free, but to the astonishment of the two men, declines to leave, explaining that she came there to be a martyr and that she is going out to fulfill her plan. She invites them forlornly to feed her, to brush her, to do as she says and as they show no signs of carrying out her wishes, she sets out to wreck the contents. It is a clever sketch, finely written and containing many saucy lines which, however, do not transgress to an objectionable extent. Mrs. Langtry retains her form and facial freshness remarkably.

BASP.

Page and Watson.

They do Broads. Dances.
15 Mins.; One.
American.

Page and Watson, a mixed team getting their New York showing at the American theatre this week, are not doing themselves justice through a somewhat disconnected specialty. The ability is there and it will need but a judicious rearrangement to place the piece in the big time. The girl is cute and pretty with plenty of personality which more than makes up for a light singing voice. Several becoming costumes bring out her attractiveness and a lively manner of working carries her well over. She made capital from Lelia McNulty's kid song "Shi, For Shame." The male end also essays more or less of a single during the running, setting away in big style with an eccentric Scotch makeup, the audience holding him up a minute or two on make-up alone. Nifty on his feet and also of good appearance, the man should dance more as his stepping is away from the usual run. The couple open. Again to set tone into their stock specialties, coming together again for a very good "rap" finish. The singles should be cut down and at least one better one written. The strength lies in the double harness. It will take very little shifting to place the act in demand for the big houses.

DASH.
Oscar Strauss and Orchestra.
25 Mins.; Full Stage.

Oscar Strauss made his first London vaudeville appearance at the Coliseum conducting a Viennese band of forty. The music was of the most popular type, and the audience was completely satisfied. Strauss's work was well received, and the performance was enjoyed hugely. 

The performance included a variety of dance numbers, including a tittered version of a famous Viennese waltz. The audience was thoroughly entertained, and the atmosphere was electric. Strauss's passion for music was evident in his performance, which was well-received by the audience. 

Beatie and Babe. Songs and Dances.
14 Mins.; One.

Colonial.

For their first American appearance, the two young English girls, Beatie and Babe, were not well placed on the Colonial program. Their act was to follow the big act of the bill Monday evening, appearing next to closing. As an act these two girls (who are not exactly at the Gerry limit) can pass, but before becoming a feature turn over here, they may have to play a return engagement or two. Depending more upon youth than anything else, Beatie and Babe are precocious in one instance and a good performer in the other. The young girl who imitates in England is known as a "Dame" did the precocious work fairly well in make-up and handling of herself, though the song used was dragged out. The other and taller young woman is an excellent step dancer, perhaps as pretty a tapper as has appeared on the stage over here. She would have gone quite as far as the "Dame" impersonator first appears as a flower girl, with song. She is interfered with by the wrongressed kid, when the couple become a miniature sister act. Beatie and Babe did well enough at the Colonial, in the position, and their act has gone the rounds but at the best, they are not likely while over here to pass beyond the caption of a "nice act." 

The Stick-Up Man.
(4).

Dramatic.

Scenes Fire (Interior: Kitchen).
Columbia (Feb. 20).

There is some sentiment in "The Stick-Up Man," and this may carry it through for middling honors in small big time houses, or as a feature turn on the big small time. The plot bears a youthful crook, brother of an orphaned sister, who is the mother to a young brother of precocious abilities. An Irish detective sergeant in love with the girl finally marries her, after arresting the brother for holding up a man Christmas Day. But as the young man only "stuck him up" to procure Christmas gifts for his young brother, we forgive him at the last moment. It is the excellent work of the crook, and the rather pleasant way of the police officer falls love-making, that pulls the piece over. It is never overgrown in any one quality. 

Stine.

Carlos Circus.
Animal Act.
10 Mins.; Full Stage.
Murray Hill (Feb. 25).

Since shown here some years ago Carlos has enlarged and improved his big time house, or as a feature turn on the. He now uses three ponies, a bunch of dogs and a flock of pigeons. He also does a little equilibrism work, and this is called to enhance the bigness of the offering. As a closing number on the small big time or the big small time the turn would rank well up. 

Jole.

Wilson and Wynne.
Songs, Talk and Music.
15 Mins.; One.

Academy of Music (Feb. 23).

The man is a good comedian who works in messenger boy makeup and uses a violin with excellent results. The woman is little but has personality and being a willing worker holds up her end creditably. She has a rather peculiar voice but when she is singing her "rag" numbers at the close with the man adding a merry acaption the audience falls their way and that is sufficient. Wilson and Wynne would go big on a big small time bill. It seems safe to say their act would receive just recognition in an early position in the biggest houses.

Mark.

The Marvellous Millers, at the expiration of their contract with the Chas. B. Dillingham show, "Over The River" at the Globe, will go ahead to fill engagements there which have two "bons posoned...." 

New Acts in "Pop" Houses

Pearl Trio.
Russian Dancing.
9 Mins.; Full Stage.

Murray Hill (Feb. 25).
A middle aged man and a boy and girl, probably his children. Girl sings well—especially so for a dancer—and dances well. Vaudeville may not be his power, but he could make a feature turn over here. The dance is almost furiously fast. With just a little better managing, it could be made a feature turn on the small big time. In its present shape it can start any program off with a spurt.

Jole.

Prof. La Reine.
Electrical.
17 Mins.; Full Stage.
American.

Prof. La Reine and all others doing this style of work will be forced to stand comparison with Dr. Herman. There have been one or two others here before Prof. La Reine, but none has been able to put the thing over with the same effect as the Original Doctor. It is an act that requires the showmanship, and when the limelights fall down in that department their efforts are futile. Prof. La Reine does not seem to be in the showmanship direction, although the audience laugh ed at the American, through the antics of one very good hiring, a colored boy. The act may do for a whirl over the small time. 

Dash.

Q'Karas.
Juggling.
12 Mins.; Full Stage.
American.

Q'Karas are a conventional roller skating pair handicapped somewhat on their New York showing through the limited space afforded on the American Roof stage. Fancy skating, dancing and acrobatics make up the routine. The men are a couple of good jumps also. Aside from this the act runs to the general line of skating work, doing very nicely in its way, and suited to present surroundings.

Dash.

Helen Vincent.
Songs.
12 Mins.; One.
American.

Helen Vincent has been doing cabaret service until recently in one of the New York restaurants. It is a somewhat different proposition facing an audience and facing the tables. Helen was a hit in the restaurant. If she watches herself she will be in the theaters. She has appearance, personality and a peculiar artistic ring in her voice. Experience and material would place her in the right. At present she can easily hold her own on the small time, although placed too late on the American bill. Some of the women to small time might take a lesson from Helen in dress. In a simple frock that probably didn't cost one half the usual summer dressing for girls necessa ry by many. She was as pretty a picture as one could care to see. Working is easy to make a big time single out at Helen Vincent.
FIFTH AVENUE.

It took some shifting about at the Monday night preview to get the Fifth Avenue to get the show in running order. After things had been arranged the bill ran smoothly and to good effect, although at a glance it did not give promise of the best. O'Brien, Havel and Co. dropped out of the program after the matinee. Richards and Montrose did not appear, the vacancy being filled by the Six O'Connor Sisters. The house considering the weather was very well filled. It was one of those nights especially made and sent every so often that a home can be appreciated.

Mile. Dazie (New Acts) tops the program with Willa Holt Wakefield (New Acts) as the special attraction. The two names coming together were sufficient guarantee of class. That is certainly the impression the bill left. Mile. Dazie and Miss Wakefield did splendidly and each received several big floral tributes which seemed to make the audience believe in the authors of the artists. Willie Bros. (New Acts) were also amongst the hits.

The O'Connor Sisters opened the show. As they did not decide to come until 8.35, it was not a bad position and the girls did very well. They finished strong through a very well presented idea which was quite good. Their leaning towards "rags" is not wholly commendable. Songs of the lighter vein should be selected more along the line of the Humber, which makes a bully song for the C.C.

Rawls and Von Kaufman came along as "No. 3" and "Mush" girls found very little difficulty in getting to his audience. The laughs came right from the jump and strung out through the entire talk. A comedian of the quiet sort, Rawls gets quite as many laughs from his facial expressions as from the talk. This is really what puts the potlids over for he is better by far than his material. Eila Von Kaufman plays a splendid straight for Rawls, keeping well within bounds at all times, laughing only naturally at the comic's droll retorts.

Jean Bedini was rather disappoint- ing through put of an elaborate travesty of Mile. Dazie's offering as the program announced, but as Dazie is doing a straight dancing act only, the travesty idea was all but lost. However, the two black-face assistants did a short burlesque that was very funny and the regulation Bedini and Arthur act with the clasiy" coming in on the singing.

Steele, Mehlinger and King, next to closing, did not get it over in the usual style. Whether there was too much class among for a "murder, mystery" act to follow, the audience didn't warm up to the boys to any extent.

Zeno, Jordan and Zeno closed the show with some good flying tricks and some poor comedy. The act didn't need the "correct comedy" and it is time that vaudeville managers put the hands on "murder" as several burlesque managers have already done. It is spoiling a very good act here and hurts a house wherever it is shown.

COLONIAL.

The Colonial program frames up badly this week, especially in the management. The changes which have stood quite a bit of shifting about it seemed. The second part held the feature, "A Faradon Garden" which it is strange that they were not taken off. The upper floor of capacity with the upper floor also better than well filled. From the entertainment offered the popular prices are sliding in to see the shows.

Tuesday night in the orchestra there was little short of capacity with the upper floor also better than well filled. From the entertainment offered next night Thursday night should see the same prevailing, for the entertainment was clean, fast and interesting. It was a good variety bill made doubly attractive to the regular vaudeville patrons through the new faces and somewhat different aspect.

Q' Karas (New Acts) a skating gavel gave the show a very good touch. McMillan Bros. were "No. 2." The boys started out like the conventional hard shoe dancers but as the specialty moved along they got away from the old idea and put over a very interesting and amusing singing and dancing affair with some good comedy gleaned from the dancing. They should keep it up, for the item is good and will be well received. The other acts were fairly good, but not funny. Prof. La Reine and Page and Watson (New Acts) followed in the order named.

Roths Hillard and Co. in a real- sttic setting gave a bucolic sketch in which Mr. Hildreth shows more or less ability as a protoan actor playing four characters. The piece is very well presented, the farm yard, atmosphere being gained through the live chickens, rabbits, etc., running about the stage. The prank of the week is not strong enough to uphold the shortage on the interest end. There are plenty of laughs in the piece, however, and playing the act can easily be given a prominent position on the programs and in the billing.

Wayburn opened the inter- mission. The novelty violinist did very well. A nice entertaining little turn is Frank with his dance and his violin.

Armstrong and Clark swung along here with a real big hit and put some life into the show right where it was needed. The rest of the boys did well over. The comedy and the singing were equally well liked. Singing "Bagtime Violin" in "ragtime" made Mr. Gaulke come back some, and Helen Vincent (New Acts), handcap- ted by the late position, passed nicely.

"Venon on Wheels," more big time timber, made a coking closing num- ber for the very good program. Jessie Keller ("Venon") and Tom Weir make a very classy looking couple and with the Venus bit are putting up a dandy specialty.

For the point brought out at the En- lish, is worth the effort, but the finale could be rewritten to develop more humor. The act closes the first part. The sketch is a "big timer," but that wasn't the place for it. No. 6.

AMERICAN ROOF.

It looks as though both the manage- ment and the puhanet are doing quite well. The American Roof house are beginning to get wise. The management through putting regular shows atop of the theatre have the people quite tied down. Both high grade enter- tainment offered at the popular prices are sliding in to see the shows.

Half of the time was practically taken up by two acts, the Stella Hammerstein sketch (New Acts) on just before intermission, and the Wayburn offering at the close being the time consumers. Each is too long to suit the fancy of the vaudeville patrons, especially those at Hammer- stein's.

This is the second week for the Wayburn act. A lot of it could be rewritten and would be more acceptable. It could do much to enhance the value. Wayburn tips off everything he can in some fifty odd minutes about the show business from a producer's standpoint.

When the Aerial Buds (New Acts) went through their act with speed to burn it looked like a fast show was on. From the way their happenings slowed it up to beat the billet.

The Reid Sisters did well in their early position and the girls worked hard to please. Spring Brothers and Co. with their Maniacal dodes and acrobatic flips and flops, held attention in the third position. Perry and White went along the even tenor of the way but pulled up out of the mire at the close. The act was not as heartily received as on previous occasions. They need new material.

Yorks and Adams got over with their talk and parodies but a portion of their patter could be remedied. After the Hebrew comedians, came the Stella Hammerstein offering.

Isabel D'Armond and Frank Carter were a genuine hit. The cute Miss D'Armond and the graceful dancing set finished strong with their travesty hit.

Hickey's Circus cornered a lot of laughs with the unridable mules. Although this was beaten them all to this corner with the trick animals and the revolving tables, Hickey got away with his display in good style.

Blossom Seeley was a cleanup from the start. In succession she offered "Funk On Your Little Guitar," "Oh, That Circe Man," "Bagtime Battling Dan" and her now famous "Todolo" number. Miss Seeley is ace high with the swayng rugged stuff in this sec- tion of the country.

Wayburn came next and the audience generally remained for the finish.

MARK.

MISS'D AN INJUNCTION.

Blossom Seeley missed an injunction this week, through agreeing with the Shuberts she would leave Ham- merstein's program Wednesday, to join the Winter Garden show. Due to open at that house Monday. She is under contract to the Shuberts.

BOOKING FOR ROOF.

Summer bookings for the roof season are just starting. The booking for this week, Monday, when William Hammerstein commenced filling in the aerial programs.
**VARIETY**

**SHILLS THIS WEEK.**

SEATTLE

ORPHEUM

"Everyday." Philadelphia.

The Whistlers.

WASHINGTON, D. C.

ROSS

"Everyday." Brooks & Kent.

Charity Paige & Company.

EMPEROR (nc)

”Six Boys from ’31." Amsterdam.

Sydney & Co.

EMPRESS (nc)

Billy Barty & Grady.

EMPRESS (nc)

"Tiger." Flot de Roi Girls.

WOODSTOCK:

Helen Mara & Co.

"One Step Ahead."

**PANTAGES**

Princess Victoria Repertory Co.

"Everyday."

**REX CITY**

ORPHEUM

"Everyday."

**SPRINGFIELD, ILL.**

**MAJESTIC**

"Everyday."

Vander Spool.

**WATERBURY, CONN.**

**CONN**

"Everyday."

**SOUTH BEND, IND.**

**ORCHARD**

"Everyday."

Chrysler & disk.

**BENTON HULL**

"Everyday."

**BOY CHORUS OF BOSTON**

"Everyday."

**PANTAGES**

Sisters of Charity.

**SPOKANE**

**ORPHEUM**

"Flicker Love."

**SPRINGFIELD, MASS.**

"Everyday."

**STAMFORD, Conn.**

**ORPHEUM**

"Everyday."

**SOUTH BEND, IND.**

**ORCHARD**

"Everyday."

Chrysler & disk.

**BENTON HULL**

"Everyday."

**BOY CHORUS OF BOSTON**

"Everyday."

**PANTAGES**

Sisters of Charity.

**SPOKANE**

**ORPHEUM**

"Flicker Love."

**SPRINGFIELD, MASS.**

"Everyday."

**STAMFORD, Conn.**

**ORPHEUM**

"Everyday."

**SOUTH BEND, IND.**

**ORCHARD**

"Everyday."

Chrysler & disk.

**BENTON HULL**

"Everyday."

**BOY CHORUS OF BOSTON**

"Everyday."

**PANTAGES**

Sisters of Charity.

**SPOKANE**

**ORPHEUM**

"Flicker Love."
Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City
England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

When Mentioning Advertising, Please Kindly Mention Variety.
"Take Me In Your Arms Again"

Words and Music by CHAS. K. HARRIS

A REAL BALLAD

Tempo: Valse moderate.

This song will speak for itself. This page contains the entire song, both words and music complete, and will answer for a professional copy. Mr. Harris kindly requests you to play it over twice, as the melody will haunt you forever and aye.

Singers can obtain orchestra parts in any key to fit their voice by writing to the Main Office, no extra charge.

Address all communications to the Largest Ballad House in the World.

CHAS. K. HARRIS

Columbia Theatre Bldg., Broadway & 47th St., New York City, MEYER COHEN, Manager

CHICAGO OFFICE: Grand Opera House Building, AL GOLDFINGER, Manager.
"I'll Miss Him All the Time"

BY CHAS. A. BAYHA

A COMEDY NUMBER THAT IS A DISTINCT NOVELTY, AND THE BEAUTY OF IT IS THAT ANYBODY CAN SING IT. CERTAINLY A GREAT NUMBER.

JUST OFF THE PRESS.

"THAT BEAUTIFUL TUNE"

BY CHAS. L. RUDY

A NOVELTY NUMBER THAT IS EXACTLY WHAT THE TITLE IMPLIES, "A BEAUTIFUL TUNE." OH, WHAT A SONG! GET IT NOW WHILE IT IS NEW.

"YOU'LL WANT ME BACK"

THE GREATEST DOUBLE DUET OR CONVERSATION NUMBER EVER PUBLISHED. ORCHESTRATIONS IN SEVEN KEYS.

PUBLISHED BY KENDIS & PALEY

(Regal Bldg.)

1367 BROADWAY (Cor. 37th St.)

NEW YORK CITY

"PLAYING FOR THE FUTURE"

BY ED. FLANAGAN AND DON HEATH

You Had Better Get It While It's New, For It's A SURE HIT

PUBLISHED BY TELL TAYLOR, 1367 Broadway, New York, and Grand Opera House, Chicago

When answering advertisements kindly mention VARIETY
FIVE SULLYS

OPEN IN ORPHERUM CIRCUIT, MARCH 10, AT ST. PAUL, MINN.

A REAL SUCCESS

In the Up-to-the-Minute Variety Parce

by WARREN SCYER

SPECIAL SCENERY
SOMETHING NEW IN VAUDEVILLE DIRECTION, EDW. S. KELLER

Prof. La Reine
WORLD'S GREATEST ELECTRICAL WIZARDS
Playing Low Time, Management, BERNARD BURKE

HARRY T. WILTON

J. H. GROH PRESENTS THE PANTOMIMIC NOVELTY

"A MIDNIGHT SUPPER"

by BOB MATTHEWS

by WARREN SCYER

SPECIAL SCENERY
SOMETHING NEW IN VAUDEVILLE DIRECTION, EDW. S. KELLER

Theatrical Managers and Agents
Producers, Presenters, Bookers

LEAVES

GEORGE FULLER GOLDEN'S

of the Three Athenians.

Olive Palmer, formerly one of the Five Petrels, Jugglers, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Mable Lee, one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

One of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.

Another one of the "ponies" with the Robinson "Crane Gloria" theatricals, has been offered a part in "Sally Was Here," the new Athletic variety act which now plays a French,-Italian,-American,-Dutch,-Mexican,- and the like. She does no juggling, but does stunts cleverly.
Jean Havas is down here ahead of "The Common Law," which opens at the Apollo next Monday. Jean says he lost one hundred pounds, and he looks it. The method of reduction was the simple lift.

NEW ORLEANS

By O. M. SAMPSON

ORPHEUM (Martin Beck, gen. mgr.; agent direct,Received telegram from Mr. Meyer's ent. — A letter from Mr. Aboul, pleased. Horton & Larrance, excited curiosity from the unlimited; Burns & Sutton, appliance; Keene & Scott, delighted; Colleen, Steele & Carr, hit: "Curiously," suggests Colonial Supply. — "The Fortune Hunter." — Frank Hendershott, New Home.

MAYER'S (Walter Greenwall, mgr.; Mubbert) — Aboul Grand Opera, principal and others doing full seasons.

TULANE (T. C. Campbell, mgr.; E. E.) — Fred Nile in "The Fortune Hunter": Josephine Cuban as Betty Graham derives charm, giving technically perfect interpretation disclosing attitude for deeper and more serious good house.

GREENWALL (Arthur B. Leopold, mgr.;) — Lee Musical Comedy Co. in "Up In the Air." Sam Rissom is an added attraction, singing between the acts.

LYRIC (Wm. Guegon, mgr.;) — Gagno-Polucki Players in "Diamond Dick." C. D. Peresl, Mabel Gapinska and Miss Burgess are recent additions to the company. — "The Drowning Rose." — Tyson Extravaganza Co.

LAFAYETTE (Maxwell J. Vachersville, mgr.;) — Various. — A change of policy may be instituted at the Greenwall shortly: The Lee Musical Comedy Co., occupying the theatre at present, isn't drawing crowds of profit-making proportions.

—

The Mardi Gras festivities proved a great business to the theatre, increasing attendance considerably.

John J. Murphy was the Mardi Gras guest of honor. The city filled with the loud sounds of harmony comprising the Prima Rose.

Another visitor was Helen Hale, who spent a brisk week in the city. William Hodges, M.D. Hodges was at the daughter last week in "The Man From Home."

MME. FRIED PRESENTS THE "CHICON PLAIT" THE EMINENT STYLE FOR HAIRDRESSING AND MANICURING

Role of the leather, that conforms to the head, ready for immediate adjustment. First quality special price, $12 and up. Professional and non-professional users especially to the public. Also special prices made to order.

MME. FRIED FABRICATORS FOR HAIRDRESSING, MANICURING, FACIAL, MASSAGE COUNTERS Etc., 34TH STREET, NEW YORK.

MME. FRIED Parlor Floor Creators.

BOSTON: 25-27 34th STREET

THE ACT WHICH DRAWS THE MONEY PLAYING THE UNITED TIME

Four Musical Gordon Highlanders

Direction: ALBEE, WEBER & EVANS

THE BARBER SHOP, 247 E. 6th Street, New York.

WE THANK YOU

We take this means to thank all the Newspaper Gentlemen, the Theatrical Agents and Managers for the many favors shown us during the past few weeks. We are NOW ON THE ORPHEUM TIME and working hard to show our appreciation. — You certainly are to us.

The FARBER GIRLS

NORTH WATER STREET, CHICAGO

RUTH LOCKWOOD and Company

MELRAH FOUR and HARRY VAN

IN A ONE ACT MUSICAL NOVELTY

ENTITLED

"A NIGHT IN THE PARK"

Personal Direction, PAUL DURAND

THE ACT WHICH DRAWS THE MONEY PLAYING THE UNITED TIME

Four Musical Gordon Highlanders

Direction, ALBEE, WEBER & EVANS

NEXT WEEK . . . . . MARCH 4th

Hudson, Union Hill, N. J.

MARCH 4th . . . . . . . . . . NEXT WEEK

WERNER'S MAKE-UP—BEST MADE

103-105 W. 13th St., New York

FREE SAMPLES—Exora Powder, Exora Rouge, Exora Cream, Exora Cerate and Mascarillio

Sent on receipt of 4c. in stamps, for mailing and facing.

When ordering advertisements kindly mention VARIETY.
In a Comedy Act in "One," Entitled "TAKING AN ORDER"

Written by REN SHIELDS

NOW PLAYING UNITED TIME

Address all Communications, Pierce and Knoll, 1553 Broadway, New York

GRACE WILSON

When answering advertisements kindly mention VARIETY.
THE ST. KILDA

PAULINE COOKE and JENIE JACOBS, Proprietors

HOTEL ALVARADO

1837 MICHIGAN AVENUE, CHICAGO, ILL.

MR. and MRS. JULI WALTERS, Proprietors

THE Reduced Rates for Professionals.
Handsome Fully Furnished Steam Heated Rooms, Baths and every convenience.

VARIETY

VICTOR HOUSE

ITALIAN TABLE D'HEOE

378 EAST INDIANIA STREET

CHICAGO

EACH ROOM

HOURS

$S

THE DAYS

$S

THE STEPS

$S

THE STEPS

$S

LEONARD HICKS

A Real Proprietor of a Real Place to Live

GEO. F. ROBERTS, Asst. Manager
Car Madison and Dearborn Streets, CHICAGO

HOTEL GRANT

311 W. MADISON ST.

CHICAGO'S MOST REASONABLE PROFESSIONAL HOTEL.

TO MAKE YOURSELF AT HOME AT

K N A B'S

2-5 DOWNTOWN.

$1.00 for Single Rooms.

$2.00 for Double Rooms.

$3.00 for Tripple Rooms.

26-26 S. Wabash Ave.

$2.00 DOWNTOWN.

FOR SUMMER

WOMEN, HOMES, NURSES, & C.

PHONE NORTH 1034.

QUICK & EASY WAY TO CHICAGO.

FOR SUMMER

R. W. SEARS.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.

FOR SUMMER

26-26 S. Wabash Ave.
TIGHTS AND SHOES OF EVERY DESCRIPTION. PANTOUS, PROCTOR, KNEE-CAP, SPANDEL, BAND, COLEER, BRITANNIA, ESTATE, HARRIS, P Speakers.

COSTUMES, Proctor, Morgan, Kinsley, British, Wwös, and sample of lights tight as.

JOHN SPICER
316 West St., Rochester, N. Y.

MILW. R. 155, Broadway, N. Y.

W. H. BUMPUS
Theatrical Costumes

AGENCY

Shoe, boots, and footwear for lease, purchase, or rental. New York City.

H. F. KEITH'S
113 N. 6TH ST., PHILADELPHIA, PA.

R. F. KEITH'S
113 N. 6TH ST., PHILADELPHIA, PA.

JAMES SLEVIN
Address care VARIETY, New York.

LES YOU FORGET

LETTER HEADS

Contracts, Tickets, Envelopes, Free Samples

STATE MONOPOLIES

CROSS PRINTING COMPANY
461 & 469 BROADWAY

WALSH, N. Y.

1615 BROADWAY, NEW YORK.

27

VARIETY

CHARLES HORWITZ
Author of the hit in Vaudeville. Constantly adding to his big list of successes. Order sketch, play, or song through Horwitz, monologues, &c., from

CHARLES HORWITZ
1601 Broadway (Room 815), New York. Phone 3168 New York.

Telephone 3584 Bryant.

W. H. BUMPUS
TRANSFER

Baggage Rags for 0 and to all Railroads.

Stand, S. E. Cor. 42d St. & 1st Ave., Bmt. 84th Street Office—274 W. 48 St. NEW YORK.

ARMS COLLECTION

T S. H. P. B. F.

L. S. H.

sketches and monologues

J. M. W.

EDWARD J. ADE

THEATRE LAWYER

540 1st Ave., N.Y. 10, New York

J. C. SMITH

THEATRICAL PRODUCTIONS

214 9th Ave., Suite 627, New York

FAYL AMUSEMENT COMPANY

461 1st St., Brooklyn, N. Y.

AUGUST 8. 1905.

ANDREW GELLER
SHORT VAMP SHOES

(Exclusive for Women.

One Flight Up.

507 Sixth Ave., New York 30th and 31st Sts.

Tel. 1056 Madison Sq.

27

VARIETY

FRANK HAYDEN
THEATRICAL COSTUMER

148 W. 39th St., New York.

Col. 151 Murray Hill.


I. C. H. SMITH

M. SIMPSON

F. B. S.

P. C.

F. C.

COSTUMING

M. SIMPSON

Burlington and Vaudeville Costumes

PHOTOGRAPHER TO THE

D. S. KING

WANTED—PROFESSIONAL PEOPLE

E. A. D.

to assist in setting up and building sets at Whispering Breeze. Property overlooks beautiful town of Eastport, L. I., Long Island and Atlantic Ocean. Price $100. Sold on payment of 4 cents a week. Particulars and post card address, Address THE B & C, 44 West 88th St., New York.

Have Your Card in VARIETY.
BESSIE WYNN

VAUDEVILLE

HARRY TATE'S CO.

FISHING & MOTIONING

New York

England

Australia

Africa

Mlle. Dazie

Willa Holt Wakefield

In Vaudeville

Wilfred Clarke

Marguerite Starr

Marvellous Millers

WHIRLWIND DANCERS With "OVER THE RIVER"

Direction, C. B. DILLINGHAM

EMPIRE (Louis Myers, mgr.; agent, U. B. O.);—Sum Albertus, good; Harry Mears, good; Mr. & Mrs. Hobbs, good; John P. Clarke, fair; Dunn-Hendry Troops, immense.

CAIRO (M. S. Knight, mgr.; agent, North American Whirlwind);—Bessie Pan, good; Knight & Bason, pleased.

THEATRE (J. Bryson, mgr.; agent, Gold & Nordling);—Myatt & LeMares Comedy Co.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.;—Week: Bands;—business fair.


ELR (Karen Kelly, mgr.);—19-31, Force & Robinson; 32-34, Kita Bros.; 19-21, L. H. CORTRIGHT.

ST. PETER.

OPERA HOUSE (James O'Neil & Co.;—Christmas: & Laddies, good; Harry Webb, good; Bob & Tish, pleased; Hurley & Devora Trio, good; Gladding & Gribble, clever.

WALNUT (H. T. Schmitz, mgr.;—Week: & Church, please; Ithaca's Dogs, good; Barnes & Bar-,

hill; Allen please; Brennan & La Flor, good.

PRINCESS—Avenue Girl; McNab & McNab; Berlson & Co.; Harry Pink.

PALACE—C. P. O'Neil, mgr.;—-Week: & Chair, please; Josephine, good; Inez & Clinch, please.

LAMBERT—Kittie, Hamilton & Yates; Richards & Doll; White & Brown; Austin.

MARGUERITE STARR—R. A. Bolling, mgr.;—Metro Politan;—His Commandment, please.

STUBBINS—Lover's Lane; good stock.

SALT LAKE CITY.

OPERA HOUSE.—Week, Charles Kellogg, great; Carr & Mark, well; Fast and Trio; immense; Maurice Burkhardt, great; Karl; pleased; Edith & Hyatt, liked; Gordon Eldred & Co., hit.

BALLESTER.—Week, Mrs. Mark Murphy, Sis; Locat & Test, hit; Lilian Corran, Sis; Bob; O'Neil, great.

TOMMY.—Week, Joseph K. Wilson, hit.


SAVANNAH, GA.


LODE (J. V. D. Van Vechten, mgr.;—S. & R. O.)

BLOOM (Henry C. Fouton, Wells' Circuit;—rehearsal Monday and Thursday E. & 28-34, Dave & Emerson, scored; McDonald Trio, excellent; Elbel Lavon, entertaining; Leon & Howard, hit; Austin & Tape, great; 29-35, Ray & Nance: Newell & Gibson; Jews Livingston & Mildred Keling.

RICHMOND, VA.

COLONIAL (B. P. Lewis, mgr.; agent, Norman Jeffries);—Monad Pagans, big; Silvers & Co., good; Whittier Bros. & Co., excellent.

STGT. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.;—Week: Bands;—business fair.


ELR (Karen Kelly, mgr.);—19-31, Force & Robinson; 32-34, Kita Bros.; 19-21, L. H. CORTRIGHT.

ST. PETER.

OPERA HOUSE (James O'Neil & Co.;—Christmas: & Laddies, good; Harry Webb, good; Bob & Tish, pleased; Hurley & Devora Trio, good; Gladding & Gribble, clever.

WALNUT (H. T. Schmitz, mgr.;—Week: & Chair, please; Ithaca's Dogs, good; Barnes & Bar-,

hill; Allen please; Brennan & La Flor, good.

PRINCESS—Avenue Girl; McNab & McNab; Berlson & Co.; Harry Pink.

PALACE—C. P. O'Neil, mgr.;—-Week: & Chair, please; Josephine, good; Inez & Clinch, please.

LAMBERT—Kittie, Hamilton & Yates; Richards & Doll; White & Brown; Austin.

MARGUERITE STARR—R. A. Bolling, mgr.;—Metro Politan;—His Commandment, please.

STUBBINS—Lover's Lane; good stock.

SALT LAKE CITY.

OPERA HOUSE.—Week, Charles Kellogg, great; Carr & Mark, well; Fast and Trio; immense; Maurice Burkhardt, great; Karl; pleased; Edith & Hyatt, liked; Gordon Eldred & Co., hit.

BALLESTER.—Week, Mrs. Mark Murphy, Sis; Locat & Test, hit; Lilian Corran, Sis; Bob; O'Neil, great.

TOMMY.—Week, Joseph K. Wilson, hit.


SAVANNAH, GA.


LODE (J. V. D. Van Vechten, mgr.;—S. & R. O.)

BLOOM (Henry C. Fouton, Wells' Circuit;—rehearsal Monday and Thursday E. & 28-34, Dave & Emerson, scored; McDonald Trio, excellent; Elbel Lavon, entertaining; Leon & Howard, hit; Austin & Tape, great; 29-35, Ray & Nance: Newell & Gibson; Jews Livingston & Mildred Keling.

RICHMOND, VA.

COLONIAL (B. P. Lewis, mgr.; agent, Norman Jeffries);—Monad Pagans, big; Silvers & Co., good; Whittier Bros. & Co., excellent.
CADEND R. & LAND and CLARE

IN "YESTERDAY" (A delightful story of youth)
Address care VARIETY, New York or Chicago.
Exclusive Management, CHARLES O. BROWN

Louise Dresser

IN VAUDEVILLE

MARTIN BECK

FRED ASTAIRE & ADELE

Presenting "A RAINY SATURDAY"
by NED WAYBURN

GENNARO and HIS BAND

45-MUSICIANS—45 and 2 SOPRANO
Will continue in vaudeville until May of this season.
— OPEN FOR PARKS AND FAIRS —
Gennaro has for the past eight years played all the leading vaudeville theatres with great success in the United States, Canada and Europe.
Address, 1440 BROADWAY (Suite 5)
Phone, Bryant 1630
NEW YORK CITY

PARK (Joe Barnes, mgr.)—F. Sam DeVere Burton Co., capacity;
CHADWICK.

BEAVERS (J. Bea., mgr.)—George Law- wood, scored; Three Minstrels thru Trinity. Best... akt, hit; Raymond & Covery, program. Harold Knight & Co., good. Three Laughing, pleased; Willette Whitaker, hit. Gordon Ross, Fair.

MAJESTIC (Peter T. Griffin, mgr.)—Helen & Holdren; Helen & Rose; L. Stark, McGee & Co. — Dora Kum- merowetz; Pay B. Clift.


ROYAL ALEXANDRA (G. J. Shapard, mgr.)—The Pen- nant Wife.

VIRGINIA, MINN.


GRAND (G. H. Elman, mgr.-ind.) — Four Andersons, good; Elsie McDonald, well re- ceived.

New Lyric theatre, seating capacity 1,400, opened last month Feb. 25, packing the house on the day of its opening. New bill. The theatre is booked through the W. V. M. A. and is managed by Harry L. Good. Clarks Range.

WILKES-BARRE, PA.

GRAND (B. H. Murray, mgr.-agent, W. V. M. A., rehearsal, Monday and Thursday 1:30: — Aerial Marks, good; Belle & Harvey, fair; Clifford Walker, well liked; Holman & Wil- ler, cordial reception; Jones & Deasy, scored; Amala, splendid; Lydia Barry, good; Kittinger's Animals, amusing.

CHRISTIAN (John J. Breith, mgr.-agent, W. J. Gorden- wour & Manlove; Loece & Jennings; Rose & Shaw.

TREME BAUTE, IN.

VARITIES (Jack Hoosier, mgr.-agent, W. V. M. A.; rehearsal, Mon. and Thurs., 1:30) — Aerial Marks, good; Pawley & Cooney, fair; Homer Miss Co., good; Bum & Law- rence, fair; Harry Cooper, novelty; Adams & Osba Opera Co., good; business good.


"WAY DOWN SOUTH"

By GEORGE FAIRMAN

Best Southern Song Ever Written

PUBLISHED BY TELL TAYLOR, 1367 Broadway, New York. Grand Opera House, Chicago

Managers and Agents, Kindly Call and Look Us Over

LINDEN THEATRE, CHICAGO, March 4, 5, 6

CAL AND CURTIS

An Italian Comedy Novelty Singing and Talking Turn "A WOP AT THE PHONE" The Only One of Its Kind in Vaudeville

When answering advertisements kindly mention VARIETY.
AERIAL FOSTERS

Novelty Tot Art
Playing Low Times-6 to Follow.

Next Week (Mar. 4), Pasquale, Seattle.

FISHER AND GREEN

Next Week (Mar. 4), Pasquale, Seattle.

FISHER AND GREEN

Next Week (Mar. 4), Pasquale, Seattle.

ALWAYS WORKING
Address care VARIETY, Chicago, Illinois.
The Great Richards
EVA TANGUAY
REFUSED TO FOLLOW ME
ON THE BILL AT
PROCTOR'S, NEWARK
THIS WEEK

I am stopping the show at every performance, **even though my position has been changed three times.** Manager Stewart claims that I am the **biggest hit of any "single woman"** at his house this season.

YVETTE

*When answering advertisements kindly mention VARIETY*
SOMETHING HAS HAPPENED TO BECK-WILLIAMS DEAL


Something has happened to the Martin Beck-Percy G. Williams "deal" for the Williams metropolitan vaudeville theatres. Notwithstanding a multitude of rumors, which went so far as to place the Williams houses under Beck's direction this week, it was reliably reported as far back as last Saturday that the visit of Morris Meyerfeld, Jr., and Aaron Abrams to Palm Beach brought no addition to the Orpheum circuit. Nothing has occurred since then to change the opinion of the vaudeville people. A couple of printed stories ante the situation did not sink in very far to the knowing. Monday the remainder of the Beck crowd in New York traveled to Chicago, where they met Messrs. Meyerfeld and Abrams, who had gone there direct from Florida. Mr. Murphy was put slightly ill upon arrival in Chicago.

In the absence of the principals from New York, "rumors" and "reports" were mere conjecture, started by anyone or everybody. Many vaudeville men yet expect to hear that B. F. Keith has acquired an interest in the Williams houses. It is said the Keith side chilled the Beck deal before it could be warmed over. There is a fair chance upon Beck's return to New York the deal may be reopened. Mr. Williams is expected to return to New York next week; E. P. Albee about April 1.

It was also stated with some semblance of authority that while in the west, A. Paul Keith, who had carte blanche from his father, purchased a site in Los Angeles, also securing options on locations in Salt Lake, Kansas City and San Francisco. This is the manner in which Mr. Keith corralled Mike Shub and Harry Davis into his booking fold. The prompt trip made by Mr. Meyerfeld to New York from "Frisco and his abrupt departure from here for the south was storied perhaps to talk over plans with Keith. While no theatres have been yet built west by Keith, the intuition through the purchase and options that there might be is rumored to have had an effect upon the Orpheum people. Mr. Meyerfeld is reported not largely interested in the New York and Chicago Palace theatre propositions, promoted by Beck, Harman Fehr and Fred Henderson. Mr. Henderson has gone through to the Coast this time, having stopped off at Chicago and returned to New York a couple of weeks ago, when the little blaze started by the Beck-Williams talk seemed likely to be waved into a flame.

With the dying out of the omens, renewed reports of Beck again going after Hammerstein's has started. It is said Beck made William Hammerstein an offer last week, and that the United Booking Offices executives have no objection to Beck purchasing that house, now that he has a Palace nearby and would become his own opposition. Hammerstein's holds the United "franchise" for the territory the New York Palace is located in. One of the conditions reported made by Williams and which interfered with the Beck side giving asset was that the contract to transfer should contain a clause the western people would confine themselves in the east only to cities now located, meaning New York and Chicago. This protected the Keith houses, and was being exacted, according to the same story, for the unusual interest being displayed by the United in recognizing the obligation of its "franchise" to (Continued on page 19).

BRINGING BACK FRANK COOPER

Frank Cooper, who came to America as Lily Langtry's leading man, is again headed for New York, having been called to come and enact the role which Emmett Corrigan was to have played opposite Robert Edeson in "The Indiscretion of Truth," J. Hartley Manners' play which Samuel Wallaich is producing.

The company is now complete with the other principal roles taken by Anne Meredith, Beverly Stigreaves, Mrs. Thomas Whifton, Katherine Emmett, Kate Wingfield, Irene Moore, Henry Mortimer, Edwin Holland, Richard Purdon.

The Edeson show has its first performance at the Court Square theatre, Springfield, Mass., March 18, playing one nights at Worcester, Waterbury and Hartford and then going into the Hollis Street, Boston, for an indefinite engagement.

SECOND BIEDERSTADT SUICIDE

Ed. Biederstadt, manager of the Majestic, a vaudeville theatre at Madison, Wis., committed suicide Saturday night, taking an overdose of morphine. His wife committed suicide three months ago. Both deaths are credited to "opposition" and bad business.

ONE GIRL AND A LOT OF MEN

Gertrude Barnes, the "Oh! Joy! Gli!" who has been appearing out of town for the past few weeks, has been selected to head the all-men bill at the Fifth Avenue next week. She is described by her sponsors as "a beautiful feminine type in the midst of a sea of men." Her metropolitan debut will be watched with interest.

ARRESTED FOR DYING

Los Angeles, March 6.

John Powers, actor, is under arrest here on a charge of having attempted to avoid paying a board bill by circulating the report that he was dead. Powers owed a hotel three weeks' board. A fellow actor informed the proprietor of Powers' death and the police were notified. Powers' mother, in Indiana, on receipt of the news, directed that the body be cremated and that she was sending $75 to cover expenses.

"BRIGHT EYES" CLOSED

Jos. M. Gates "Bright Eyes" company, starring Cecil Lea and Florence Holbrook, closed its season in Binghamton last Saturday night. Business has not been up to standard of late. The stars received a big joint salary and ten per cent of the profits. Mr. Lea and Miss Holbrook, his former wife, will enter vaudeville immediately in a sketch entitled "The Moving Picture Fand."

THIRD STUDEBAKER INTEREST

Chicago, March 6.

An interest in the lease of the Studebaker theatre has been secured by B. C. Whitney from Messrs. C. B. Dillingham and William Conner. Mr. Whitney will take an active part in the management of that theatre.

May Irwin now there, will move to the Whitney Opera House next week for a prolongation of her Chicago engagement. Ralph Harb in "Doctor de Luxe" will occupy the Studebaker. Mr. Whitney plans a musical comedy at the Studebaker for a summer run.

SKETCH MISSES STOREHOUSE

All the storage warehouse men in New York had placed bids by last Thursday for the care of the Stella Hammerstein sketch, at Hammerstein's last week under the title of "The Tyranny of Fate." Miss Hammerstein left the piece Sunday night, but the storage people lost out, for the playlet has been booked for ten weeks on the Loew Circuit, with the former nurse in Miss Hammerstein's star role.
GERMAN ARTISTS’ SOCIETY THROWS OUT A “COPY ACT”

Suspends Jennings Bray for Taking Turn of Chas. T. Aldrich. Contracts for English Season Cancelled.

First Result of International Conference

(Special Cable to Variety.)


The International Artists' League of Germany, a society of variety players, with members from all over the world, has suspended Jennings Bray for producing a copy of Chas. T. Aldrich's act. Bray was booked in England for this fall. All contracts have been canceled.

The action taken by the I. A. L. is due to the International Artists' League, and is the first public result of the conference last summer at Paris of the representatives of the various actors' organizations.

Variety first called attention to the English booking of the "copy." Brayard.

Charles T. Aldrich is an American. He has been on the other side for some seasons, and is one of many to suffer through their turns having been "copied" by foreigners, who either play the "copy" before or after the original has left Europe—sometimes even before leaving the country it is copied in.

The Aldrich copyist was reported some time ago to have broken into his dressing room, while Aldrich was playing the Continent, securing in that way the necessary data for a personal inspection to prepare the imitation turn.

MOFFATT COMING.

(Special Cable to Variety.)


Graham Moffatt is opening Saturday for the opening of his piece "The Concealed Bed," which will be given at Minneapolis March 17.

FINE FOR MANAGERS.

(Special Cable to Variety.)

Berlin, March 6.

There is talk here of establishing a theatrical managers' bank with the avowed object of advancing money to managers of theatrical enterprises at a much lower rate than charged elsewhere.

The daily papers, commenting on it, heartily endorse the scheme on the ground that it will be for the better protection and encouragement of art.

Theatrical managers in New York, when apprised of the scheme, were in favor of the plan, and are anxiously inquiring if the bank will establish an American branch.

ACT LOSES MEMBER.

(Special Cable to Variety.)


Elaine Faye and Weston and Miller gave up a three weeks' engagement at the Pavilion and suburban halls through Sam Weston suddenly quitting. He did not notify his partners until Monday evening, after time for which she would be a success there.

HITCH OVER AWARD.

(Special Cable to Variety.)


The music hall managers and proprietors have refused to accept the Variety Artists' Federation suggestions for altering the terms of the award in force since 1907, as made by the Board of Arbitration selected by both sides, and of which George Asquith, now prime minister, was the head.

The period of the Award contract expiring, the managers desire to revert to the old form in existence prior to 1907.

“HELLO GEORGE” ALONE.

(Special Cable to Variety.)


Bliss and Scott have split. They are believed to have had a personal difference. It may be patched up.

PARIS "LUNA" PRODUCTION.

(Special Cable to Variety.)


Luna Park is being transformed for its opening early in April, with a big production called "The Orient in Paris."

SCORE IN FRANCE.

(Special Cable to Variety.)


Bessie Benson is appearing at the Folies Bergere revue with considerable success. Eddy and Ramadan are also scoring strongly.

Francis Wilson, bicyclist, opened successfully at the Alhambra March 3.

FOLIES REVUE IN APRIL.

(Special Cable to Variety.)


It has been decided that the Folies Bergere, Paris, will this week mount a second revue, by Fierle and Delorme, to be given in April, and not continue the winter show all through the season until June, as has been done for the past three years. Rehearsals are now in hand for this second production.

STRIKE AFFECTING THEATRES.

(Special Cable to Variety.)


The coal strike now prevailing is seriously affecting show business. Receipts are very light in the legitimate since Saturday, and the halls are also suffering badly.

There was considerable talk about the strike's affecting the music halls if the strike continues ten days more.

ALICE O'BRIEN DOES FAIRLY.

(Special Cable to Variety.)


Alice O'Brien opened at the Alhambra Monday night and went fairly well.

FELICITOUS COLLABORATION.

(Special Cable to Variety.)


"Milestone," a new play by Arnold Bennett and Edward Knoblauch, was produced at the Royalty theatre. It deals with three periods in the fortunes of a family, 1860, 1885 and 1912. The characters are delightful and picturesque.

The combination of English and American authors has developed a most felicitous work.

LA ESTRELLITA A HIT.

(Special Cable to Variety.)


La Estrellita, the Spanish dancer, opened at the Palace Monday night and scored a hit.

INSURES MASCAGNI'S LIFE.

(Special Cable to Variety.)


It is reliably reported Sir Edward Moss insured the life of Pietro Mascagni for $120,000 to protect himself during the composer's engagement at the Hippodrome, London.

This was rendered necessary through fifty Italian chorus girls having been especially contracted for and taken to London from Italy for the Mascagni run, under an iron-clad agreement.

POOR PATRIOTIC PLAY.

(Special Cable to Variety.)


"The Chalk Line," produced at the Queen's, is a patriotic play, and poor.

WILKIE BARD'S VACATION.

(Special Cable to Variety.)


Wilkie Bard will not go to America in April as promised. He will take a vacation at Canso Island.

AT THE PALACE NEXT WEEK.

(Special Cable to Variety.)


Gertrude Vanderbilt, just over from America, opens at the Palace Monday.

LOTTE VENNE, COMPLETE FLY.

(Special Cable to Variety.)


Lotte Venne, opening at the Tivoli Monday, with a monolog depicting society dames and a picture of amuse- teatricals, is a complete "fly."

James V. Monaco.

The writer of "Oh, Mr. Dressed Man" and "The Joke" holds fair to rank with the foremost writers of popular songs.

Now consented with Harry Von Tilzer Music Publishing Co.

GOING AWAY—LET ME FLY IT!

For any place in the world.

Harry Leonhardt.

Marshall & Bog, N. Y. Call 123 Greeley.
PERHAPS PICTURE STRING OF THEATRES NEXT SEASON

M. P. P. Co. Rumored Behind A Move To Acquire Legitimate Theatres for Picture Exhibitions Only at Dollar Prices. Attempting to Prove Patents Co. Is a Trust.

The success of the Durbar pictures at the New York theatre at prices running up to $1.60 for orchestra seats, has started the magnates in that field to promulgating a new scheme in that branch of the amusement industry.

They have discovered that when good pictures are offered it is not necessary to augment the film attraction with cheap vaudeville and hence are bending their energies to the formation of a circuit of picture houses throughout the country, with no other attraction offered for the entertainment.

A strong rumor is current that the Motion Picture Patents Company, laconically described as "the trust," is behind such an enterprise which is said to be quietly acquiring a number of good sized theatres throughout the country where high grade films will be shown at prices to hold from fifty cents to a dollar. Just how far the plan has progressed toward consummation could not be learned, but it seems to be generally understood a number of the theatres will next season be given over to the promoters of the scheme.

The independent picture makers are seeking a permanent theatre on Broadway of large capacity to exhibit their output. It is necessary to make money, but to show the combined product for the benefit of out-of-town consumers. They are now turning out thirty-eight pictures a week, which are quite salable, however, that such an undertaking would not only break even, besides being of considerable benefit to them in their respective sales departments, but that it is likely to yield a handsome profit. The Gaumont, Solar, Elclair, Imp, Rex and other companies have discovered there is a strong demand for pictures running an hour or more, which permits of the full development of plots. This class is replacing the former shorts.

The independent picture makers are seeking a permanent theatre on Broadway of large capacity to exhibit their output. It is necessary to make money, but to show the combined product for the benefit of out-of-town consumers. They are now turning out thirty-eight pictures a week, which are quite salable, however, that such an undertaking would not only break even, besides being of considerable benefit to them in their respective sales departments, but that it is likely to yield a handsome profit. The Gaumont, Solar, Elclair, Imp, Rex and other companies have discovered there is a strong demand for pictures running an hour or more, which permits of the full development of plots. This class is replacing the former shorts.

The independent picture makers are seeking for permanent theatre on Broadway of large capacity to exhibit their output. It is necessary to make money, but to show the combined product for the benefit of out-of-town consumers. They are now turning out thirty-eight pictures a week, which are quite salable, however, that such an undertaking would not only break even, besides being of considerable benefit to them in their respective sales departments, but that it is likely to yield a handsome profit. The Gaumont, Solar, Elclair, Imp, Rex and other companies have discovered there is a strong demand for pictures running an hour or more, which permits of the full development of plots. This class is replacing the former shorts.

The independent picture makers are seeking for permanent theatre on Broadway of large capacity to exhibit their output. It is necessary to make money, but to show the combined product for the benefit of out-of-town consumers. They are now turning out thirty-eight pictures a week, which are quite salable, however, that such an undertaking would not only break even, besides being of considerable benefit to them in their respective sales departments, but that it is likely to yield a handsome profit. The Gaumont, Solar, Elclair, Imp, Rex and other companies have discovered there is a strong demand for pictures running an hour or more, which permits of the full development of plots. This class is replacing the former shorts.

The independent picture makers are seeking for permanent theatre on Broadway of large capacity to exhibit their output. It is necessary to make money, but to show the combined product for the benefit of out-of-town consumers. They are now turning out thirty-eight pictures a week, which are quite salable, however, that such an undertaking would not only break even, besides being of considerable benefit to them in their respective sales departments, but that it is likely to yield a handsome profit. The Gaumont, Solar, Elclair, Imp, Rex and other companies have discovered there is a strong demand for pictures running an hour or more, which permits of the full development of plots. This class is replacing the former shorts.
VARIETY

DAVID BELASCO PRODUCING PLAYLETS FOR VAUDEVILLE

The "Legitimate's" Big Stage Master Arranges With Orpheum Circuit to Present Pieces Under His Name. Now Preparing Two, With "Mme. Butterfly" the First and Most Expensive.

Vaudville swept the board clean this week, and aside removed the last straw of objection, if there remained one, when David Belasco arranged with the Orpheum Circuit, through Martin Beck, to produce two playlets before this season shall have ended. The pieces will play the Orpheum Circuit, taking their start from the new Palace, Chicago.

The first will be "Mme. Butterfly." As produced by Mr. Belasco this act may cost the Orpheum Circuit $4,000 weekly. It is due for presentation in April. Another, to follow "Butterfly," is "Drums of Odes," by Barnett Strong. Eight people will be engaged in the interpretation.

It is understood Mr. Belasco's concept of "Mme. Butterfly" will be more vaudville, with permission for his name to be connected with the billing matter, extends over a period that will engulf the opening of Mr. Belasco's new Palace, New York, as well. The negotiations were completed according to report, through the instrumentality of Mr. Belasco's secretary, Arthur C. Bercere, Virgil Gillis and Billy Elliott. The two younger men are to have active management and direction of the Belasco pieces on their variety tours.

The "Mme. Butterfly" number, as presented under the Belasco caption, will run about forty minutes. It may even be an elaboration of the sketch as done by Mr. Belasco about ten years ago at the Herald Square, New York, when he utilised it as an hour entertainment in his "Laurel and Hardy, the Anthony," the sketch following the play, the latter flailing. Later John Luther Long lengthened his curtain raiser to a full major and Belasco changed it. Blanche Bates again appeared in it, Miss Bates having been the central figure of the tableau, also of the "Anthony" piece at the Square. Some time after in vaudeville, Valerie Bercegave "Mme. Butterfly" vaudeville prominence, she starring in it for the varieties, but the present conception of production by Mr. Belasco is viewed as an entirely new feature for the twice-daily line of amusements.

The entrance of Mr. Belasco into the variety field says the last word on any difference of opinion that may have existed over a possible dividing line between the "legitimate" and vaudeville. The recent entry into this division of some of America's theatrical celebrities, coupled with the even more recent announcement of the ball taken by the titled actors abroad (not neglecting to mention Sarah Bernhardt, Jane Hading and Rejane, etc.,), have convinced Mr. Belasco this was the needed touch to make both branches kin.

JARVIS' "BEAUTIFUL GIRL." Now that "The Little Millionaire" is in its sixth week at the Belasco Institute, and "Blanche Jarvis," of the company, is going into vaudeville. A young woman will accompany him. While the billing rules will have to be revised for the occasion, the managers think it is not worth the trouble. The announcement will read "Sydney Jarvis and the Most Beautiful Girl in the World." Mr. Jarvis and his hunk of loveliness will sing "Oh, You Wonderful Girl," from the Cohan show. Mr. Jarvis took part in that song hit of the "Minnie the Moocher" type when he opened March 26 at the Fifth Avenue theatre, directed there by M. S. Bentham.

WRITERS WITH HARRIS.

Immediately following the submission of five numbers to Charles K. Harris by Leo Edwards and Blanche Merrell, the music publisher signed the couple for a term of years, to turn out some of the popular songs, into which field Mr. Harris intends to make an extensive invasion.

Mr. Edwards and Miss Merrell but recently became partners in a new music firm, Miss Merrell gaining earlier fame by writing about the only real songs Eva Tanguay ever had, a couple of which seemed to be over that singer's head. Mr. Edwards is a popular composer of class, differing from his brother, Gus, in that respect.

During the summer Leo will take charges of the cabinet in the Hotel Rudolf "Red Garden" at Atlantic City. At present he makes his headquarters with the Harris firm.

PAYING UNITED 150 WEEKLY.

Atlantic City, March 8.

Comstock & Gess's suit against Harry Frame and Louis Wexler's possession of the Savoy theatre here under "landlord and tenant." Proceedings, was, at the request of the defendants, transferred from the District Court to the Circuit Court.

Brown and Wesley claim a two years' lease on the premises at a week's rental of $50 and that acting in the full belief that the lease was a valid one they put in a new stage, improved the seating arrangements, put in new scenery and otherwise improved the house at their own expense.

According to their affidavits presented to the court, they have deposited a $1,000 bonus with the United Booking Office of New York, and agreed to pay $150 a week for the privilege of securing acts through the agency, and have signed contracts with many managers of vaudeville acts for months ahead to secure the best possible entertainments.

The transfer of the case to the Circuit Court is regarded as a point in favor of the defendants.

AGENT EDELESTEIN GOING BACK.

The Ocular to-morrow (Saturday) will carry back to England one of her favorite variety agents, Ernest Edelstein, H. T. E. He has been over here for the last two weeks, and has arranged to place several American turns on the other side. Mr. Edelstein acknowledges a fondness for America he believes possible, until this, his first visit.

Tuesday the agent from London was quite upset. He wanted to go to the White Star line, London, Broadway. Asking where he should exit from the Subway, someone told him Bowling Green. Ernie caught the "train," and was late. But when he asked where the Meadows station was, the Subway guard gave him up, and the train carried Mr. Edelstein, H. T. E., over to Nevins street, Brooklyn.

At that station he met an Englishman from Gowanus, who set Ernie right. He left the train in a terrible state of mind. So enraged was Mr. Edelstein, he informed the guard he would never again patronise the road, absolutely, and then Ernie engaged a taxicab to return him to Bowling Green station, at a cost of $2.80. For that amount, claims Edelstein (in Lunnun) you can ride in cabbin after a night at the play to the next day to take tea at the Cavour.

Ernie has initials now attached to his name. They are H. T. E. If the London folk insist upon it, Mr. Edelstei n is going to say that they stand for "Hep to Everything."

NOT EARLY CLOSING.

Neither the "big time" nor the "small time" vaudeville managers appear to think the present season will be an early closing one.

Sam K. Hodgson of the United Booking Office says he saw no signs of this present season stopping before the usual time. Three of the "upstairs" United houses, at Ulica, Providence and Portland (Me.), are still booking before the customary date, but none other is reported up date, though Chase's, Washington, gives up early because of the new Chase's which is expected to open after the next season. Ulica shut up shop last Monday, reverting to musical comedy. Keith's, Providence, gives away Holy Week to stock, and Keith's, Portland, will put up the vaudeville shutters the last week of this month.

The "small time" managers say there is a strong demand for material just now and it looks like a long season.

Fred Mardo, the Boston "little time" vaudeville agent, was in New York Tuesday. He gave as his opinion that New England this summer will have more "pop" houses open than ever before. Fred Mardo and the Capitol next week to book the Westminster, Providence, May 6, and will start the period off with Lake Nipnuc at Milford, Mass., May 26.

SHUBERT TURNS OVER.

Utica, March 6.

The Shubert turned over Monday, from vaudeville to musical stock, taking the company complete from the Lumberg.

FORBIDDEN BOOKING PRIVILEGES.

Joe Howard and Mabel McCane re- tired from the bill at the Fifth Avenue Monday morning at theatrical time. The Four Mortons, billed at Monday,姿态 at the Belasco at 8:30. Two weeks ago a case was before the Circuit court, arising from the Fifth Avenue Tuesday morning over their booking to a small house in Utica. The Holts and "The Butler's Case" were booked over to that time by Arthur Klein, who also represents Percy C. Williams as a booker. Walking out of the Fifth Avenue Monday morning was not conducive to cementing the entente cordiale existing between the B. F. Keith and Williams cohorts. It was whispered that Arthur had threatened to punch Eddie Murphy out of this alleged threat of Klein could not be verified. Mr. Dar- lings books the Fifth Avenue.

Finding the vacancy at Wilkes- Barre, there was a mad scramble on the part of the booking offices to fill the gap. Klein, in his capacity of agent for Howard and McCane, offered the act and it was promptly snapped up. Darling heard of it and put the matter before J. J. Murdock, who is the "executive manager" of the United Booking Offices. Murdock was furious and forthwith hosted the arrangement. In the presence of a number of people on "the floor" he said to Klein:

"Remember—that’s the last act you’ll book in this office." He then called for a list of the acts handled by Klein with the intention of keeping his promise.

Then began once more the quest of a substitute for the Fourth Mortons. Coccola’s "Apple of Paris" had been secured, but after all details were arranged it was located to be booked at the box office. Up jumped little Alfie Wilt in with an offer to put in Murphy and Nichols. "Booked!" cried the Poll theatre, breathing a sigh of relief. "Accessed!" yelled Murphy, who started on a still hunt for Blanch and Nichols.

Two hours later Will Murphy called up Wilt and mournfully notified his representative he had not yet found his wife. By that time it was impossible to secure another act for the night show at Welke-Barré, and the search for a "filler" merrily started once more.

Murphy and Nichols met each other before Monday night and proceeded to the headline spot at the Wilkes-Barre house, the Poll theatre giving two shows Monday, short a feature.

Fred Mardo, agent in connection with the booking of "the big time" act, left Nelson Burns in. Mr. Burns is P. Alonso’s assistant in the general booking direction of the Poll chain. From Saturday evening at seven until Monday afternoon at four, "Burney" wore a worried look and a carbuncle on his neck. Sunday Mr. Burns was on the chase all evening day and night, looking for an act.
VARIETY

Published Weekly by
VARIETY PUBLISHING CO.
Times Square
New York City

SIMS SILVERMAN
Proprietor

CHICAGO
233 S. Dearborn St.

JOHN J. O'CONNOR
LONDON
8 Green St., Leicester Sq.

W. BUCHANAN TAYLOR
PARIS
64 Blvd. Rue Saint Didier

EDWARD G. KENDREW
BERLIN
87 Unter den Linden

SUBSCRIPTION RATES.
Advertising copy for current issue must reach New York office by 3 p.m. Wednesday. Advertisements by mail should be accompanied by remittances.

SUBSCRIPTION RATES.
Annual .................................. $4
Single copies, 10 cents.
Entered as second-class matter at New York, N.Y.

Vol. XXVI. March 9, 1912 No. 1

Billy Lykens is again wearing jewelry.

George O'Brien is with the Joe Sullivan Agency.

Miss Empire's dividend will be five per cent. per annum.

Master Gabriel and Co. are "breaking in" a new act at Pittsfield, Mass., this week. It's title is "Little Kicks."

Ray Cox has recovered from her fall at Dockstader's, Wilmington, Del., last week.

Ground has been broken for the new house of William Fox in the Bronx, New York.

Beulah Dallas retires from Sam Howe's "Lovers'kats" after next week.

Richard Kirschen has dramatized "Just Meat," a story by Jack London, and made it a one-act drama called "Burglars."

Robert MacGee, formerly manager of the Riverside theatre for William Fox, is now the outside man for the Harry Bray booking office.


"Baby Mine" has now been translated into Danish, making four languages in which Margaret Mayo's comedy is being played.

Peggy Glyn, who played the leading role in the Lubin "Peggy" pictures, has arranged to enter vaudeville in a sketch with Lydia MacMillan.

The Cottrell-Powell Troupe (riding) will join the Hippodrome show next week, continuing there for the remainder of the season.

Pacific Lodge, F. & A. M., with many theatrical people on its roll, plans a "beefsteak" March 7, at Masonic Hall.

"Abe" Holzmann, after a few weeks in the printing business, has returned to the music publishing and composing profession, having signed with the house of Remick.

William Kirby (Kirby and Newcomb) is at Saranac Lakes, N. Y., in the hope of benefiting his health. He expects to resume his stage work about the first of May.

There has been a reshuffling of the personnel of the Juggling McBains and the Juggling Normans. The Normans have split and there are discussions in the McBains' camp.

Mykoff and Fleenor, with the Metropolitan Opera House ballet, have stepped into vaudeville, at the Casino, Washington, this week, booked by Freeman Bercateln.

At the ninth annual Full Dress Rehearsal of the Green Room Club, Broadway theatre, March 10, R. H. Burnside will be general stage director with Gus Sobike assisting.

Helen Trix arrived in New York on the Lusitania last week, after an absence of four years abroad. Helen Trix will remain over here until English bookings for May recall her.

Miss Harrington (Allor and Harrington) while playing the Garrick, Norristown, Pa., last week, fell down the steps leading from the stage to the dressing rooms and dislocated her arm.

Anna Chandler says that she didn't return to America on account of any personal differences with anybody in England; she simply postponed her foreign engagements owing to illness and will play them later.

Charlotte Parry will spend the summer in Paris, perfecting herself in the native language, preparatory to opening in the French capital in an adaptation of "The Comstock Mystery." She will play a return engagement in London with her former success, booked by Ernest Edelstain.

Connie Roe, formerly with the A. H. Woods attractions and who managed the Bijou, Brooklyn, for Corse Payton, is now manager of the Belmar Picture Co., which has a studio at South Beach, Long Island.

A corporation has been formed named A Modern Eve Company, to exploit the piece of that name, which will be produced by A. H. Woods. The stockholders are A. H. Woods, Martin Beck, Mort Singer.

Mary Elizabeth sails for Europe June 19 on pleasure bent, expecting to spend sometime sightseeing in that country before returning to the States to start a tour of the Orpheum Circuit next August.

Ida Barr, the English comedienne, sailed for home Wednesday after nine months on this side. Miss Barr returns for a vacation only. She will come back early in the fall to take up further American bookings.

Bertha Parker, for four years the feminine adornment of the T. W. Din-

Theodore Crosby of Campbell Bros. circus, in running for a train at Corry, Pa., expecting to go to New York, tripped over some crates in the dark Saturday and was almost thrown under the car for the fractured toe and body bruises sent him to the hospital. He was later taken to his brother's home at Titusville, Pa.

"500 Years Ago," a dramatic sketch by Charles Henry Melzer recalling a romance of the historic past was presented for the first time this week by the Keith Har-lem Opera House stock company with Bertha O., Garrett Beckman and Gerald Harcourt in the principal roles. Richard Warner personally staged the piece.

At the National, Boston, when the street musicians were gathered as an act, Bob Larson (for "atmosphere") engaged a "hot dog" vendor to stroll down the avenue in the act, for when the vendor for passed, the manager asked the fast-}

A vaudeville house, seating 1,500 and costing $30,000 will be built at Jamaica. A Brooklyn syndicate has purchased from Alfred J. Enos for Jamaica, representing several owners, a large plot of ground for $148,900.

The theatre and office building will have a 40-foot frontage on Fulton street, a few doors from the postoffice. Herbert R. Brown, New York, is the architect.

Thea A. Morris, who is just returning from a serious illness confining him to his home for four weeks, has been obliged to postpone the proposed Fashion Show at the Million Dollar Pier, Atlanta, Ga., and the week for which he was to have passed, the manager asked the trustee to sell him as much as he wanted. "Pay!" said the Hot Dogger, "I don't want any money from you. This has been the best week's business I've ever done."

VARIETY

A colored act using two dogs played the Broadway theatre, Nyack, N. Y., last week, and when they endeavored to leave town, were confronted by a Rockland County ordinance prohibiting the removal of animals from the county limits. The railroads refusing to transport the canines, they encountered the same difficulty when seeking other means of transportation. They finally walked ten miles with the animals before reaching the outskirts of the county limits.

Two members of the "Polly Pickle's Pets," Alice C. Bean (Mrs. William C. Bean) and Eliza Burke, were taken suddenly ill last week while the act was playing the Garrick, Otumwa, Ia. Mrs. Bean was removed to a hospital, where an immediate operation was necessary. Her condition is not serious, and she will be able to rejoin the act in a few weeks. Miss Burke followed Mrs. Bean to the hospital Saturday afternoon. She still also re-}

The Circus Season Opening

Artists will be listed in Variety's Route Sheet upon forwarding names, with title of circus. No route required.

Dr. Theodore Crosby of Campbell Bros. circus, in running for a train at Corry, Pa., expecting to go to New York, tripped over some crates in the dark Saturday and was almost thrown under the car for the fractured toe and body bruises sent him to the hospital. He was later taken to his brother's home at Titusville, Pa.

"500 Years Ago," a dramatic sketch by Charles Henry Melzer recalling a romance of the historic past was presented for the first time this week by the Keith Har-lem Opera House stock company with Bertha O., Garrett Beckman and Gerald Harcourt in the principal roles. Richard Warner personally staged the piece.

At the National, Boston, when the street musicians were gathered as an act, Bob Larson (for "atmosphere") engaged a "hot dog" vendor to stroll down the avenue in the act, for when the vendor for passed, the manager asked the fast-
CIVIL ARREST OF ACTORS BY INSTALLMENT JEWELERS

New Method Found by Boasberg of Buffalo to Use the Supreme Court as Collection Agency. Usually Entices Actresses into Purchasing by "Letting Them Wear It"

The rapacity of the concerns that make a specialty of selling jewelry to theatrical people on the installment plan has reached an alarming point. Conducting their business for so long a time without molestation, they have arrived at the state where they seem to get away with almost anything. The biggest of the firms which deal in the sale of jewelry to theatrical people is Boasberg of Buffalo. Another is Castleberg of Baltimore. These concerns, with both dexterous way, find out the salaries of actors and the bookings they have.

A new form of agreement has recently been adopted by Boasberg. Through it he appears able to secure from the Supreme Court of the State of New York a civil order of arrest in this state of propriety. In addition they are enabled to secure body attachments in Boston and Chicago in the usual way. Woe be the player who once gets into their clutches. Their prices for precious stones vary according to the amount of cash paid down, if any, and commence with the anxiety displayed in the jewelry stores. Their methods are most insidious and are especially designed to gather into their nets the unsophisticated, display-loving women of the vaudeville stage who have considerable bookables and can easily be persuaded to "make a flash" to their friends as tangible evidence of prosperity.

It has been the practice of the Boasberg representatives to bring to the dressing rooms a large quantity of jewelry costing, say, $200,000, bedecking the prospective victim with necklaces, rings, ear-rings, etc. Should an artist exhibit the slightest interest in a piece or two she would be bound for the remainder of the stay in town, and if they despaired of withdrawing after such interviews they were requested to "wear it for a few days." The next step was to convince the victim they had actually agreed to purchase the particular piece of jewelry and to secure the signature to a paper which permitted the seller to secure an order of arrest for conversion of property. The moment there was the slightest delay they were served upon in the alleged "bill of sale."

In Utica recently a woman was taken out of the Shubert theatre where she was playing, and taken to jail on an alleged claim of $165. The woman claimed an off-set of $100 against the $165 and chose to remain in the eighth rather than submit to the piracy. Next morning when the case came up in court she was dismissed, and has since brought a suit for $300.

The method of legal procedure through which Boasberg appears to use the Supreme Court of Erie county as a collection agency, arresting anyone within the jurisdiction of the County of Erie, Pennsylvania, caused considerable comment among the attorneys who have had their attention brought to Boasberg and his manner of conducting the installment jewelry business.

THE TALIAFERO SKETCH

Common Law. While now a sketch by Edward Peple, three people, entitled "A Customer on Credit," and opens in Chicago March 11.

The sketch is taken from one of Mr. Peple's rejected manuscripts called "The Ivy and the Oak." In it Miss Taliafero plays an East Side walt who steals and is caught by a policeman who turns out to be her father. Miss Taliafero opened her vaudeville, season at Shea's, Buffalo, this week.

JEALOUSY DID IT.

Columbus, March 6. Local detectives upon complaint of Ethel Murphy, colored, planed, literary, of the Arcade in East Long street, arrested her partner and husband, Fletcher Cole, also colored, for having struck her on the forehead, Miss Murphy saying he became angry at her because she had talked to F. H. Dudley, comedian with the "Smart Set," a traveling colored organization at the High Street last week.

Cole and Murphy were formerly in vaudeville. Miss Murphy was with the Dudley show for several seasons.

HAYEZ & DONNELLY WORKING.

Leo Donnelly has reformed. He has been received to the stage in a full determination to "act out." Mr. Donnelly has signed with Frazer's "Ready Money" company, which opens in Milwaukee Sunday.

Donnelly's ex-partner, Jean Hayes, went to Atlantic City last week, ahead of A. H. Woods' presentation of "The Odd Man," there he received an offer to take the stage as the lead of a new daily paper about to be started at the seaside and has about concluded to accept the tender.

PRUDENTIAL BOOKING THIS ONE.

May 1 is the date announced for the opening of Albert E. Lowe's new big vaudeville house at 110th street and Fifth Avenue. It will be known as Lowe's Fifth Avenue Theatre.

The house seats about 1,500. "Pop" variety bills will be arranged by Walter J. Plummer of the Prudential Vaudeville Exchange.

COMMERCIALIZING VAUDEVILLE.

New York, March 15.

A new vaudeville wrinkle was sprung here by the American Tobacco Co. when R. G. Thompson, a German dialect comedian, appearing at the Arcade, after giving his own act, "Heinie the Butcher," reappeared in "one" and proceeded on a short talk of the tobacco company's brands of smoking tobacco, singing a song calling attention to the merits of the goods. Samples were passed around by several young men who sang the chorus.

This advertising dodge got over here as the people applauded the singers and incidentally accepted all the samples that came their way.

Just what the outcome will be is not known but if the A. T. people can induce theatre managers to stand it, there are great possibilities.

DIDN'T PLAGIARIZE.

The author of a magazine story has notified Homer Mies, who wrote "The Stick-Up Man," that the review of the story by the New York Gleaner in Variety was "plagiarism" in the magazine story.

Mies got his idea from a news story that appeared in the New York Sun several years ago, the same having been handed him by John C. Peebles. He still has the newspaper clipping to prove his contention.

RUSSIAN "VENGEANCE" READY.

A tabloid version of "Vengeance," the Lew Pressman and Joseph Orloff benefit matinee at the Hudson, has been prepared for vaudeville by D. S. Samules and George K. Rolands, who have the American rights to the piece.

Nicholas Orlenoff, the Russian actor, who appeared in the main role at the Hudson, will head it, supported by Bertha Mann, Henry Sharp, Paul Navu and Nolan Gagne.

MCKINNEY SQ. STOCK MONDAY.

The new "local" policy at the McKinney Square theatre will be inaugurated Monday, with a full production of George M. Cohan's "Habeas Corpus." The I. Fluegelman-Cunningham interests announce a spring season of the musical thing. If the idea does not pan out satisfactorily, "pop" variety may be resumed.

The McKinney Square "pop" stock company (dramatic) has been transferred to the 46th Street Theatre.

The opening bill of the symphonic musical comedy project will be "A Knight For A Day," with Edward Woodson, an Englishman, as the chief. The chorus numbers thirty, now in rehearsal.

NEW PICTURE HOUSES.

Indianapolis, March 6.

The Lyric, a five-cent picture house, was vacated Wednesday, so that work could be started on a new $75,000 vaudeville house.

Dickson & Talbott will begin the remodelling of the new picture house on Washington street about March 15, to be called the Alhambra.

WILD WEST COMBINE.

Chicago, March 6.

The Young Buffalo Wild West and Col. Frederick T. Cummins' Far East and Indian Congress will be combined next season. Col. Cummins and Col. Vernon C. Seaver decided that amalgamation was the best thing for both interests. Cummins will return to the saddle for the first time in six years.

The combined shows open April 27 at Peoria, Ill. Lon B. Williams, general agent, has routed the show for a New England tour with Illinois, Indiana, Ohio and Pennsylvania standing points, going from there on. Baltimore, Washington and Philadelphia are the big eastern cities on the books.

J. H. B. Fitzpatrick will be general press representative.

HAGENBECK BEEPS NAME.

Cincinnati, March 6.

According to Judge Spiegel of the Superior Court, the name of "Carl Hagenbeck" for use in America cannot be sold by the creditors of the former Cirkus Hagenbeck and Shumacher company. $1,200 had been offered for the title alone but Hagenbeck immediately took steps to prevent its sale, appealing to the court.

Judge Spiegel held that there is no authority to sell the name since there is no necessary, the company having passed out of existence.

ELEPHANT LOOSE.

Columbus, March 6.

"Lil," an elephant named Xenostoe, of circus fame, has been wintering here, broke loose from her moorings Sunday night and did $110 worth of damage before she was corralled again.

MILLER BROS. ON COAST.

The Miller Bros.' "111 Ranch" show will open its season at Los Angeles about March 21. Joe Miller was in New York last week, leaving for the coast will be taken down toward Washington, coming east over the Northern Pacific, but it is unlikely the show will touch the Atlantic Seaboard at any point during the season.

The Sells-Floto Circus is also opening in the west, its usual custom. It has a long route already laid out, reaching from El Paso April 2 to Portland (Ore.) June 1, with intermediate dates filled. No stands beyond June 1 have yet been announced.

"POP" AT TAYLOR O. H.

Trenton, N. J., March 6.

April 8 is the date set for "pop" vaudeville to commence at the Taylor Opera House, managed by the concern that runs the Trent, the abode of regular vaudeville shows during the season.

The Family Department of the United Booking Offices will handle the programs for the Taylor. What the Trent is to the islander or how far Easter isn't public property yet. The State Street theatre here is kicking up quite some in the "pop" vaudeville way, and is reported to have "put it over" all the houses in town during this season.
PHILADELPHIA THE BUSY CITY FOR VAUDEVILLE THEATRES


With the vaudeville atmosphere clouded with rumors and reports, authentic and otherwise, there was additional interest added this week with the rumor that agents acting for Martin Beck had been looking over two sites in this city suitable for a first-class vaudeville house. Both are in the vicinity of Broad and Chestnut, the Mint Arcade property just below Broad, facing on Chestnut, South Penn square and Juniper streets being the site mentioned as the one most likely to be selected.

This piece of property is owned by Felix Isman, who purchased it from the Brown brothers many years ago for about $2,000,000. It is an ideal spot for a vaudeville theatre. The Garrick, one of the Nixon and Zimmerman houses, is exactly opposite, and Keith's big house is just two blocks below.

No one could be found who would give official confirmation of the report, but several men thoroughly conversant with the situation in this city declared that it would not be much of a surprise if a new "pop" theatre was built at this location.

The invasion of this city by Marcus Loew at the National and the effort on the part of opposition houses to secure adjacent sites for new house, is a "build-it" house to be built by a Mrs. Eflinger in West Philadelphia, and Wolf & Migone are planning to open an opera house in this district very far from Fifteenth-street.

Another similar situation is simmering in uptown New York, said Mr. Loew, and he shortly proposes to start the construction of a new theatre in that vicinity which will be a monster of a "pop" house, said he.

MASONIC ROOF PARTY.

The other evening at the American Roof, New York, Manager Chas. Potsdam entertained a party of 311 people, occupying the orchestra, and the Mt. Moriah Lodge (F. & A. M.), was represented by the gathering. A banquet at Murray's followed.

FIRST CLASS FOR PICTURES.

Spokane, March 6.

When the Bavaria block on Post street is remodelled it will be converted into a first-class show house, with the parties negotiating for its lease contemplating the installation of moving pictures. The Bavaria Improvement Co. starts alterations March 15.

LOEW EXPLAINS WHY.

In explaining why he does not practice what he preaches about the building of new theatres, Marcus Loew said this week his intention to build at Avenue B and 5th street, New York was brought about through hearing other interests contemplated the erection of a "pop" vaudeville house in that neighborhood. With the new Loew Circuit house on Delancey street, Mr. Loew remarked he wanted to protect that property himself rather than have the question of "opposition" brought up by others entering the territory, both sites being on the East Side.

Another similar situation is simmering in uptown New York, said Mr. Loew, and he shortly proposes to start the construction of a new theatre in that vicinity which will be a monster of a "pop" house, said he.

ANNETTE KELLERMANN.

The subject of Variety's front page illustration this week is Annette Kellermann, "The Diving Venus," who has become famed over all of the land for her stage specialties.

These have reached a wide range, and are well shown in the present entertainment Miss Kellermann is giving at the American Music Hall, Chicago, in addition to John Cott's "Rose of Panama" at the same house.

Miss Kellermann after a long and successful run at the New York Winter Garden, as the bix aftermath of "Vera Violetta," left for the Chicago theatre, where she is making an indelible stay, having sent the box office receipts to new and high figures immediately upon her appearance there.

MARSHALL MONTGOMERY.

In Vaudeville

Keith-Prout's Fifth Avenue, New York, Next Week (March 11).

PHOTOGRAPH OF ANNETTE KELLERMANN REPRODUCED FROM VARIETY.
CIVIL ARREST OF ACTORS BY INSTALLMENT JEWELERS

New Method Found by Boasberg of Buffalo to Use the Supreme Court as Collection Agency. Usually Entices Actresses into Purchasing by "Letting Them Wear It"

The capaci ty of the concerns that make a specialty of selling jewelry to theatrical people on the installment plan has reached an alarming point. Conducting their business for so long a time without molestation, they have arrived at the state where they seem to get away with almost anything. The largest of the firms which deal in the sale of jewelry to theatrical people is Boasberg of Buffalo. Another is Castleberg of Baltimore. These concerns have prospered in the usual way, found out the salaries of acts and the bookings they have.

A new form of agreement has recently been adopted by Boasberg and by Castleberg. The former is enabled to secure from the Supreme Court of the State of New York a civil order of arrest in this state for conversion of property. Conducting in this manner he is enabled to secure body attachments in Boston and Chicago in the usual way. Woe betide the player who once gets into their clutches. Their prices for precious stones vary according to the amount of cash paid down, if any, and commensurate with the anxiety displayed by the prospective purchasers.

Their methods are most insidious and are especially designed to gather into their nets the unsophisticated, display-loving women of the vaudeville stage who have considerable bookings and can easily be persuaded "to make a flash" to their friends as the only way to get their money's worth.

It has been the practice of the Boasberg representatives to bring to the dressing rooms a large quantity of jewelry in the event of the players bedetting the prospective victim with necklaces, rings, ear-rings, etc. Should an artist exhibit the slightest interest in a piece of jewelry, he or she would be invited to her room in the seclusion of the stay in town, and if they endeavored to withdraw after such interviews they were requested "to wear it for a few days." The next step was to convince the victim they had actually agreed to purchase the particular piece of jewelry and to secure the signature to a paper which permitted the seller to secure an order of arrest for conversion of property the moment there was the slightest doubt that it had been parted with upon the alleged "bill of sale."

In Utica recently a woman was taken out of the Shubert theatre who was playing in a vaudeville. She was playing the part of a woman who had lost $5,000 by her own recklessness to the piracy. Next morning when the case came up in court she was dismissed, and has since brought a suit for $5,000.

The method of legal procedure through which Boasberg appears to use the Supreme Court of Erie county as a collection agency, arresting anyone within the jurisdiction of the County court of New York State, has led to considerable opposition among the attorneys who have had their attention brought to Boasberg and his manner of conducting the installment jewelry business.

THE TALLAIFERO SKETCH.

Mabel Tallafero has now a sketch by Edward Peppe, three people, eti- tuled "A Customer on Credit," and opens in Chicago March 11.

The sketch is taken from one of Mr. Pelle's rejected manuscripts called "The Ivy and the Oak." In it Miss Tallafero plays an East Side wife who steals and is caught by a police-man. He turns out to be her father. Miss Tallafero opened her vaudeville season at Shea's, Buffalo, February 15.

JEALOUS DID IT.

Columbus, March 6.

Local detectives upon complaint of Edward Pepling, colored, pleaded in the State of Cleveland in East Long street, arrested her partner and husband, Fletcher Cole, also colored, for having struck her on the forehead, Miss Murphy saying he became angry at her because she had talked to F. H. Dudley, comedian with "The Smart Set," a traveling colored organization at the High Street last week.

Cole and Murphy were formerly in vaudeville. Miss Murphy was with the Dudley show for several seasons.

HAVEZ & DONELLY WORKING.

Leo Donnelly has reformed. He has been discharged from the full determination to "act out" completely. Donnelly has signed with Fracce's "Ready Money" company, which opens in Milwaukee Sunday.

Donnelly's ex-partner, Jane Hayes, went to Atlantic City last week, ahead of A. H. Woods' presentation of "The Common Law." While there he received an offer to take the editorship of a new daily paper about to be started at the seaside and has about concluded to accept the tender.

PRUDENTIAL BOOKING THIS ONE.

May 1 is the date announced for the opening of Albert E. Lowe's new big vaudeville house at 110th street and Fifth avenue. It will be known as Lowe's Fifth Avenue Theatre.

The house seats about 1,500. "Pop" variety bills will be arranged by Walter J. Plimmer, of the Prudential Vaudeville Exchange.

COMMERCIALIZING VAUDEVILLE. New York, March 6.

A new vaudeville wrinkle was sprung here by the American Tobacco Co. when R. G. Thompson, a German dialect comedian, appearing at the Arcade, after giving his own act, "Helene The Butcher," reappeared in "one" and proceeded on a short talk of the tobacco company's brands of smoking tobacco, singling a song calling attention to the merits of the goods. Samples were passed around by several young men who sang the chorus of the song.

This advertising dodge got over here as the people applauded the singers and incidentally accepted all the samples that came their way. Just what the outcome will be is not known but if the A. T. people can induce theatre managers to stand it, there are great possibilities.

DIDN'T PLAGIARIZE.

The author of a magazine story has notified Homer Miles, who wrote "The Stick-Up Man," that the review of the story has been published in Vah Vest and has sounded like a plagiarism on the magazine story.

Miles got his idea from a news story which appeared in the New York Sun several years ago, the same having been handed him by John C. Freelee. He still has the newspaper clipping to prove his contention.

RUSSIAN "VENGEANCE" READY.

A tabloid version of Vengeance, the story of the Russian benefit matinee at the Hudson, has been prepared for vaudeville by D. S. Samuels and George K. Rolands, who have the American rights to the piece. Nicholas Orlenoff, the Russian actor, who appeared in the main role at the Hudson, will head it, supported by Bertha Mann, Henry Sharp, Paul Navu and Nolan Gagne.

McKINLEY SQ. STOCK MONDAY.

McKinley Square, an important community policy at the McKinley Square theatre will be inaugurated Monday, with a full production of George M. Coban's "George Washington. Jr.," at the Alder Theatre. Flinn's and Munningham interests announce a spring season of the musical. If the idea does not pass out satisfactorily, "pop" vaudeville may be resumed.

The McKinley Square "pop" stock company (dramatic) has been transferred to the 61st Street Theatres.

The opening bill of the musical comedy project will be "A Knight For A Day." Manager Flugelman has signed Edna Broderick, Arthur Berck- le, Will E. Kiner, Malcolm Mather, Nella Brown and Robert Kane for principal roles. The chorus numbers thirty, now in rehearsal.

NEW PICTURE HOUSES.

Indianapolis, March 6.

The Lyric, a five-cent picture house, was sold over the weekend so that work could be started on a new $75,000 vaudeville house.

Dickson & Talbott will begin the construction of a new picture house on Washington street about March 15, to be called the Alhambra.
PHILADELPHIA THE BUSY CITY FOR VAUDEVILLE THEATRES


With the vaudeville atmosphere clouded with rumors and reports, authentic and otherwise, there was additional interest added this week with the report that agents acting for Martin Beck had been looking over two sites in this city, one of which appears to be a first-class vaudeville house. Both are in the vicinity of Broad and Chestnut, the Mint Arcade property just below Broad, facing on Chestnut, South Penn square and Juniper streets being the site mentioned as the one most likely to be selected.

This piece of property is owned by Felix Iman, who purchased it from the Government several years ago for about $2,000,000. It is an ideal spot for a vaudeville house. The district, one of the Nixon and Zimmerman houses, is exactly opposite, and Keith's big house is just two blocks below.

No one could be found who would give official confirmation to the report, but several men thoroughy conversant with the situation in this city declared that it would not be much of a surprise.

The invasion of this city by Marcus Loew at the National and the effort on the part of other producers to obtain houses to secure advantageous footing in the "pop" vaudeville and the prospect of Beck entering Philadelphia is also thought to be due to the recent move on the part of the Keith interest to grab some of the "pop" business which just now is in a flourishing condition here.

The announcement that a syndicate in which the Keith interests were prominent would build six theatres in different parts of the city was taken seriously. Nearly the facts are the rumor that a deal of some sort will be made which will add two or three houses already in the operation to the United fold. One will be a house to be erected in Germantown, in which George Stuempfig, owner of the Germantown theatre, is interested.

The option is held on a piece of property at Germantown avenue and Venango street.

If this house is erected Germantown will be well stocked with "pop" houses. The new theatre to be built at Chelten avenue is at present an object of litigation which the courts have been asked to settle. M. W. Taylor claims to hold title to the property and is ready to finish the work if the courts will grant him the right.

Fred G. Nixon-Nirdlinger also claims the property.

In preparation for the fight for patronage in the Germantown section, the Great Northern changed hands last week, going over to the Prudential Vaudeville Agency, of New York, which will supervise the bookings beginning next Monday. Bart McCulloch has been booking the house.

West Philadelphia will also be invaded by the spreading army of "pop" houses. Plans have already been drawn for a new house not very far from the Nixon, a matter of money being the only obstacle to settlement between buyer and seller. It is planned to build a handsome house for vaudeville on the 10-20 scale.

The reported intention of Johnny Harris, of Pittsburgh, to enter the West Philadelphia field in retaliation to the Nixon-Nirdlinger forces for entering Pittsburgh has suddenly quieted, and this is significant in consideration of the announcement coming from the Keith side regarding the securing of houses here. There is a "small time" house to be built by a Mrs. Ellinger in West Philadelphia, and Wolf & Mcgone are planning to open an open air house this summer not very far from Fifty-second street.

The church property at Broad and Federal streets changed hands as the result of foreclosure proceedings Monday, netting $54,000 at sheriff's sale. Albert M. Greenfield was the buyer, who declined to name his client. The theatre was sold about a year ago to a syndicate which planned to build a theatre there, but the Philadelphia authorities declined to ratify the sale when the object of the buyer was learned. A lawsuit was threatened and finally ended in the sheriff's sale. The Nixon-Nirdlinger office is mentioned as buyer, and it is also said that this will be one of the houses in the Keith chain.

West Philadelphia seems to be the objective point on which several promoters have their eyes at present, and as the William Penn is booked through the United there is a question as to what protection in territorial rights will be given to the Penn people. The William Penn has been a steady success ever since it opened, and is considered the real gold mine among the local "pop" houses.

ANNETTE KELLERMANN.

The subject of Variety's front page illustration this week is Annette Kellermann, "The Diving Venus," who has become famed over all of the land for her stage specialties.

These have reached a wide range, and are well shown in the present entertainment. Miss Kellermann is giving at the American Music Hall, Chicago, in addition to John Curt's "Rose of Panama" at the same house.

Miss Kellermann after a long and successful run at the New York Winter Garden, as the big aftermath of "Vera Violetta," left for the Chicago theatre, where she is making an indefinite stay, having sent the box office receipts to New and high figure immediately upon her appearance there.

LOEW EXPLAINS WHY.

In explaining why he does not practice what he preaches about the over-building of new theatres, Marcus Loew said this week his intention to build at Avenue B and 5th street New York was brought about through hearing other interests contemplated the erection of a "pop" vaudeville house in that neighborhood. With the new Loew Circuit house on Delancey street, Mr. Loew remarked he wanted to protect that property himself rather than have the question of "opposition" brought up by others entering the territory, both sites being on the East Side.

Another similar situation is simmering in uptown New York, said Mr. Loew, and he shortly proposes to start the construction of a new theatre in that vicinity which will be a monster of a "pop" house, said he.

MASSONIC ROOF PARTY.

The other evening at the American Roof, New York, Manager Chas. Pote- dan entertained a party of 331 people, occupying the orchestra. The M. Moriah Lodge (F. & A. M.), was represented by the gathering. A banquet at Murray's followed.

FIRST CLASS FOR PICTURES.

Spokane, March 6.

When the Bavaria block on Post street is remodeled it will be converted into a first-class show house, with the parties negotiating for its lease contemplating the installation of moving pictures.

The Bavaria Improvement Co. starts alterations March 16.

AIRDOMES' PROSPECTS GOOD.

Although it is a trifle early to talk about air domes prospects this summer, many managers are already making arrangements for their shows. Agency men say this looks like a bigger season than last in New York, Brooklyn and Jersey cities.

AGENCY LEASES SAVOY.

Baltimore, March 6.

The Savoy theatre has been leased by the Prudential Vaudeville Agency of New York. "Pop" vaudeville will be reinstated as the policy.

March 11 is the opening date for the new management.

PRESIDENT OF AIRDOME CO.

St. Louis, March 6.

Elmer H. Coyle, identified with the Lew Dockstader minstrel organisation, has been elected president of the Albert Airdome Co., which controls four summer theatrical enterprises with a paid in capital of $100,000.
BOX OFFICE
ORK PLAYHOUSES

Gait, Returning Big Receipts it Here. Chicago Still Bad Tho No Change In Sights.

- prices to $1.00 now, with fifty cent matinees. Business dropped off some, but should play to profitable business for its entire run.

“Kismet” (Otis Skinner (Knickerbocker)). Last week’s takings $18,000. Will run through until hot weather and probably reopen the box in the fall.

“Lady Patricia” (Mrs. Flack) (Empire). Nothing doing. Business was off the second night.

“Little Boy Blue” (Lyric). Business going up. Playing to between $11,000 to $12,000 weekly.

“Office 666” (Galey). capacity, about $12,000.

“Over the River” (Eddy Foy). Bt. between $14,000 nor $15,000.

“Preserving Mr. Panmure” (Gertrude Elliott) (Lyceum). Fairly good business. Will remain a few weeks.

“Samurnus” (Caso). About to lease next nine weeks of profitable receipts. “Baron Trench” opens Monday. Music said to be best of show.

“The Bird of Paradise” (Elliott). Doing steady business, between $7,000 and $8,000. Will remain until May.


“The Garden of Allah” (Century). Business off. There is a general retraction. Lewis Waller’s $1,800 salary has been lopped off, and the number of people in the show reduced.

“The Little Millionaire” (George M. Cohan’s) (Cohan’s). Has had its share of profits and will be withdrawn from the stage at a special night, replacing it with a revival of “45 Minutes from Broadway.”

“The Greyhound” (Astor). Success. Playing to $2,100 a night; had a Saturday matinee do $2,400 at night. Opened Feb. 29 with another hit on their hands. Wagenhals & Kemper may change their minds about retiring from the show business.

“The Opera Bell” (Marie Cahill) (Liberty). Doing a $7,000 business. There will be one change in the cast, caused to us by the presentment. Leaves Saturday night to make room for Henry Miller in “The Rainbow.”


“The Return of Peter Grimm” (David Warfield) (Belasco). Has dropped off frightfully. Downstairs judiciously papery and balcony screened so that it cannot be observed from the orchestra. Still making a little money.

“The Talker” (Harris). Doing just enough to stick along the remainder of the season.

“The Truth Wagon” (Duty’s). Never got a start. Moves to the Bijou Monday.

“The Woman” (Republic). No business to speak of. Kept here probably because the other attractions planned to succeed it are not yet right for a metropolitan showing.

“Weber and Fields Jubilee” (Broadway). Not quite worth capacity, but enormous owing to the large capacity of the house. About $75,000 in first three weeks and an advance sale of $40,000. Expect to remain here for twelve weeks.

Business has taken a gratifying boom of late in the country, and in very fast of the Leavitt book, the box office receipts in many stands have been unusually large.

Several shows that started out poorly are now drawing in money on every stand and some that fared badly in the west have invaded eastern territory for good profit.

SOMETHING HAS HAPPENED.

(Continued from page 3).

Hammerstein’s, in attempting to balk the entry of Beck into New York. Willians and Hammerstein are quite close in business relations.

While any announcement of a managerial change in New York vaudeville houses might be expected, it is not thought by the best informed among the variety people that an immediate one will be made.

John W. Considine reached New York Saturday. When asked his opinion as to an invasion of the west by the Keith people, Mr. Considine said: “Any one who advises an theatrical investment in the west nowadays is anybody is crazy.”

Mr. Considine added vaudeville business west is all cut up, and its progress impeded by the mass of picture houses which dot every city. While looking forward to a big boom along the coast with the opening of the Panama Canal, and the 1915 Exhibition in France, Mr. Considine said that at present the show business was not overworking the money. The Sullivan-Considine circuit, for 1911, he stated, on its yearly financial report, varied only $25,000 in gross receipts from the previous season.

Mr. Considine, with Senator Timotholy D. Sullivan, Chris O. Brown and Jos. M. Schenck left Wednesday for the short-handed pommele tournament in Hot Springs, Ark. Missing Sulli van, Brown and Schenck will return home in time for the Vaudeville Comedy Club benefit at Terrace Garden, March 25. Mr. Considine will continue westward to his home town.

PREDICTS “RAINBOW” SUCCESS.


Henry Miller made his debut here in “The Rainbow” Monday night at the Columbia and a large audience showed hearty appreciation.

The local critics enthused over the piece, predicting prosperity for it in New York.

HEADED FOR BOSTON.

Boston, March 6.

“Hanky-Panky,” the Marcus-Saw Lew Fields show, is headed for the Shubert, this city, to land, there some time before the close of the season.
SHERIFF HOLDS "KITTY."

GREEN, Ga., March 6.

"The Arrival of Kitty" closed here Feb. 28 with an average of two weeks unpaid salaries. Two members of the troupe, attached to the scenery and the properties and they are now in the hands of the local sheriff.

The disbandment came after an unsuccessful "comeback" performance on the closing night. This is the second time this season the "Kitty" show has closed.

Several of the members arranged to vaudeville bookings out of Atlantic, while three got away for Chicago with the remaining thespians playing at Atlanta until financial relief comes from the north.

The chief promoters and directors of the show were Charles J. Basili, proprietor of the Empire Electric Cartoon Cleaning Co., New York, and Will R. Wilson, a New York newspaper man.

WHITE SISTER WINDS UP.

San Francisco, March 6.


Several members of the company were to New York friends for part of the week the tour of "The White Sisters" had terminated suddenly owing to the poor business and the management knowing Loan would not swell the coffers any, decided to end its tour.

The show made money earlier in the season but has not fared so well since striking the extreme western territory.

OPER A CO. ATTACHED.

Kansas City, March 6.

All dates for the Gracie Opera Co. have been called off. The members arrived here Sunday to play the Willis Wood, their previous stop being Ogden. There was a fair advance sale but the company demanded salaries and the wind-up resulted. The Union Pa- cific was willing to pay the wages attached to opera, theists, and attached to its effect.

THIRD DEGREE" IN FOUR GOOD.

"Third Degree," playing under- terity has closed for the sea- son and will not renew road hostil- ties after Lent.

KLEIN'S VERSION DOESN'T SUIT.

Charles Klein's dramatization of Montague Glass's "Potash & Peri- winkle," which did not meet with the approval of Mr. Glass, Klein has withdrawn from the scheme to make a play of the short stories.

The Shuberts hold an option of the drama rights, which will expire some time next month. Should they not exercise it by that time George H. Broadhurst will have a try at it, in which event it will be produced under the management of William A. Brady.

MILLIONAIRE HAS A BROTHER.

Negotiations are on for a leasing of the Astor theatre by Wagenhals & Kemper for five years from next July to a young theatrical man who has a millionaire brother willing to finance his less prosperous relative.

MANN, 36...

Louis Mann is on the move again.

He no sooner stirred up the dust in the Garrick than he is again headed for his former stand at the Criterion where he opens next Monday night.

Mann has played more New York theatres this season than any other star. One Kialto was remarked this week that Louis did not need any other vehicle, what he should have is a village guide.

BLANCHE RING IN MAY 2.

As announced in Vauvar, several weeks ago, Blanche ring in "The Wall Street Girl" will come to the Co. Here, May 2, for what it is hoped will be an all-summer run.

It is expected that the revival of "Forty-Five Minutes From Broadway," opening Monday, will fill in the time until then, but if not "Get-Hot Quick-Wallingford" will be substitu- ted.

OFFICER 666" STARTS OFF.

Chicago, March 6.

The Cohen & Hanrick tenancy of the Grand Opera House started Sunday night when their show, "Officer 666" ("No. 2" company), took the stage for an indefinite stay.

MOVES TO BIJOU.

The John Curt-Oliver Morisco piece, "The Truth Wagon," is moving up- town, as Mr. Curt announced it would (when leaving Daly's), but the show stops on the next block. It goes into the Bijou next Monday.

"ROUGE" CHORUS REHEARSING.

About forty chorus girls and men are daily rehearsing for the new "Moulin Rouge" show, slated to open at the New York theatre March 25 or April 1 or thereabouts. No principals have been called for rehearsals, and other than a couple announced, including Brice and King and Emmy Wehlen, none so far secured is known.

The Durbar pictures at the New York are said to have extended the run there three weeks, beyond the original term. If the information is correct, there seems to be a conflict of dates between the opening of the F. Ziegfeld show and the closing of the colored film at the house.

Going Away—but let me fly!

HARRY LEONHARDT.

MARLBORO BLDG., NEW YORK. CALL 123 GROES.
"COMMON LAW" PRESENTED.
Atlantic City, March 6.

Monday night at the Apollo, A. H. Woods presented for the first time, a dramatization of Robert W. Chambers' novel, "The Common Law." The dramatist has in a way followed the book closely although he necessarily dodged it at certain points. The play has cast many of the authors' ideas into a love story and the result was strongly melodramatic.

There were four acts, the last two consuming less than twenty-five minutes and the first and two very not much longer. The play developed into a morality play, with the upper portion of the story being the lower.

The cast was very good. Margaret Greene, who was with William Gillette, took George O'Riley's place at the opening, here. When clever performance as Valerie, Robert Dempster as Louis Neville, was quite up to the mark. Brandon Hurst as Jose, Thomas R. Jackson as Sam and Edward Langdon as John, did good work. Maudel Turner as Rita second Miss Greene. No splurge has been made on the production. The "Common Law" should be an excellent road attraction because of the large circulation of the book, but its power to remain so for a long time is questionable.

Bayard Velleri's name does not appear on the program as the dramatist of the Chambers story, nor was Mr. Velleri present at the opening. This is said to be due to some sort of a misunderstanding between Velleri and Mr. Woods. According to the tale, Velleri objected to the manner in which J. Hartley Manners, the stage director, was conducting the rehearsal, and withdrew from the enterprise. He originally sold the production rights to Louis Wiswell.

Woody bought in, Velleri disposed of his royalty rights for a lump sum.

THE NED NYE SHOW.
Atlantic City, March 6.
March 14 Blisslock & Mack, a new firm in the producing field will present for three days a new show entitled "Stung." Ned Nye wrote the piece and will be starred in it.

The show is described as a "mythical musical comedy," although it is said to be a "musical satire."

In the cast beside the star are: Helen Byron, Anita Julius, Bert Young, Pauline Palmer, Charles Phillips, Harry English, Edward Morris, John J. Mahoney, F. C. Clark. There is a chorus.

The locale is Palm Beach, Fla. Nye impersonates a happy-go-lucky chap who attempts to act as Cupid. The music is by Anatol Fredrick.

"READY MONEY" OPENING.
"Ready Money" is ready for its stage presentation. The company left New York Wednesday for Milwaukee where it opens at the Shubert Sunday night for two weeks. After a week in St. Louis, Harry Prates will take the piece into Chicago for a run.

The one night manager doesn't have any production over cost $60,000.

PHILLY LIKES "SWEETEST GIRL."
"The Sweetest Girl in Paris" with Trizio Frigiana opened to good business at the Walnut and the show was favorably reviewed by the press and favorably treated by the press. Cathryn Rowe Palmer, Violet McMillan and John Parks came in for a libel suit by Frigiana. The show is expected to last two months here.

"Naughty Martel's" had its first setting up Tuesday night in the Chestnut Street Opera House to a well-liked house. The piece was received with fairly warm enthusiasm and the press a little taxing of the honors with Miss Frigiana. The show is expected to last two months here.

William H. Crane in "The Senator Keeps House" leaves the Broad Street Saturday night after two weeks of moderate business.

"Rebecca of Sunnybrook Farm" is in its last week at the Garrick. The piece has done very well here for weeks.

"The Bird" has caught on solidly playing to steady big business at the Lyric, while "Over Night" in the Adelphi next door has been doing fairly well.

The theatres have been doing very well considering the handicap of the Lenten season and weather conditions which have not been at all favorable.

NEW SHOW PARTLY GOOD.
Baltimore, March 6.
H. Kellett Chambers' drama, "The Right to Be Happy," had practically its first production at the Academy of Music Monday night.

The piece concerns the daughter of an aristocratic but bankrupt family who becomes the secret agent of a large manufacturing firm, to ferret out business secrets of rival concerns by feminine allurements. She is caught in the meshes of a dishonorable entanglement with the president of the firm.

Awakening to a realization of his unworthiness, but not her own, at the close of the second act, she orders him from her presence, but when, the next morning, nothing daunted, he returns to pounce on her, she meets him with airy periphrasis, offers to shake hands and part good friends.

From then on the play becomes tedious and petered out. The first two acts are capital, but after that becomes illogical, and the swift descent from strong passion to banalities destroys the question of the right to be happy loses interest so far as this particular drama is concerned.

Dorothy Donnelly as Janet Van Roof, the daughter, was enthusiastically recalled after each act. In her support were J. Henry Beirimo, Frank做成lette, Grace Morrissiey and others, but the melodramatic nature of the play, lacking the real force essential to this stamp of material, put the acting up in the work for all concerned.

Many a manager would believe what he hears these days, if he could avoid reading the box-office statements.

"EST COMEDY; FROM MAXIM'S"

Montmarte," the Piece of Montmarte may soon become Leaving for Europe.
Clean Talk.

Mr. Frohman will visit England during this month, he expects, having reserved accommodations on the Lus-}

tania, sailing March 26. The boat will also take along A. L. Erlanger, to witness the London premiere of Klaw & Erlanger's "Pink Lady" and "Ben Hur!": Mr. Frohman sails for the first time after a long stage of serious illness, from which he slowly recovered.

Before taking ship, it is said, Mr. Frohman may decide that Hattie Williams shall again become the star of the new piece. Miss Williams followed Josie Hall in the title role, when "The Girl From Maxim's" was presented at the Criterion, New York, five years ago. "Maxim's" is a world-known night restaurant of Paris. The musical version, however, has selected "Montmarte" as the locale for the title, taking a section of that which indicates to those who run and read that the story could as well be centered in certain portions of New York's "Tenderloin."

No time limit has been fixed for Mr. Frohman's stay abroad. Mr. Erlanger is not apt to return within six weeks from sailing, nor will Pat Casey, who has traveled with Erlanger, reach New York at an earlier date.

It is Casey's first visit to the other side. He is practicing a vocabulary for the first week in London. The "new stuff" Casey "pulls" over there will be guaranteed perfectly clean, if he isn't obliged to labor under any unoward excitement while delivering it. If that happens, Pat may revert to his usual routine and cast a bolt of surprise among the Englishmen.

STRIKERS CIRCULARIZING.
New Orleans, March 6.

Charles C. Shay, international president of the I. A. T. S. E., is leaving no stop unturned that will tend to effect a settlement of the strike of members of the Alliance formerly employed at the Tulane and Crescent theatres. His latest is the distribution of 100,000 hand-bills in homes all over New Orleans and given to persons on the street by the strikers. The bills read:

To Friends of Fair Play.—New Orleans Local No. 59, of the International Alliance The-
trical Stage Employees of America, are on strike at the Tulane and Crescent theatres. After trying for three months to get the management to pay its men the raise in the wages, the Alliance local has been left with no choice. The management in the Crescent of New Orleans, we are compelled, friends, to either under on that fair rate of wages...

""MONTMARTRE," THE PIECE..."
EASTERN & WESTERN WHEELS DICKERING FOR EXCHANGES

Western Wheel Wants Columbia Co. to Vacate Northwest. Proposition Under Consideration. Basis of Exchange Unknown

There may be a material change in the burlesque route sheets for next season. A proposition is now under consideration by the Columbia Amusement Co. (Eastern Wheel) to vacate Minneapolis and Milwaukee, leaving those cities (St. Paul) in full possession of the Empire Circuit Co. (Western Wheel).

Upon what basis of exchange the deal will go through, if it does, has not yet developed, but it is more than likely if the two wheels agree upon a clearance of towns which cannot support "opposition," the Western Wheel will surrender an equivalent in cities to the Eastern Wheel people.

This procedure would reduce each wheel to about its actual time in hotels and theatres, without repeats or layoffs, and make producers of present doubtful cities.

Herman Fehr is reported as having started the agitation to clear away the over-congested districts. Mr. Fehr is a Western Wheel burlesque man, with headquarters in Milwaukee, when he is at home, which hasn’t been very often of late.

JIM KENDIS MARRIES "BILLY."

James Kendis, of Kendis and Paley, music publishers, became a benedict last week when he met Billie Bush, non-professional, at the hyn-alm altar.

Kendis’ bride is the original "Billy" of K. & P.’s inspired topical song number of that title.

STRANDED IN SYRACUSE.

Syracuse, March 6.

The "Gay New York" company, after three days at the Bastable, dis- banded with the members in financial straits. Seven members went to police headquarters and sought to have their manager, Thomas Grady, arrested, claiming he had stolen the money back to New York town but had turned them down when the company closed.

They say they left New York ten weeks ago. In Memphis five weeks later they claim Grady chopped their salaries.

The local authorities could take no action in the matter.

JOE ADAMS BUYS IN.

Atlantic City, March 6.

Joe Adams, once a well known vaudevillian and until a year ago proprietor of one of New York’s most popular houses, is here for a rest. Mr. Adams says that he has purchased a half interest in Sim Williams’ three burlesque shows next season. He has been out west for the past year looking after a gold mining property in Montana which he says is one of the richest in the country. He came here from West Baden a few weeks ago where he had been operating on for gold stones. His wife was operated there also for appendicitis. Both have fully recovered.

Years ago Messrs. Adams and Williams were theatrical partners.

STONE HELD FOR GRAND JURY.

Cincinnati, March 6.

George Stone, the burlesque comedian, has been held for the action of the Grand Jury on the charge of murdering Max Abbott, a former member of the same company. Stone’s bail was continued. He is playing with his troupe.

Relatives of Abbott appeared here, remonstrating against the comedian being out on bail under the charge, and instigating influence on his behalf had worked this end.

Geo. Lashwood left New York Wednesday, making no more noise in his departure than he has while over here in vaudeville at $1,500 weekly.

Baker Leaving Burlesque.

John T. Baker, principal comedian with the "Star Show Girls" (Western Wheel) for the past seven seasons, leaves the Empire Circuit at the end of the season to join the legitimate forces of John Shorth.

Keith’s, Lynn, Mass., will have an "All Men Bill" next week, along with the Fifth Avenue, New York.

MUSIC HALL SITE NOT FIXED.

The site of the new Hurtt & Seaman Music Hall in Harlem has not been selected, yet, although the firm may settle upon a preference within a few days.

The 123rd street and Seventh avenue corner (northwest) is under consideration. It was at first thought this would be the place, but that is not positive. Another location is meeting with equal approval.

Hurtt & Seaman have a lease with an unexpired term of six years upon the Music Hall on 125th street. That is a part of the Harlem Opera House building. The new Eastern Burlesque Wheel is to replace the Music Hall (its present Harlem stand) if built, will be completed by September next or thereabouts. With the change of base, some disposition will be made of the present house.

SIROTA IS SIROTA.

Probably no one who ever knew who wrote the letter of complaint to the New York Herald Monday, claiming that Sirota of Warsaw wasn’t the first plain Eli P. Sirota of the East Side, New York. The writer admitted Myerson was also a chazan, but intimated someone had put something over with this Sirota thing.

There’s no doubt who inspired the denial the next day in the Herald. The denial ran nearly a column, whereas the complaint occupied a page about three inches. It did look suspicious, especially with Sirota having two more concerts yet to play in New York. One will be the same Sunday night, and the other at Carnegie Hall March 13. As the Herald is a three-cent paper, reaching the wealthier class of Hebrews in New York, it might be possible the demanee of the highest priced seats for these remaining moments with Sirota were not grabbed off as fast as William Morris people wanted to see them go.

Mr. Morris sells for Europe March 20 on the Lusitania. His wife and daughter, Ruth, will accompany the manager and Sh蓁es leaves a few weeks before, taking back some American gelt that will look good when changed into Russian money.

There’s no betting around whether Sirota receives more than $400 a concert while over here, and if the $400 brought palpitation of the heart at the same time. In Warsaw $400 in gold could get a man into the good graces of the Czar.

ELKS ELECT OFFICERS.

New York Lodge No. 1, B. P. O. E., held a spirited election of officers on March 8 at the clubhouse on West 46th street. Much campaign work was indulged in on behalf of the active candidates, and "e results brought out a few surpirs.

One of the closest contests was that between Arthur C. Moreland and James J. Armstrong for Alternate Representative to the Grand Lodge. Mr. Armstrong consented to run at the last minute but with no preparation he gave Mr. Moreland, who was elected, a close tussle.

G. Murray Hullert was elected Treasurer. He had pleased the Joseph Vanderby bank by about 232 votes.

For Esteemed Loyal Knight, James H. Speers proved a surprise, running ahead of Zama Feldstein by 82 votes. Many heard of Mr. Speers for the first time when learning of his election. His campaign work had been conducted quietly and effectively.

The other officers elected were Arthur V. Dearden (no opposition), Esteemed Royal Knight; Jas. H. Troy, Esteemed Allseeing Knight; Jas. W. Carroll (no opposition), Secretary; Louis H. Hyman (no opposition), Treasurer; John P. Hogan (no opposition); Tyler; Edward J. Shalvey, Trustee; Edward J. Shalvey (no opposition), Representative to the Grand Lodge.

NEW SHOW MANAGER.

Sol Meyers is no longer manager of the "Yankee Doodle Girls." Jack Faust, formerly ahead, is now the man behind with the Western Wheel attraction.

VARIETY 13

CHARLES LEONARD FLETCHER GOLFING IN BERMUDA.

Mr. Fletcher closes his annual the coming week at the Fifth Avenue Theatre. New York, where he is one of the features of the "All The World" open for the week. He has just played his Lamb's Club clambake, "The Nerve." This sketch will be seen in the "smallest time" theatres with the burlesque comedians.

Mr. Fletcher starts on an extended golf tour next week. He was recently elected a member of the Atlantic City Country Club.
PARIS
BY EDWARD G. KENDREW

Paris, Feb. 28.

No change of program at any, except the Etoile Palace where it is regular to give a new show every week. A season of operetta is due next month, after which the popular hall will be closed for alterations. There is a rumor of the Etoile Palace being entirely reconstructed in the near future.

At the Alhambra Sabah Djell is appearing as headline, in a new version of her "Salome" by Xanrof and Pouget. Sabah again shows she is an artiste, though the act does not appeal to all, the minor roles not being too well sustained. The present Alhambra show is extremely strong, but the satisfactory receipts have justified the expensive bills presented here. Stella Marte is doing a single under the title of Martelli, while preparing a big number to replace "Ou Vadez." In June grand opera will be mounted at the Alhambra, as an independent enterprise, the theatre having been sublet for the month to private parties for that purpose.

Alice O'Brien, who has become popular in the Paris Scala and Apollo, is migrating to London for a time.

"Les Trois Masques" is the title of the new opera by Issidor de Lara, book by C. Mere, which will be produced at Marseilles shortly. Many are wondering why this work is not to be created at Monte Carlo.

Regina Badet, who has been acquitted on the charge brought against her at Nice for nude dancing, is to create the title role of an operetta "Sappho" by A. Barbe and M. Carre, at the Capucines, due Feb. 26. The part is said to be a sensation. The title of the famous Greek poetess with Regina in the role will be sufficient to attract.

Mme. Max Dearly (born Fusler) obtained a divorce against her husband in the Paris courts Feb. 21, after a few months marriage, the artist being condemned to pay an alimony of $154 per month.

Rouen was the privileged centre for the production of a remarkable patriotic opera, "L'Aligre" by Jean Nouges, which is equal to his musical version of "Ou Vadez." In June the same guard is not customary in France, at present, to create operas in the capital. As a matter of fact we have few novelities at operas at any time. The American Parisian "legitimate" manager does not intend to run bit risks by any undue enterprise.

Al Wiser (Moran and Wiser) married some time ago Miss Gisele, late of the Amati troupe. The stork visited the Morgan home in Hamburg and brought a fine little girl who has received the name of Rosie Gisele.

Manager Alfred Butt of the London Palace was lately in Paris and it is reported was looking for a site on which to build a new hall in the gay city.

Gaby Deslys is playing this week at the Palais du Soleil, Monte Carlo, her sketch "La Femme Chic," with the inevitable apache and Viterbo is at present the manager of this establishment. Gaby goes to Vienna to open at the Apollo, March 1.

"Pres de Lue" the four-act weird play by Denys Amiel (his first venture) was produced at the Odéon, Paris, Feb. 24. Nelly Gelder, the matter of fact wife of a business man, loses her heart to a painter, Tenka, and when her husband, after being ruined, goes to Russia, she refuses to desert him so as to remain near her lover. But Tenka soon tires of the liaison, when he becomes famous, and in the final act only looks on her as a mere housewife. Now Tenka is glad to remain so as to be "Near Him," which is the title. The piece is well acted, but is somewhat amateurish in construction.

A new production entitled "Perdita," is due March 15 at the Kunstler theater, Munich (Germany) for which a great future is anticipated. It is a version of "Tales of Hoffmann" in the form of a pantomime.

M. Thomas, the American manager of the Aquarium, Moscow (Russia), was in Paris looking for actors. Thomas is a colored gentleman, and the only one known in Europe as a must hall director. Rode, owner of the Rode vaudeville theatre, St. Petersbourg, was likewise in Paris with the same object.

H. B. Marriott leaves Feb. 29 for a tour through Germany, Austria and Hungary, and will be away about a fortnight.

FRENCH WOMAN CANCELLED.

A cancellation followed the premiere of the Winter Garden's "Whirl of Society," when that show played Albany last week, prior to its Broadway opening. Clara Paulsen was the imported singer, who left the cast after making a settlement of her contract with the brothers. The agreement called for four weeks over here at $400 weekly.

Lee Shubert is said to have "picked" Marie Paulsen upon his recent trip abroad, also Mile. Dahnt, who remained in the performance for the New York start. Another foreign selection by Mr. Shubert was the pantomime, by Lena Imperia & Co., brought over here according to report for six weeks with the Shuberts at $1,000 weekly. It proved a complete failure the first night at the Garden.

LONDON

VARITY'S LONDON OFFICE
S GREEN ST., LEICESTER SQUARE. (CARLIS "JIMBUCK, LONDON") W. BUCHANAN TAYLOR, Representative.

Mail for Americans and Europeans in Europe. 12 addressed care VARITY, as above, will be promptly forwarded.

VARITY

BAYARD

OBITUARY

Mrs. Annie Yeaman died March 3 in her apartment, The Hotel Gerard, New York. A stroke of apoplexy that had kept her confined for the past five weeks was responsible for her demise. Born on the Isle of Man, Nov. 19, 1835, Mrs. Yeaman first came into prominence on the American stage as a principal in the old Harrigan and Hart troupe. She was with this aggregation almost from its beginning, to the end of its career. Last season Mrs. Yeaman was in vaudeville, her last appearance being at Portland, Me., with the "Old Timer's Bill," early in January. Mrs. Yeaman was forty-seven years of age at death. Interment took place at Woodlawn Cemetery, beside the grave of her daughter Jennie, who died several years ago.

Omaha, March 6.

Fritz Groeblow, trombone player, a member of the "Lady" orchestra, toppled over as he was playing the overture at the Grand Opera Theatre last week and died a few minutes later, heart trouble being the cause of his demise. His body was shipped to New York.

Giles Shinn, a character actor, aged 52 years, husband of Lavinia Shinn, an actress, died last week in a New York hospital of kidney trouble. The remains were shipped to Washington for interment. Shinn began his theatrical career in Washington and at one time played with Booth and Barrett and Modjeska in Shakespearean roles.

Ben Reinhold, formerly in vaudeville as a melodist, died at White Haven, Pa., Monday, from tuberculosis. Reinhold was born and raised in Philadelphia where he was very popular and had many friends in and out of the profession. He was stricken with the dread disease about three years ago and went to New Mexico where he lived on a ranch for about a year. He leaves a mother and four brothers who reside in Philadelphia.


LAW IN THREE STATES.

Legislation is under way in three states to place the ban on children appearing on the stages. The states are Kentucky, South Carolina and the District of Columbia. The Society for the Protection of stage Children, of which Ligrin Johnson is the attorney, has taken up the fight against the measures which are being introduced.

PROPOSED HUGE THEATRE.

Cincinnati, March 6.

Plans are on foot to tear down the old Robinson's Opera House here and rebuild a huge theatre that will seat between 3,500 and 4,000 people, costing from $100,000 to $150,000.

The project came to surface when manager W. W. McEwen of the theatres in the city underwritten a sum of $500 out of the $500 paid into the city last September for a year's license.

The house was closed up by the Mayor, who claimed its construction did not meet with the fire law requirements.
OVERWORKED BRIDGE SCENE.
A rare occurrence is about to happen in the annals of the Prospect theatre company, which will happen on Friday, March 11, when Clatlton's "Two Orphanas." The famous London bridge scene will be used. "Ollver Two" follows the same bridge scene will be employed. It will get another workout when the Prospect company tackles "The Merchant Of Venice."

AGENCY GIRL IN VAUDEVILLE.
Fannie Ferris, who has been connected with the Will H. Gregory office, has returned to the stage with her little farcical playlet presented by her in vaudeville three years ago. Three people will assist her. Ollie Logsdon, with the Gregory forces before, returns to her former position.

LONG ISLAND PRINCIPAL.
Augusta West has been engaged by Jay Packard to play a principal role with the Al. Trabener organization on Long Island.

MADE HIT "JOBIN...
Harry Buley, formerly of the Academy of Music Stock company, went over to Corse Payton's Lee Avenue theatre (Brooklyn) on a "jobbing" special but his work in a comedy role made such a hit with Payton that he put him in the regular company.

SIMON CAMIUS IS DEAD.
Boston, March 6.
Simon Camius, a well known dramatic and stock actor, in his thirties, fell from a six-story window of the Commonwealth Hotel here early on the morning of Feb. 29 and died a few hours later in the Relief Hospital.

Cain's wife, Phyllis Gilmore, playing at Phillips' Lyceum, Brooklyn, was immediately notified of his death and was also several of the deceased's bosom friends. Cain had been in the business eleven years, his first engagement secured by Severin DeDeyn, who saw that he got a good start.

For many seasons he was with the stock company at the old Boston Grand and for four seasons played the lead in William A. Brady's "Way Down East." He also was leading man with "Sky Farm." He had been with DeDeyn's Players for a long time.

Cain was living with his aged mother In the Hub. His marriage to Miss Gilmore took place about four years ago.

LOWELL STOCK END.
Lowell, March 6.
Palling to make the ventures financial success, the Lowell Stock Company closed shop at the Hathaway after two weeks' stay here. The future policy of Hathaway's has not been settled.

STOCK IN "CITIZENS' THEATRE."
Boston, March 6.
William Parke, stage director for the last four years at the Chestnut Square theatre, the stock house, has signed to put on productions at the Pittsfield theatre in that city.

Fifty leading citizens of that city, tiring of the slap-shot manner in which theatricals were handled at the Colonial theatre, banded together, purchased the house, changed its name to Citizens' Theatre, and are renovating the playhouse and now are going to have some real plays by real actors.

ANNOUNCES STOCK POLICY.
The Lincoln theatre announces a stock policy, beginning Monday with a performance of "The Parish Priest."

POUL STOCK SEASON.
The stock regime of the S. Z. Poll houses in New England and Pennsylvania, now playing vaudeville, will be the stock company in the play house 6, with three exceptions, Hartford, Scranton and New Haven continuing variety until June.

In charge of the Poll stock company formations are engaging people. The following have been signed through the James Clancy agency: William Dehmian, Morton L. Stearns, Portland; Harry J. Flacher, Carl J. Brickett, Grace Campbell, Springfield; Clarence R. Chase, Wilkes-Barre; Harry Buley, June Keith, Roy Phillips and C. Wilson Hummel, Bridgeport.

PROVIDENCE GETS STARTED.
Providence, March 6.
Spitz & Nathanson inaugurated their spring and summer stock season at the Empire Monday night with the company headed by Lollo Allo, Taylor and Homer Barton. "Clothes" is the opening bill. "The Heart Of Maryland" is underlined for next week. Jay Packard and a number of New Yorkers were here for the first night.

Harry Silverman and his orchestra have been retained for the season. Harry Mitchell has been signed to stage the musical comedies Spitz & Nathanson will produce later.

GOING AGAINST PAYTON.
James Thatcher, dubbed "The Turkey King" (through his ability to put out a road company at the last minute and come home with spending money) has conspired with Jay Packard to enter the Corse Payton batch in Newark next week and offer that to the Corse Jacobs, Georgia. The Thatcher Players will be there the last week. The Black Patti show follows them in. But if the Thatcher company puts one over on Corse Jacobs will very likely arrange to have Jim and his actors fill in all the time not booked for the legs. Thatcher announces "Ten Nights In A Bar Room" for the engagement.

The Gambie Concert Party which has been out since last September, is now making an "old tour" at the Canadian theatres and returns east about the middle of April.

Gregory Corne, after her recent illness, has resumed her concert tour. The directress of the "Gregory Corne Opera" company, now on a tour in Germany, has returned to the other side. On the same boat were Miss Kling.

Felix Weinberg, the son of Felix Weinberg, concert "maestro," who has been in charge of all the music played at the Gewandhaus, has returned from Dresden and has Mr. Dinglas. Louis Marx, who accompanied the Weingart sisters, will return to New York on the Grafton. Miss Wiegart, who has been in charge of the music department of the Dietz, has returned home.

The roaders, "St. Louis" and "Mallin," have resumed their concert tour of the country, which will return to several new roles.

Alfred Roby, conductor and leader, and the band of "The Little Brown Jug Orchestra" have completed their route laid out for the new season by Marc Lagen. Mr. Roby is the solo organist.

Edward G. Brown is no longer doing business on West 30th street. There are a number of concert bands, and something about Brown's future plans.

Harry Buley, who has signed through the Clancy agency, has returned from his engagement in Chicago, and is on a tour with the "Shubert" company, having expressed himself as desiring to continue the work with the treatment by the management.

During Lillian Nordica's illness last week, the "John" in the "John Company" was taken by Johanna Gadek. The former is not regarded as being seriously ill.

Pearl Andrews, Olga soprano, made a big hit in Milan where she sang recently.

The Filene's Opera Quartet returns to Europe in the spring from a trip that embraces dates in the United Kingdom, Ireland, France, Italy and Switzerland.

Coselene Welsh, dramatic contralto, engaged by Walter Damrosch for the spring tour of the New York figures, will open the opera April 17, Norfolk, Va. At the close of the tour, she will go to Leipzig to study.

Hilda Laster is a mezzo mezzo soprano, who has gone on a tour of the west and south, returns to New York for Easter Sunday, and will go to New York for April to marry a Mr. Tren- non of New York.

Jadlwker is now under a Berlin contract. The "title" is "Wanted: The American, Benzoni, who is considered one of the best singers in the world. Vienna also has her eyes on Jadlwker.

THIS WEEK'S PAYTON REPORTS.
Dame Rumor buzzed this week that Corse Payton had leased the West End Theatre and will play stock there this summer, notwithstanding that two other men have been dickerung for the house for stock.

Another report had it that Payton is figuring on a building site in the lower East Side, Houston street, near Avenue B, where he expected to construct a combination theatre and lounge room building.

COL. HORNE AT JAMESTOWN.
Erle, Pa., March 6.
Col. F. P. Horn, seated at the piano with several permanent stock companies, with headquarters at Erle, Pa., will shortly install another company at Samuel's Opera House, Jamestown, Pa. He is also forming several stocks for summer engagements.

Leopold Godowsky, pianist, also a composer, tours America next season.

Theodore Thomas, of Berlin, is having troubles of his own. Two hundred of its subscribers, among them Talf Eisenmorr, organist, and Edgar L. Panham, recently resigned to request by the board of directors.

Iohn Quinlan has disposed of his interests in the Quinlan International Bureau to A. P. Adam.

Herman Jaffower, the tenor, is in Stag at the Kelsey Opera work, but the first week is given to the short winter and summer vacations.

Helen Royton, prima donna with several companies, will soon announce her voice cultivated for grand opera.

Getty Seliers, the English organist, now on a concert tour of America, is making good in the south.

Carmen Mella, soprano, has been engaged in a concert tour in Canada, and is on an engagement of the "Golden West" next May at the Paris Opera.

Ernesto de Clariere, at present with the Chicago-Philadelphia Co., tours Australia in the next season.

Regina Victrion, American prima donna, who closed her season with the Boston Opera Company in the City of Mexico, has returned home, there, singing with Constantine until April when she will return to the United States for special dates.

Felix Lysyk, Orville Harrod and other talents of stock companies, are slated for a provincial tour of England and the United States, or possibly a world tour.

Clarence Bird, pianist, is back in America after a several years stay abroad.

Constance Balfour, now singing in London, will soon return to her native shores.

Eugene Vangoas of Chicago, well known in opera circles, visits Mauro, the wounded Mauro, M. Towens, and retired from the stage.

Charles Barnett, contralto, now in the concert field, has accepted a flattering offer to be the leading female of the remainder of the year and during next season.

Jan Kubicki has announced that he will not retire altogether from concert life but may never play in America again. Kubicki is a regular in the Sun and is talking of buying property valued at $3,000,000 in Oakland, Cal.

The Chicago-Philadelphia Grand Opera Company is in an attempt to open the New York season in the spring and is said to be in search of tenors and altos to appear in special performances.

Olga Sanamov-Sobokov, owing to a sudden attack of illness which forced her to cancel her engagements this last month, has raised all other engagements for the time being. Her physicians have advised a year's rest.

LILLIAN MORTIMER AT DECATUR.
Lillian Mortimer, now in vaudeville, will go to Decatur, Ill., with a newly formed company, where she will open a two-weeks' stock engagement April 15.

Miss Mortimer has appeared in Decatur three times this season. Her company has been deciding to play spring stock dates there.

James Heenan has been engaged for the Decatur run.

ONLY MANAGERESS IMPROVING.
Pauline Boyle, the only stock manageress in the country and one of its pioneer leaders, at present conducting the Percy G. Williams Gotham stock company, Brooklyn, who has been quite ill with pleurisy, is noticeably improved.

Miss Boyle was at different times connected with Buffalo, Milwaukee, Stamford, Syracuse and Stapleton companies.
BILLS NEXT WEEK (March 11)

(Variety page from March 11, 1934 issue of Variety, featuring listings for various shows and performances, with dates and locations included.)
New Acts Next Week

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

Bertha Kallisch and Co., ColИnstal, Julius Steger and Co. (New Act), Orpheum.


Maude Lambert and Ernest Ball. Songs. 21 Mins.; One. Academy of Music (March 3).

Maude Lambert, late of "Over the River," is back in vaudeville with Ernest Ball, and the combination is a good one. Mr. Ball is a well known composer, who not only plays the piano, but has a thirty-third regular band sings very well. In the act with Miss Lambert he has much to do. When not playing her accompaniments, he is also required as an instrumental number himself. Miss Lambert always looks well on the stage. She has three dresses and knows how to wear them. Her final gown is particularly attractive, with Miss Lambert inside it. Mr. Ball starts the turn with "In the Garden of Love." It is Lambert then has "I'd Love To Live In Loveland With You." Miss Lambert also sings "Circus Day." For the finish, she sings "I Wear That Lame That Leads To Drury Lane," an old-fashioned lullaby, an octave below her natural voice. It was well received. At the Academy Miss Lambert and Mr. Ball are a decided hit.


Sidney Drew and Co. are presenting "The Still Voice" this evening. Camerata (Mrs. Sidney Drew). At the Fifth Avenue Monday night it was so well received even Drew seemed surprised at the hearty reception. The act may be summarized in the words of the "Return of Peter Grimm," or one of the vaudeville acts that have passed in review with the vanguard of the vaudeville. The idea is that the speaker visible throughout the piece. The idea may not be altogether new, but "The Still Voice," in its present shape and with Sidney Drew doing his splendid work in the leading role, should swing around the big vaudeville circuit. The ending is unpleasant and gewrems, but thanks to Drew's fine acting and with the ideacapitally worked up it grips all the way.

Delmas and Mae. Banjos. 9 Mins.; One. Hammerstein's.

Max and Fran in straight banjo playing consisting mostly of operatic selections and medleys. Fairly good players, but this style of act is obso- late on the big time circuits. "No. 2" at the corner they did not interfere any with the regular entertainment. Jolo.

English Pony Ballet and Al red. (7) Songs and Dances. 21 Mins.; Full Stage. Alhambra.

A carefully chosen cast supplied with exceptionally good material and dressed excellently for the work, are being sacrificed in this, the latest ef fort of Ned Wayman, principally because the producer has failed utterly in construction. At present, aside from novel costumes and the girls' ability, there is little to give a redeeming feature. Possibilities are in evidence, but to bring them out the entire affair will have to undergo another production. Arthur Conrad can look well and dance, but Arthur picked a blank when he went after the vocal stuff. Opening in hoop skirts the girls offer "I've Got My Searchlight Out For You." No searchlight was used, however. Conrad followed with a "souse" number labeled "I Won't Go Home," in which an acrobatic dance stood out. The girls came next in kilts and after piping something Scotchy, wiggled through a Scotch reel. Another solo by one of the girls costumed red plaid in "Yama Yama" layout, but still wasn't, and then the finish, by the girls, in which miniature xylophones carried their backs playing was an inharmonious part. Conrad leads no numbers and his specialty is hardly strong enough to warrant solo work, although lack of ideas perhaps made it impracticable for the promoter to bring the septet to appear together. As a whole the act is shy. Wynn.

"Everybody." Morality Sketch. 27 Mins.; Three Scenics (Two Special Interior Settings; One Street Drop). Fifth Avenue.

"Everybody" as a morality piece is sufficiently strong to hold attention in the variety house. It has been playing out of town. Peter G. Platti is credited with whipping it into shape for the stage. The act left a good impression. Monday night in the garden there is room for improvement in some of the players the acting as a whole was satisfactory. Reed and his company work out the prominent from the viewpoint of the Fifth Avenue regulars. "Everybody" teaches a good moral and succeeds in its purpose admirably well. The act closed a long show at the Fifth Avenue. Mark.

Alfredo. Violinist. 15 Mins.; One. Columbia (March 8). By the way, the eccentric violinist, made his appearance in New York Sunday in a new repertoire and stopped the show in the afternoon. His playing and eccentric mannerism seemed to hit the audience just right. After repeated recitals, he rendered legitimately "Silver Threads Among the Gossamer. Not content with the popular melodies and the classical rendition of "Silver Threads," the audience clamored for more and more, compelling the lowering of the lights. The upshot of the applause Alfredo may be ranked in the "Class A" division. Jolo.

Miss: Full Stage. Hammerstein's.

Two well built and clean looking young men who do a good act using four rings which enables them to do a number of combinations in acts. But they are not showmen and do not know how to "sell" their goods. They are unattractively dressed in red satin knickerbockers and a black top hat. Many of their tricks are new, a blinded fold one being particularly new. For their last trick one of the men hangs suspended from the rope, the other stands underneath and does a half forward somersault catching himself feet to the suspended. The act is good for early on the big time. A few months on some smaller circuits to quicken the act should work wonders for them.

Jolo.

Lina Imperia and Co. (2). "Seesooria" (pantomime). 17 Mins.; Full Stage (Special Set)... Winter Garden.

This pantomime, "Seesooria," produced as a novelty for the first time at the Winter Garden, this week, is not at all impossible, either for that house or any other, including vaudeville theatres. If a synopsis had not been printed, one could have been following one of those specialy unfamiliar with Guerrero's "Rose and the Dagger." While not similar, it is along the same lines. Lily White and O'Reilly, a duo act, were the principals backed up with some of the Garden's cohorts, who had been badly rehearsed. The setting is Egyptian, with a screen for a "vision" at the opening. The moving members of the company may be good pantomimists, but perhaps it was too late when the piece was played at the Garden Tuesday evening to take note of that doubtful fact. Sime.

DeCo Trio. Acrobat. 6 Mins.; Full Stage. Columbia (March 3). A good closing number for the big small time and the small big time. They do some "Risley" pole juggling in head to head position; one balances himself by one hand on the head of the other, the other does a balancing of a juggling of balls and so forth and so on, in good style. Jolo.

Sanders' Russian Dancers (5). Singing and Dancing. 7 Mins.; Full Stage. Colonial. Three men and two women open with song and go through a Russian dance, what is now familiar Russian dancing. They are quite all right as far as they go, but there is nothing especially novel to recommend it. The act is good for an early spot on the big time, making a lively and spirited opening number. Jolo.

New Shows Next Week

Initial Presentation of Legitimate Attractions in the New York Theatres.

"Tabor Troupe"—Casino. (Lewis Waller)—Daly's.

"Monsieur Beauregard"—Little.

"The Rainbow"—Henry Miller.

"The Typhoon" (Walker Whiteside) Fulton.

May West and Gerard Boys. Songs and Dances. 12 Mins.; One. See next week.

American Roof.

May West Monday evening was as far above the heads of the American Roof clientele as the roof was above the street. May is there. She's a gawky sort of the rough sort, but she can let herself out or keep herself in, and get it over. The wiser the house, the better May will go. The Gerard Boys would take a couple of tall well dressed fellows (in evening clothes) who merely serve to surround Miss West, also fill in when she is changing. They are on duty on the act that was a peach, and funny, but it will never show at Keith's, Philadelphia, though the remainder of the may be changed; but if the show is continued, the three-act wouldn't give an en core, reported by their agent to be the best item of the act. What they did give, however, should get them a date at Hammerstein's, where May should be told to let out at the Monday shows. She was with "Vera Violetta," and when that production put the pro pon, New Haven, hors de combat for three days, through the Yale students attempting to tear down the theatre. It is said that May was right in the middle of that fray, if she did not start it. As a three-act with Miss West in the centre, this turn holds possibilities. It is all very well for the "Stills" but I think the act, but at the time is difficult to do it judiciously, and if the trio are to go over the best time, a likely prob ability, they should go at the turn sensibly, and when they do that first thing May must remember is not to do any dress adjustment while on the vaudeville stage. It's a funny movement, and done unconsciously, but it isn't necessary, especially when a decolletage gown starts something on its first appearance.

Sime.

Prince Ludwig. Liliputians. 11 Mins.; One. A well formed, nattily dressedidget with a pleasing personality, but limited talents. He plays a xylophone solo and draws one picture with colored crayons. A similar turn by a full-sized person would be trivial, but the "Prince" will be liked in the pop houses. Jolo.

ANIMALS IN WILD WEST.

Vernon Sever, owner of "Young Buffalo Bill's Wild West," will add a "Great East" to the next for season, purchasing a herd of ele-
phants, camels, Cossacks, etc.

The show with thirty cars opens here April 27 and then goes to the New England territory by long jump.

The Louise Amusement Company is to begin its season of shows by opening at Bill's Street and Indiana avenue, to be owned by a Jewish company, with a seating capacity of 1,490.

Henry Warden, the entertainer, opened the "Hit of the Week" at the Majestic, and will continue on the stage for a week. The house has been entirely rebuilt and modernized.

The "Smithy" will be held at the Coliseum early in April. Prominent vaudeville houses throughout the country are sending their best talent to the show.

The "House of Mystery" will be held at the Majestic, and will continue for a week. The house has been entirely rebuilt and modernized.

The "Smithy" will be held at the Coliseum early in April. Prominent vaudeville houses throughout the country are sending their best talent to the show.

The "House of Mystery" will be held at the Majestic, and will continue for a week. The house has been entirely rebuilt and modernized.

The "Smithy" will be held at the Coliseum early in April. Prominent vaudeville houses throughout the country are sending their best talent to the show.

The "House of Mystery" will be held at the Majestic, and will continue for a week. The house has been entirely rebuilt and modernized.
Back to Hammerstein's Victoria, Next Week (March 11)

A. COCCIA PRESENTS
THE RECORD BREAKING PANTOMIME
“THE APPLE OF PAIN”

With the Incomparable Famous Pantomimist Danseuse
MINNI AMATO
Assisted by a Company of Real Parisian Pantomimists

Direction, HARRY JACK

HARRY JACK
TWO ALFREDS
Playing United Time Management, BERNARD BURKE

The Great Chiyon
Sensational Japanese Equilibrist and Foot Juggler
BANNED SINd OR ORPHEUM CIRCUIT NEXT WEEK (March 11) ORPHEUM, WINNIPEG

Cecilia George
RHODA AND CRAMPSTON
(Prima Donna) (Baritone)

“VENGEANCE”
As produced at the Hudson Theatre, New York.
The most powerful play since Irving in “The Bulls.” Manhandled in “The Terri-
Constructor” and Warner in “Drink,” according to the New York press.

New Booking

For Vanderbiel

Billy Montgomery
FLORENCE E. MOORE

With One of WILL ROSSITER’S
“GOOD LUCK” SONGS, SAY!
“It’s a Shame to Take the Money”

$1000.00 Cash That They’re The BIGGEST “RIOT” in SHOW BUSINESS HISTORY!

“HANKY PANKY” CO.
BREAKING ALL RECORDS
ON THE ROAD
Use a medium that gives a Complete Theatrical Circulation carrying Your Announcement to all parts of the world
Advertising in VARIETY gives the proper kind of publicity
IT REACHES THEM ALL
If you have anything to advertise, use VARIETY

All the news all the time
three shapiro hits
the sensational craze of the day

"that baboon baby dance"

by cooper and oppenheim

the last, best and most beautiful ballad by the greatest ballad writer that ever lived, herbert ingraham

"goodbye, rose"

this makes a great number for musical acrobatic and all dumb acts

also

50 novelties for any act

published by

shapiro

music publishing co.

broadway and 39th street

new york

louis bernstein, managing director

woman swimmer of the world, went to court last week, seeking the right to have the "champion" title all alone. judge hardy, in the equity session of suffolk county court, was asked to decide the question. he is a wise judge and told the girls that they may go to the supreme court for the decision.

fred marlo has returned from his trip to chicago, omaha, denver, and new york. he has arranged with some western acts who are coming here to play 25 weeks of marlo long time.

hookings have started for advance of the season for the parks. many acts are looking forward to this time now. marlo has booked a score of them.

george morrison is going to return to this city soon. he writes from danver that he is in much improved health. he was the former manager of the royal temple in east boston.

thomas connors, jr. of howard street, boston, was arraigned in the "cambridge" court, charged with breaking and entering the cambridge theater and stealing from the box office. his case was continued for a week. he pleaded not guilty.

the gatley theater co. of manchester, england, is coming to the plymouth the afternoon of 14. the company will offer "man," which is said to be their best production. they will also have a short curtain act.

the legislative committee on legal affairs, at the state house, reported favorably on a bill last week to allow sunday sports.

there were a number of remonstrants to the granting of a permit to alephorn marlo, for the opening of a moving picture house in somerville.

building commissioner everett has condemned the french opera house in hyde park. this action delayed the giving of a municipal concert that had been scheduled for next week. lack of seats and fire escapes was the reason given.

elise gebhardt was the solist at the pension fund concert to aid the fund of the symphony orchestra. the concert was again the year and was given at symphony hall last sunday night.

a. hyde has served his connection as manager of the national theater. the house is without a regular manager at present, but is doing the business just the same.

atlantic city

by l. b. fulahny

young pier (jack flynn. mgr.); agent, u. b. o.); david higgin and a good company of actors in "fling high," a celebration of tone of that name used by mr. higgin. capital act and thoroughly enjoyed. "theodore" is a new comedy, "the walrus woman," by edgar allen wolf, gives blue humor dandy chance. her original comedy won many laughs while her excellent characterization dominated the entire act. took four curtain calls in solid applause. bernard and roberts, hit; w. d. dickinson, best role in years, hit; wallace cowles, good act; big applause. la volle & grant, pretty voice, excellent acrobatic. two alphonse, very well liked; marion dolton, liked; brown & larson, good. pierce, a new act.

steppchen pier (l. young & kennedy o'meara, mrs.; winter crockett, bus. mgr.); m. f.

new orleans

by o. m. samuel

orphen (marvin roose, gen. mgr.; agent, direct; rehearsal monday 16.—three lyras, gallery roof; mason trim, special. les fraud nod, ordinary ventriloquist, disclaiming nothing new, failed utterly. robert hayes & roberts, scored, although handi- caped by poor material. na american dancers, placed on stage.

tulane (f. c. campbell; mgr. & k.)—eise jake in "the slim princess," enthu-

alexander and scott

"bout their two big "hits" "that hummin tune" and

"you'll never know the good fellow i've been."
"THAT COLLEGE RAG"
WORDS BY HARRY PORTER.
MUSIC BY ALBERT VON TILZER.

THE GREATEST SINGLE OR DOUBLE SONG EVER WRITTEN.

"THAT HYPNOTIZING MAN"
WORDS BY EW DAWSON.
MUSIC BY ALBERT VON TILZER.

THE BEST MOON SONG IN THE COUNTRY.

"GOOD NIGHT, MR. MOON"
WORDS BY EW DAWSON.
MUSIC BY ALBERT VON TILZER.

WATCH FOR THE NEW ONES
"PLEASE DON'T TAKE MY LOVIN' MAN AWAY"
WORDS BY EW BROWN.
MUSIC BY ALBERT VON TILZER.

"PUCKER UP YOUR LIPS, MISS LINDY"
WORDS BY EW DAWSON.
MUSIC BY ALBERT VON TILZER.

THESE SONGS ARE ONLY A FEW DAYS OLD, AND ARE ALREADY BEING FEATURED BY MORE HEADLINERS THAN ANY SONGS WE HAVE EVER PUBLISHED.

AND MORE HITS COMING
PROFESSIONAL COPIES AND ORCHESTRATIONS TO THOSE SENDING LATE PROGRAMMES. NO CARDS.

FIRST TIME IN AMERICA
HONORS AND LEPRECION
PAULHAN TEAM
AERIAL FOOTBALL ON BICYCLES
LLOYD PAULHAN, M. P.
This Week (Mat. 5), Orpheum, Milwaukee. Next Week (Mar. 11), Majestic, Milwaukee.

W. H. Lytell-Lillian Spencer
IN A COMEDY SKETCH "AN ALL NIGHT SESSION"
PLAYING THE ORPHEUM CIRCUS. PAT CASEY, Representative.
COMPETITORS FEW--IMITATORS MANY

Marvelous Millers
WHIRLWIND DANCERS With "OVER THE RIVER." Direction, C. B. DILLINGHAM

LILY LENA
JUST COMPLETED A SUCCESSFUL TOUR OF THE ORPHEUM CIRCUS
Address care VARIETY, New York City.
EXPECTS TO REAPPEAR IN LONDON EARLY IN MAY
ERNST EDELSTEN,
17 Green St., Leicester Square, London

ST. LOUIS
By J. S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.; agent Orpheum Circuit; reopened Monday 10th; Nat M. White, continuous laugh; "The Leading Lady"--Marguerite Henry, excellent; La Tocin, pleased; Caesar Rivat, big hit; Jones & Ryan, entertaining; W. B. Patton & Co., very good; Abbott & White, applauded; Falty & Deepeth, novel, good show; good vaudeville booking.

HIPPODROME (Frank L. Tulis, mgr.;--Billy Van, headlined; Lysa Jagan, fine above average; La Belle Victoria, daring; Windy Musical Quintette, one, Orin Davenport & Co., good; Minnie Bernhard & Co., fine; Stokeland & Lebong, great; The Corinthian failed to show; Leoni & Lenzi, very good; Del Palmy & Cap, together; Ora & Reynolds, fair, well balanced program; over-flowing business.

PRINCES (Dan K. Fishel, mgr.;--"Princess Miska," proved usual big drawing card; King moose, entertaining; Fishel's "Fommake," good; Three Weeks, pleasing; Hohman Pantera, severe; crowd huge.

COMING "THE NEW CHEF"

When answering advertisements kindly mention VARIETY.
The Montamba

THE RAG-TIME GOBLIN MAN

HARRY VON TILZER MUSIC PUBLISHING CO.,
125 W. 43rd St., N. Y. C.

Have Your Card in VARIETY

MEYER'S MAKE-UP—BEST MADE

The Great Debo
Who is back in New York after his tremendous success on the Orpheum Circuit. Directed, MAX HART.
PRESENTING THAT LAUGHABLE COMEDY SKETCH "A LEAP YEAR LEAP".

SAILS FOR LONDON, APRIL 18, OPENING AT PALACE THEATRE WEEK MAY 6.

Solo Direction, ERNEST EDELMAN, 17 Green St., Leicester Sq., London, England

BESSIE WYNN
IN VAUDVILLE.

HARRY TATE'S
FISHING N MOTORING
New York
England
Australia
Africa

Mlle. DAZIE
Willa Holt Wakefield
IN VAUDVILLE.

Wilfred Clarke
Presenting his own sketch, "THE DEAR DEPARTED." Direction, Max Hart

LEO NADELL AND KANE EDDIE
ORPHEUM CIRCUIT
Direction, A.E. MEYERS

IF YOU WANT A DIFFERENT ACT--ONE TO "RAVE" ABOUT--GET THIS ONE--W. V. M. A.

BILLY HALLIGAN AND DAMA SYES

( Billy Halligan, formerly of Halligan and Wool )

HERE'S A NEW AND CLEVER ACT, FULL OF LAUGHS, SINGING AND DANCING, A REAL "HIT" ON ANY BILL--AND "GOOD-LUCK" SONGS

When answering advertisements kindly mention VARIETY.
Girls." Stevens, Quigley; Seiger, Williams. "Now all fiction. 1.

BROADWAY CO., Mrs. Murphy, A. G. (Drew laughs); Mr. A. (H. M. Howard's); Mr. A. (C. J. Henderson's); Mr. A. (Geo. Meade's); Mr. A. (J. D. Hughes); Mr. A. (K. E.).—Felix Kiley, 10. (Leontine Nighmairer).—Harper, B. & E.; Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mother.-Mo
TO GOOD PERFORMERS! Don't sing THE POOR "OVER-WORKED CHEAP" Rags that are sung in every "DIVE," and are as common as Herrings in England! Get the "CLASSY," the "SALARY-RAISING," the "SELECT" kind!

NO FREE COPIES! ANY FOUR MENTIONED ON RECEIPT OF 10c. FOR POSTAGE! ORCHESTRATIONS, 10c. EACH!

MELLO-MELODY MELODY
RAGGLED RAG
CHICKEN GLIDE
SUBWAY GLIDE

NEW HAVEN, CONN.

FOLER (L. B. Foster, mgr.), agent...B. H. Menard, 8-9, Wm. L. Brides...—...—

THE HIT OF THE WEST

Opens on the Orpheum Tour March 11th, Direction, PAT CASEY

MELLO-MELODY MELODY
RAGGLED RAG
CHICKEN GLIDE
SUBWAY GLIDE

CHICAGO OFFICE
145 N. Clark Street

JOS. W. STERN & CO.
102-104 West 38th Street

NEW YORK CITY

PORTLAND, ME.

ST. JOHN, N. B.
OPERA HOUSE (H. McDonald, mgr.)—24-3, Mykle-Harder Stock Co., business good.
“REX.”

SHEPHERDSTOWN, W. VA.

GRAND (Martin Jr., mgr.; 13)-12.

“Redhead” Co., Pliston Monday and Thursday 12:30, 8:45.

Rehearsal Monday and Thursday 12:30.

New York, with Schuyler, good; lab. 

Widow.”

Will Doyle; 8-6.

H. 

Runaways.”

Jersey Co., M. 

Night.

Krugler.

Rogers, A. — A.; 5.

very (W. 

and Pigs, Springfield, Ind. 

Paul Austin; 10).

Springfield, Ill. — A.

Good; 8,

Member, Ind.

K. — A.

S. &.

A.

H. &.

A." — A.

Funeral; 1; Walker Whitley; 6, "Excuse Me"; 7, "The Runaways; 10, W. 

SPRINGFIELD, MASS.

POLIS (S. J. Brodnick, res. mgr.; agents, U. B. P. M., rehearsal Monday 12:30. The Osage, 

fair; Maude Taffany, good; Freakey Ardelt 

and Co., very bright; Norma & Prudew, very 

A Night in a Turkish Bath." well received; 

Will Rogers fair bit; Two Woodens, R. B. 

GILMORE (P. A. Blanchard, mgr.); 14.

 clin.; very bright; Biff Pickett;

PICKERING SQUARE (D. O. Gilmore, mgr.; 


good music, fair business; 6, "The Red 

Yellow Button: 4, French Players; 1, 

Boat; 4, French Players, 1. 

Mansion Opera, Co. in "Pirate": 6-6, "Fortune 

H. 8-12. "Great New Quick Walling 

GEORGE A. PRESS.

LOCH FAMOUS

ALL COMMUNICATIONS CARE H. B. MARINELLI, PUTNAM BLDG., NEW YORK

X. BAZIN’S FAR FAMED DEPILATORY POWDER

Simple Directions With Each Bottle

ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS

HALL & RUCKEL, New York City

WHEN ANSWERING ADVERTISEMENTS KINDLY MENTION VARIETY

VARIETY

MARX BROTHERS

AND CO.

Presented by MISS MINNIE PALMER, Acknowledged by press and public to be

PAR EXCELLENT

Address, Care VARIETY

RAWSON and CLARE

IN "YESTERDAY" (A delightful story of youth)

Address care VARIETY, New York or Chicago.

Exclusive Management, CHRIS O. BROWN

SYRACUSE

GRAND (Charles Low, mgr.; Chas. G. Anderson, mgr.; U. B. O.); — Gordon Ross, piano, 

Morris & Allen, violin, Lewis & Van 

Kaufman, laughter; scored White & Perry, 

cordial reception; Dallas Adams & Co., well liked; Big City Four, 

great; Kitamura Trio, good.

WEITING (Francis Martin, mgr.); — block large audience.

CRESCENT—Clay & West; Delph, Ben 

dell & Tucker; Toshin & Bosh; Tom Golden; 

Cantor & Gold.

TERRA HAUTE, IND.

VARIETIES (Jack Hoodf, mgr.; agent, W. V. A.); rehearsal Monday and Thursday 10. — The LeSelles, good; Martin & Richey, 

good; Marden & Trapp, excellent; Guerra 

Cauffman, hit; Leda, good; Melvin Trio, 

hit; Earle & Bartletta, fair; Morgen, Mack & 

Co., fair; Johnson’s Travestines, entertain 

ment, good business.

GRAND (T. W. Batydey, mgr.; W. & R.); 

8-12. The Little Robin, good; Mrs. C. 


PARK (Joe Harris, Sr., m.); 8-6-7. "W. 

Barnett," very good.

VIRGINIA, MNC.

LYRIC (H. B. Clair, mgr.; W. V. A.); rehearsal Monday and Thursday 12). — Great Lutz & Co., hit; College City Quartet, 

good; Harry Sigman, fair; Jarmara, Res; 

Francis Bryant & Co. scored; Moore’s Ladies 

and Lassies, featured.

GRAND (R. A. McLean, mgr.; Ind.; Re 

hearsal Monday and Thursday 1-9). — Bray 

Young; 6, "They’re Crazy," very good; 5, 

Geo. Paul & Co., good; McGee & 

Barker, good; Gene McCarthy, excellent.

WILKES-BARRE, PA.

GRAND (G. R. Schaefer, mgr.; 8-6). 

McFadden’s PACIFIC; 8-6-7. POLIS (O. 

Widger, mgr.); — Murphy's Nichols Co., hit; 

Dodie & Osella; good; Carlin & Penn, enjoyed; "Valentine’s Day," good; 

Harry Gillick, scored; Bruce & Dag 

een, good; Mrs. Gene Hughes & Co., fine.

LISBONE, Co.; — Fernandos, good.

HIGH SCHOOL GIRLS.

YOUNGSTOWN, O.

PARK (L. B. Cost, mgr.; agents, Felber & 

Nichols, hit; 8, "The Girls Are Cle 

ven," pleasing; Wilbur H. Swaiman, enter 

taining; "Farewell to Night," 8; Hilbert & 

Warren, excellent; Four Rooders, hit.

GRAND (Joe Schagrin, mgr.; B. H.); — 

"Mutt and Jeff," capacity.

PRINCESS (Morgansen & Loe, mgr.); 

Musical Comedy, stock, good business.

C. A. LEEDY.
THE VENTRILOQUIST WITH A PRODUCTION
ED. F. REYNARD
Presented by Sarah Denk and Dr. James in
"A MORNING IN RICKSVILLE." Direction, GEORGE HUGHES.

VARIETY

Gene Hughes
PUTNAM BUILDING, 1468 BROADWAY, NEW YORK.

FOR SALE
WIGGIN'S FARM
ARTER TO THE CHADWICK TRIO
STUART BARNES
Manager, Boxer B. KEELER
Diary: Max Hart, Putnam Bldg., N.Y.C.

THE VENTRILOQUIST WITH A PRODUCTION
ED. F. REYNARD
Presented by Sarah Denk and Dr. James in
"A MORNING IN RICKSVILLE." Direction, GEORGE HUGHES.

VARIETY

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 E. C.

Vardon had a birthday. Nine bottles worth.
They have put signs on the Manchester streets which read: "Keep to the right." Can't figure it out as everybody and everything goes to the left. Do they mean that they will try and make this a right-handed country after all these years? What?
It's not raining this week here. Think the "Tommaker" has shifted to another part of the country.
Very Manchester! Yours,
VARDON, PERRY AND WILBER
"THOSE THREE BOYS"

CHARLES AHEARN

TOOMER AND HEWINS
Comedy Sketch
"IT HAPPENED IN LONELINESS"

FRED ASTAIRES ADELE
Presenting "A RAINY SATURDAY."
By: RED WABYBURN.

BARRY AND WOLFORD
In Their Latest Comic Song Review
"SNAPSHOT" B.SharedPreferences:

SAM J. CURTIS
And Co.
Melody and Mirth

MAX GRACE
Ritter and Foster
with "Gay Widows"
Next Week (Mar. 11), St. Cleveland.

Tom
McNaughton
PRINCIPAL COMEDIAN
"THE SPRING MAID"
OPERA CO.
(2nd Year)

Communications care
WEBA & LUESCHER

"My Hat is in the Ring."
JOHNNIE REILLY
Classiest Comedy Hoop Roller in the world.
Columbia, North Adams, Mass., this week.

Lola Merrill and Frank Otto
Next Week (March 11). Harrisburg.
Direction, Max Hart.

THE
FRED ASTAIRES ADELE
Presenting "A RAINY SATURDAY."
By: RED WABYBURN.

W. H. GROH PRESENTS THE PANTOMIMIC NOVELTY
"A MIDNIGHT SUPPER"

BY: WARREN MYERS
SPECIAL SCENERY
SOMETHING NEW IN VAUDEVILLE
DIRECTION, EDW. S. KELLER

TANEAN AND CLAXTON
Playing United Time
The Daffydils
2065 Pacific Street
Brooklyn N. Y.

When answering advertisements kindly mention VARIETY.
NO ACT TOO GREAT
FOR US TO HANDLE
FOR QUICK RESULTS, COMMUNICATE WITH US AT ONCE
We can benefit both Manager and Artist. Good acts can play good time through us

HERMAN & WALTON
AGENTS, PRODUCERS AND MANAGERS
WANTED: MEN WITH BIG NOVELTY IDEAS
Park Managers:—Write at once for our Park and Fair List
WRITE WIRE CALL
[Suite 620] Chicago Opera House Block
CHICAGO, ILL.

Foreign Exchange
Phones: Franklin 3381 Automatic 52-851

MISS ALICE LLOYD
STARRING IN
“LITTLE MISS FIX-IT”
Management,
WERBA & LUESCHER
March 10-12, NEW HERIJO, PORTLAND, ORE.
March 13, EUGENE, ORE.
March 14, MEDFORD, ORE.
March 15, RED BLUFF, CAL.
March 16, MARTSVILLE, CAL.
March 18-19, SACRAMENTO, CAL.

“Week ten curtains”
—and now for a Fatima Cigarette—the great Turkish blend with the distinctively individual flavor. An original smoke quality that suits actor, audience, everybody! Put up in a modest package so we can slip in ten more of the good smokes.

20 for 15 cents

With each package of Fatima you get a personal cover, 25 of which mean a handsome fill sailing money ($1.25 x 25)—worth over 100.

When answering advertisements kindly mention VARIETY.
GERTRUDE BARNES

THE OH! JOY! GIRL!

VARIETY

FIRST APPEARANCE IN THE METROPOLIS

FIFTH AVENUE THEATRE NEXT WEEK

ONLY WOMAN ON ALL-MEN BILL

ALF ST. WILTON BOOKING REPRESENTATIVE
In conjunction with contemplated plans for Season '12--'13

WILLIAM MORRIS

Will sail for England March 20 on Lusitania

Expecting to remain abroad until about June 1st, and being desirous of having all available feature Vaudeville numbers for next season [either in America or Europe] in mind, suggests that all such acts as may fit into his plans communicate to

Hotel Savoy, or
5 New Coventry St.,
London

5th Annual Tour
HARRY LAUDER
The Scottish Comedian
Personal Direction
WILLIAM MORRIS

New York Office
Times Building
NEW YORK

2nd Annual Tour
SIROTA
The Chazan of Warsaw
Personal Direction
WILLIAM MORRIS

When answering advertisements kindly mention VARIETY.
I. A. T. S. E. EXECUTIVE BOARD MEETS IN CHICAGO TUESDAY

"Conditions of Vital Interest" Given as the Cause in President Shay's Call. Recent Action of Producing Managers to Come Under Advisement. Attorney Ligon Johnson For the Managers Concourses With Union's Official Upon An Important Point, Relative To "Road Men."


President Charles C. Shay sent out the following notice Monday: "Notice herewith served upon you, and through you, to your local, advising you that conditions have arisen of such vital interest to our entire International Alliance, whereby it is made compulsory that a meeting of the general executive board of our Alliance shall be called immediately.

"This meeting of the executive board has been arranged to take place in Chicago, at the State Hotel, Tuesday, March 19, 1912, when questions of interest to the protection of all members of the Alliance will be taken up and such legislation adopted as may be required for the protection of our interests."

While Mr. Shay would not state just what important questions would come before the board, it is rumored the primal purpose will be to discuss the recent action of the Theatrical Producing Managers, and that the strike in the local Klaw & Erlanger theatres will be considered also.

A conference held here by Charles C. Shay, James H. Screws, Michael A. Carney and Lee M. Hart, an executive committee of the International Alliance Theatrical Stage Employees, and Ligon Johnson, attorney for the National Association Theatrical Producing Managers, resulted in a settlement of the dispute recently encountered in Chicago when the "road" men (members of the Alliance) with "Buntty Pulls the Strings," were laid off, after the Scotch play had settled down for a run in the Windy City.

The union heads maintained a production should carry its "road" men in the event of an extended engagement. Mr. Johnson concurred. A traveling stage crew has already been, or will be, employed by the Brady show. The decision has tended to settle a much-mooted question.

While in this city Attorney Johnson held a conference with the leaders of the various local unions, through an arrangement by Mr. Shay, at which it was decided efforts would be made to have a bill introduced in the Louisiana Legislature, granting permission for the appearance of children on the stage, when it is shown their educational and moral welfare is not being disregarded. Another object of Mr. Johnson's visit concerned the piracy of moving pictures and plays.

FIELD ESTATE KILLS RUMOR.
Chicago, March 13.
The Marshall Field Estate put to rout last week the persistent rumor that the old Methodist Church property at the southeast corner of Clark and Washington streets would be adorned by a theatrical building, by purchasing the site for the erection of a store and office structure.

NEXT SEASON'S PIECE NOW.
Rehearsals began this week of a new piece to be produced by David Belasco. After four weeks of preparation the play will be tried out for a week each at Washington and Baltimore and a few weeks more if necessary to take off any rough edges that may manifest themselves.

It will then be closed for the summer and brought into the Republic theatre Labor Day (Sept. 2) for an indefinite run. Emmett Corrigan will be featured in the leading role, but not starred.

March 5 Mr. Corrigan will reappear in vaudeville with a new sketch, under the direction of James E. Funkett. After that week and until May 13 he will be with the Belasco production, returning then to vaudeville for a stay.

MARIE CAILLIL MENTIONED.
Marie Cahill is mentioned as a possibility for vaudeville opening Easter.

FUN COSTS $10,000.
Buffalo, March 13.
A "little fun" at Mr. Shea's theatre about two years ago has cost that manager $10,000 in settlement of the damage suits following the enjoyment. Someone gave one of "The Boys in Blue" a "harmless" bullet, which placed in his gun. Exploding it during a performance, the bullet scattered, injuring several in the audience. All sued Mr. Shea. He settled the last case Friday for $3,500.

LYRIC REDUCES PRICES.
Chicago, March 13.
Poor business at the Lyric brings an announcement from the Shubert to reduce hereafter the admission of the balcony and gallery will be a bit lower. The Drama Players are at the Lyric.

A PRESIDENTIAL BOOMER.
If much appears in the daily papers these days mentioning the name of the Hon. Woodrow Wilson, it may be traced directly to the fact that he has engaged Walter Kingsley as his publicity representative.

RUSSIAN DANCERS STRANDED.
The Imperials, Russian Dancers, billed to appear at the Dauphine Monday night, did not open. The house was three-quarters filled. After the curtain was held half an hour the audience was dismissed and money refunded. The company opened Sunday to a fair attendance.

Neither the members of the orchestra nor the dancers had received their last two weeks' salary owing to bad business through Texas, where the troupe had been traveling. At the eleventh hour Manager Greenwall advanced enough money to pay the musicians, appeasing them, but the dancers flatly refused to appear unless paid for the current engagement in advance. The remainder of the week was cancelled and the Dauphine is dark.

B. B. Atwell is the manager with the organization, which is under the direction of Max Rabino. The entire company, headed by Helena Schmolik and Alexander Volkine, is stranded here. The baggage and scenery have been attached.

KILBANE AT KEITH'S.
Cleveland, March 13.
For Keith's Hippodrome next week is billed Johnny Kilbane, the featherweight who defeated Abe Attell a couple of weeks ago. This is Kilbane's home town.

DRESSLER SHOW CLOSING.
The Marie Dressler company, in "Tilly's Nightmare," closes its season here March 16. Notice was given the members last week.

SCOTT IN "THE BEST PEOPLE."
Cyril Scott is rehearsing his forthcoming play "The Best People." and when it is seen, will be preceded by a one-act curtain raiser.

TWO WEEKS' NOTICE.
Notice was posted on the bulletin board of the Lyceum theatre Monday announcing the closing of the season of Gertrude Elliott in "Preserving Mr. Panmure" in two weeks.
ENGLAND HAS RECORD BOOKING: ACT GIVEN EIGHT YEARS SOLID


(Special Cable to VARIETY.)

The American variety artist wasn’t shirk with joy upon hearing of the booking over here, placed by Sydney Hyman & Co., who have engaged Charles Stevens, the light comedian, up to 1922, with options on his time after that.

Until the end of 1920, Mr. Stevens is routed fifty-two weeks a year, with not an open date.
This looks something like a record for England.

SENSATIONAL HIT AT SYDNEY.
(Special Cable to VARIETY.)
Sydney, March 8.
Janes, the American illusionist, opened at the Criterion and made a sensational hit.

DRAMA TWICE NIGHTLY.
(Special Cable to VARIETY.)
The Middlesex Music Hall will put an twice-nightly drama shorts. It starts with “The Life Guardsman,” by Walter Howard, who set the Lyceum theatre on its feet some years ago.

CABLED TOO LATE.
(Special Cable to VARIETY.)
VARIETY’s cabied report of the great success of “Milestones” at the Royalty theatre brought three cables from American managers seeking to secure the rights for the States, but they had already been disposed of.

LONDON LIKES DANCERS.
(Special Cable to VARIETY.)
Gertrude Vanderbilt and Clay Smith opened at the Palace Monday and were a palpable hit, Smith being especially approved of.

TOMMY DAWE A DAD.
(Special Cable to VARIETY.)
Ella Retford, wife of Tommy Dawe, manager for Fred Kern, presented her husband with a baby girl Sunday. She played up to Friday night at the Holborn Empire.

GOOD OLYMPIA PRODUCTION.
(Special Cable to VARIETY.)
The new production at the Olympia, entitled “Einm une Revue” (“At Last a Revue”) was given March 9 and met with an excellent reception.
Manager Jacques Charles has a show that will attract the fashionable crowds now returning from the south. The authors signing this work are well known. They are Dupuis, LaRoche and Ardco. The troupe is strong, comprising Mmes. Delmares, Napierkowska, Papa Boniface, Charlotte Martena, Lerida, J. Tiller’s girls, Mm. Vernon Castle, Dorville, Maurel, Harry Leeds and Trixie La Mar, who did well. This was announced as Napierkowska’s last appearance in Paris prior to leaving for her American tour on the Orpheum circuit.

PARI S OPENING DELAYED.
(Special Cable to VARIETY.)
The Jardin du Paris opening will not occur until May 15, because the house has been previously rented for a fencing tournament.

MORRIS CRONIN’S NEW ACT.
(Special Cable to VARIETY.)
Morris Cronin opened at the Empire Monday with a new comic juggling act, and went very fine.

“MAISIE” GOOD BUT NOT GREAT.
(Special Cable to VARIETY.)
“Prad Maisie,” a Jacobean play, produced at the Aldwych theatre with Alexandra Carlisle in the main part, is a good piece, but not great. It is high class melodrama and quite picturesque.

LEHAR GETTING EVEN.
(Special Cable to VARIETY.)
Vienna, March 13.
It is said that the Mears, Schott, music publishers, have paid to Franz Lehár an advance royalty of $10,000 for the publication rights to the composer’s new opera “Eva,” with an agreement to pay an additional $10,000 on the day of production.

From this it may be deduced that the eminent Viennese composer is “getting even” for the operas he neglected to copyright in America, which include “The Merry Widow.”

If foreign authors and composers continue to seek arbitrary advance payments for their works, American producers will probably establish their own representatives in Europe to corral the new works, as they are presented, of authors before they get too “up stage.”

JUGGLERS GO BIG.
(Special Cable to VARIETY.)
Paris, March 8.
DeHollis and Valora, American jugglers, opened this week, going very big.

OSWALD STOLL RECOVERED.
(Special Cable to VARIETY.)
Oswald Stoll is back at his desk after six weeks at home suffering with a clot in one of his veins.

MAYNE-TATE NUPTEIAS.
(Special Cable to VARIETY.)
Clarice Mayne and J. W. Tate are to be married at St. Paul’s Church, Camden Square, March 19.

CENSOR STOPS PANTOMIME.
(Special Cable to VARIETY.)
The Censor has refused a license for the production of “Pierrot’s Last Adventure,” a wordless play to be presented at the Coliseum.
The German production was modified and allowed. It is along the lines of “Rialton,” but the dialogue is rather dull.

BERNHARDT’S PLAYLETS.
(Special Cable to VARIETY.)
When Sarah Bernhardt appeared in American vaudeville next season, she will be seen in “La Boreirei,” “Camillette” and “Jeanne d’Arc.”
Bernhardt will take her own company, and will tour on the same lines as on her former visit to the legitimate theatres.

KID MCCOY ARRANGES MATCH.
(Special Cable to VARIETY.)
An encounter, under Queenbury rules, has been arranged between Kid McCoy and George Carpenter (French champion), who beat Jim Sullivan at Monte Castro February 29 for the light heavyweight championship of the world, with a purse of $11,500, to take place in Paris, May 12. The maximum weight allowed is 167 pounds.

LAUER AT TIVOLI.
(Special Cable to VARIETY.)
On his return to the Tivoli Monday evening Harry Lauer was accorded a big reception.

JEAN AYLWIN AT HIP.
(Special Cable to VARIETY.)
Jean Aylwin, who appeared in America singing Scotch songs, after which she emigrated to this country, has been engaged for the new Vienneese operetta to be produced at the Hippodrome in April.

PRODUCING MOULIERE PLAYS.
(Special Cable to VARIETY.)
Max Reinhardt will produce two Moliere plays, one at Stuttgart, with music by Richard Strauss. He will also produce "Sumurun" at the Athenee theatre, Paris, in June, with probably Napierkowska and Maria Carmi (the latter the ex-Madonna of "The Miracle") in the chief roles.

(Special Cable to VARIETY.)
"Lebourgeois Gentilhomme," a Moliere play, is to be produced at Stuttgart with Strauss music.

SECRETARY CONLON DIES.
(Special Cable to VARIETY.)
E. J. Conlon, secretary of the Empire and Gaiety, died suddenly. He occupied the same post for twenty-five years prior to his demise.
The Cabaret situation in New York took a turn this week, and contrary to expectation, toward big variety shows. Churchill's restaurant, formerly offering for entertainment Maurice Levy's band and a few soloists, opened a cabaret of eight acts last evening. The Churchill bill cost about $500 weekly. Rather large sized acts are being sought for this restaurant, also others along Broadway, so far noted only for some specialized dancers or "Rathskellar acts."

It is understood Jack Mason, the producer, has been engaged by two or three of the Cabaret managers, to put on "giru acts" for the restaurant entertainment. He is expected to have eight or ten girls. At Churchill's is a stage that may be utilized for these turns. One restaurant man said he would not be surprised to hear Cabaret managers were costing around $2,000 weekly before long. The present price of some is larger than the "small time" vaudeville programs are costing.

Levi's Band closed its long engagement at Churchill's Wednesday.

TOM LEWIS' MUSICAL COMEDY.

Tom Lewis is going into vaudeville in a miniature musical comedy, book by William Jerome, music by Harry Von Tilzer. It has all the characters he created in the George M. Cohan pieces.

The tryout will be staged by Mr. Cohan and the supporting cast will comprise Hurrell Barbareschi and a woman.

It will have a preliminary canter in Wilmington April 1, with the following week in Philadelphia. The entertainers in the event it is all that the combination of talent indicates.

REMICK & CO. MOVING.

Jerome H. Remick & Co., music publishers, finding the present building on 41st street too small for their growing business, have taken a double building twice the size of their present headquarters on 46th street, opposite the Fulton theatre, where they will remove as soon as the transfer can be made.

ROAD SHOW HOURS RECORD.

Cincinnati, March 13.

The Sullivan-Considine Road Show, headed by "Parls By Night," opening at the Empire, Sunday, took the house record for box office receipts for that day at the local S-C's theatre.

FAIRBANKS BUYS SKETCH.

Douglas Fairbanks has purchased outright from John Stokes, its author, the sketch in which he appeared at the Fifth Avenue theatre a couple of weeks ago, entitled "A Regular Business Man."

When Fairbanks withdrew from it to accept the position of star with the Western "Offier 666" company, Arthur Klein wanted to put out another well known actor in the sketch. Fairbanks, wishing to retain the act for future use in vaudeville, bought the sketch.

BINGHAM REPLACES TANQUAY.

Baltimore, March 13.

The headliner at the Maryland this week is Amelia Bingham, who replaced Eva Tanguay. Miss Tanguay ached illnesses, but her disappointment was not unexpected, after the report of the trouble she caused Yvette at Proctor's, Newark, last week. Yvette plays the Maryland next week.

Miss Bingham, upon reaching here and learning she was to programed to close the show, objected, when the management assigned that position to the Great Richards.

FRIENDLY, THOUGH PARTED.

Harry and Jess Hayward have again arranged to do their former act, "Holding Out," together again and will open on the Percy Williams circuit April 2.

Since splitting, Harry has been out with a new act of his own, while Jess has been playing with another partner.

Jess Hayward instituted divorce proceedings this week against his husband, but this action in no wise will interfere with their team work in vaudeville.

William Josiah Daly has become a member of his act known as Dany Minstrel Five, which opens March 24 at Fort Worth.

ISABELLE D'ARMOND AND FRANK CARTER.

The comic coupling with but one ambition, to entertain. How well they have succeeded in their line is indicated by the continuance they have had over the highest musical comedy has broken the couple a number of times, but until the proper opportunity arrives they will attend strictly to their vaudeville duties. At present Miss D'Armond and Mr. Carter are playing Williams Circuit In Greater New York—this week at the Orpheum, Brooklyn.
MUCH INFORMATION LACKING ON THE WILLIAMS' THEATRES

One Report Martin Beck Has the Houses Under Cover; Another That Keith Has Let Williams in on Boston and Philadelphia. And Still Another That Williams Might Raise Opposition to Himself

There has been a deplorable lack of information about the Percy G. Williams-Martin Beck theatre transfer last week. With the return of Miss Messers. to New York early in the week the rumors revived that the negotiations, reported "cold" last week, had been renewed.

Immediately upon Mr. Williams' arrival he started a series of interviews in which his chief contention was that he had not sold his theatre, although as a landmark Mr. Williams mentioned something about protecting his associates, including Mike Shea. The regulars did not accept these interludes and with personal utterances, although the gist of them may have been obtained from him. One said Beck offered $6,000,000, wanted $8,000,000. Five millions is a lot of money, even to those who have never counted that much.

Martin Beck would make no statement. He said to a Van verr representative: "Mr. Williams is doing the talking; I have nothing to say."

One reliable report that might find belief, if the offer made above did not go behind it, was that Messers. Beck and Williams have entered into a closed transaction for four of the Williams theatres, but for some reason do not wish to make that public for some weeks yet. The two Williams houses not included are the Bronx and a landmark which the Bronx would be considered a desirable house.

The other reliable report is that the Beck proposition to Williams included but a small amount of cash, with a large quantity of bonds. The bonds exceeded the coin by such vast sums Mr. Williams would have on more than an equal partner in the ownership of the property. On this reasoning, if B. F. Keith started opposition against the Alhambra through his Harlem Opera House and the Orpheum, Brooklyn, by the purchase of the Majestic possibly, or in other ways, Mr. Williams would find himself in the midst of opposition through the deal. This possibility is said to have made Williams hesitate, although another story was that for the protection afforded Keith by the refusal of Williams to sell to Beck. Mr. Williams might find that in a future contingency to arise he would derive some of the profits from Keith's Boston and Philadelphia theatres.

Among a few people this week, however, the report that Beck and Williams were holding something under cover found the most favor.

Talk of Beck attempting to annex the Williams Fox houses gained no ground, excepting that For's River

side, at Ninety-sixth street and Broadway, a high grade theatre in construction and in a section capable of supporting a first-class vaudeville house, much offer its advantages to Beck as an addition to the New York Palace string.

Regarding the Palace and its policy, claimed to be for vaudeville, it is said that the United Booking Offices, before next season's bookings shall have been arranged for, will call upon Beck for a display of his hands in connection with this house. If then stated the policy is to be vaudeville, and in the interim nothing has happened to place a different complexion upon the present situation, it is authentically stated B. F. Keith will start the fur flying in an open fight against the Orpheum Circuit. The effect of the effect A. Paul Keith had secured sites while on the Coast which might be employed for "Keith's Vaudeville" was correct, a Van verr representative was informed.

Meanwhile the rumors fly without anyone apparently other than the principals of them knowing just what is what.

HART AND JOHNSON TEAM.

After trying out for a week as a "wangle," Charles Hart, late of Avery and Hart, will double up with J. Rosamund Johnson, with an elaborate scenic offering, opening in "one," going to full stage and closing in front of the curtains.

AMY BUTLER ROBBED.


It was no press yarn about Amy Butler, whose recent jewelry and money theft here last week, by the robbery route. The little character comedian is minus between $8,000 and $10,000 in cash and jewels.

CIRCUS MAN KILLS HIMSELF.

Baraboo, Wis., March 13.

C. O. Miller, for years a property man with the Ringling circus, disappéared over ill health, committed suicide last week at Reedsburg. A widow and one son survive.

TRUCK AND TRUNKS STOLEN.

Sunday was a bothersome day for acts coming into New York for Sabbath day engagements. A transfer truck with seven trunks belonging to vaudeville acts was stolen off the streets early Sunday morning. It had not been located up to the time of the matinee performances.

GUSBIE NELSON IN CEYLON.

A snapshot of GUSBIE NELSON (formerly of Harlem and Nelson) taken in Ceylon, on her trip around the world. Mrs. Nelson will effect this world tour and will again be seen in vaudeville, having played in Britain and is now in Australia. In private life Miss Nelson is the wife of Jerry Baldwin (Emerson and Baldwin).

TWO RAT COMPLAINTS.

Chicago, March 12.

A complaint registered at the offices of S. L. & Fred Lowenthal, the White Rat attorneys, during the past week, was against Henry Myers, proprietor and manager of the "Soul Kiss" tabloid show now touring the Pantages circuit (vaudeville). All other complaints was against the Pantages.

The grievance against Myers is that he left behind him in Chicago three players who hold signed contracts which provide for work for the "present season."

The matter has been placed in the hands of the Lowentalls for adjudication. A lawsuit appears to be imminent.

In the complaint against Pantages it is alleged that the Denver house has been recently added to the list of theatres paying two-thirds salary, and without the courtesy of a notice of intention to make a reduction.

ICK PALACE ANNOUNCED.

According to the plans announced by the man behind the project, F. J. Goldsoll, the new Ice Palace will be built back of the Astor theatre on Forty-Fifth street as soon as possible.

The Ice Palace will be patterned after the Berlin palaces and will have two balconies and a restaurant, seating 2,000.

RETURNING TO NEW YORK.

The last monologue turned out by the late George Fuller Golden is now being presented by Billy Link on the Wilmer & Vincent time. For the first time in eight years, Link is coming into New York, where he once played forty weeks with an attraction at the New York theatre.

JULES VON TILZER TOURING.

Chicago, March 13.

Jules Von Tilzer and company will open in Detroit March 18, for a tour of the Miles vaudeville circuit.

GERTRUDE BARNES' SUCCESS.

Gertrude Barnes at the Fifth Avenue theatre this week surprised many of the "wise ones" who had viewed the unusual advertising and publicity given to this unknown vaudeville feature as necessary to boost a falling quantity. The fact of Miss Barnes stepping into the Fifth Avenue show for a New York premiere, and holding up her position among the girls once that the girl sudden fame, made more striking by the remark of the management Monday evening that Tuesday her name would go "in the lights," meaning Miss Barnes electrically set forth outside the theatre as an attraction.

Much of the publicity, other than the judicious advertising in the trade papers, was obtained by Harry Reichenbach, formerly connected with the Fox Circuit. Mr. Reichenbach secured for Miss Barnes, a remarkable press agent performance, without having a "name" to work upon. Mr. Reichenbach is an old "press agent" on Saturday," and has located himself as general publicity promoter in the Cohan theatre building. He has been engaged for a long time for work of this kind, and is popularly liked, attesting that by results obtained in this instance.

BREEZE OUT OF SKETCH.

Martin Sabine, who controls the sketch "Copy" in which Edmund Breeze has been appearing in vaudeville, recently come out from the hill not only part of the way. There have been rumors of a falling out between the pair, but mutual friends assert that Breeze writes so because of the lack of continuous bookings and the preference of the actor to remain in New York and take his chances with the legitimate end of the profession.

Ten weeks have paid out on the Orpheum Circuit for the act. This week there was a scurrilling about town for a man with a name to replace Breeze. The man has been engaged to succeed J. H. Benrimo in Henry B. Harris' production of "The Right to Happiness" in which Dorothy Donnelly is being starred and which comes to the Hudson theatre March 25.

MARSHALL HOLDS SONG PLATES.

In the copyright infringement suit which Jos. W. Stern & Co., New York, brought against Panella & Murray, music publishers of Pittsburgh, claiming the latter's song, "Meet Me in the Shadows," was vastly similar to their "In the Shadows," Judge Odd, March 4, denied the application of Panella & Murray for the return of their songs and plates, now in the hands of the United States marshal.

GROUND NOW BROKEN.


Ground for the new S. Z. Poll $300,000 theatre was broken Tuesday morning. The house will seat 2,500, and is scheduled to open Sept. 28.

No disposition of the present Poll's has been determined upon.
W. C. Fields is due to step on Uncle Sam’s domain again March 16.

Jack Henry is connected with the Gene Hughes office.

Dooley Ioleen (Ioleen Sisters) has recovered from the effects of a recent operation.

Lora Rogers has been engaged for the Albee stock company at Providence.

Billie Montrose (Welsh, Mealy & Montrose) is the father of a young acrobat born March 10.

The Sisters Lindon and the Eight Saxons have come from the other side, touring the Sullivan-Consdale circuit, but not connected with a new theatre with vaudeville.

When the entourage is played, the act is secured from the United Booking Offices. Two shows are given at night, with matinee.

LaVer, who was injured while working Hammertean’s a few weeks ago, resumes his stage work at Dayton, O., next week.

Joe Wood has discovered a new landlord, the fellow who runs the Gayety Theatre Building. Joe says times are hard or he would advertise.

The Four Mayos have arrived in New York. It is a foreign turn, brought over by Sullivan-Consdale, and opens on that time April 1.

Irene Hobson and Co. in a dramatic sketch are “trying out” at So. Norwalk, Conn., the last half of this week.

Joe Meyers secured a verdict for services rendered of $1,200 against the Great Howard last week. The judgment has been appealed.

Announcement has been made of a new musical comedy called to James Clancy, which is playing at Poli’s, Worcester, this week. With Audrey Maple in the cast, Mr. Clancy expresses himself as extremely well satisfied.

Louie Cohen, of the Chase, K. Harris music house, really believes he will produce putting out an auto for the “pluggers” to make several houses a night. While it is needed, and Louie is some little hustler, still there’s Chase, K. to O. K.

Janet Adair and Hazel Hickey opened in Cedar Rapids this week, under the direction of Lee Kraus, of Chicago. These young women played seventeen weeks with the Prince.

After one week, Kenney, Nobody and Somebody called all bets off as far as the act was concerned and E. Bert Kenney has again joined with his former partner, Mr. Platt. The old act, Kenney, Nobody and Platt, is again in the vaudeville ring.

Frank Coombs and Ernest Aldwell have formed a new singing duo that will open at Jacques, Watertown, next week. Coombs formerly worked with Muriel Stone (Mrs. Coombs), but the act was given up because of the illness of Miss Stone.

“I have been caused a great deal of worry and annoyance,” writes Elizabeth Murray, “by my mail being sent to the western ‘Madame Sherry’ company, my name being advertised out there. One letter, through delay, cost me a good bit of money. Will Varrity be kind enough to mention that I am still with the original ‘Madame Sherry’ company, and always have been?”

Mikhail Movskikh claims Vladimir P. Polevoy, secretary to the Russian Imperial Consulate General in New York, under the nom de plume of “W. Field,” wrote for the Moscow papers billing his ability as a classic dancer and saying he disorganized the Metropolitan Opera ballet. Movskikh filed suit last week against Polevoy for $50,000.

There will be a slight alteration of the 42nd street side of Hammertean’s orchestra, by order of the building department. The Rev. Taylor and Johnnie put their heads together and arranged a benefit show. Scottie got some free advertising. John handed the preacher some real nifties. The minister thought Scottie was playing in a foreign tongue.

Henry B. Harris, who has had three companies of “A Country Boy” on the road, closed his C company at Terre Haute, March 4. The Harris office states that the company exhausted all of its territory, and was therefore brought back to New York.

At the close of the present engagement of Emma Trentini in “Naughty Marietta,” Philadelphia, Arthur Hammertean has arranged for the show to pull into New York for a week at the Montauk, Brooklyn, the West End and the Manhattan. Director Herbert conducted the 500th performance of the piece Monday night.

It looked for a while as if Ned Wayburn and his big act would not appear at the Orpheum, Brooklyn, this week. He objected strenuously and vociferously to the fact that Julius Steiger was billed over his act and last Saturday threatened that if the matter was not adjusted to his satisfaction he would not open Monday. The threatened “snipe” at the hurly burly caused some real excitement and the recall of the recalcitrant.

Joe Weber (Larry’s brother) returned to New York from Saranac Lake, N. Y., last week, looking like a whitened bear and belittling poverty.

Muriel Stone (Mrs. Coombs) has been in New York for a few days, and is being billed as Miss Stone.

The small vaudeville manager hereabouts, who writes his own criticisms of the acts playing for him, stood in the lobby Monday as his patrons passed out. Several remarked they thought it a good show. To each he replied “Yes, it would be if it weren’t for that awful sketch. Did you ever see a rotten show like this, just because of that act.” The same manager, when he heard someone calling out “a girl” on a head of one of a girl in walking up to her dressing room, exclaimed: “You don’t have to be careful of those stairs! Some of the best people in the business have used them.”

John Scott (“Hello George”) is back from England where he and his dancing mate, Joe Williams, dissolved partnership and are arranging for another “Bissett” to join him at once. In his pocket he carries a bundle of contracts for Bissett and Scott to re-open on the other side next season.

On the return voyage, Hello George traveled in company that does not hit any of the vaudeville circuits and he made the best of it. Rev. Taylor and Johnnie put their heads together and arranged a benefit show. Scottie got some free advertising. John handed the preacher some real nifties. The minister thought Scottie was playing in a foreign tongue.
MUCH INFORMATION LACKING ON THE WILLIAMS' THEATRE

One Report Martin Beck Has the Houses Under Cover; Another That Keith Has Let Williams in on Boston and Philadelphia. And Still Another That Williams Might Raise Opposition to Himself

There has been a deplorable lack of information about the Percy G. Williams-Martin Beck theatre transfer past the week. With the return of the vaudeville houses, Williams-Martin Beck as an addition to the New York Palace string.

Regarding the Palace and its policy, claimed to be for vaudeville, it is said that the United Booking Offices, before next season's bookings shall have been arranged for, will call upon Beck for a display of his hand in connection with this house. If then stated the policy is to be vaudeville, and in the interim nothing has been done to place a different complexion upon the present situation, it is authenticatedly stated B. F. Keith will start the fur flying in an open fight against the Orpheum Circuit. True, there has been a slight effect on the effect of A. Paul Keith had secured sites while on the Coast which might be employed for "Keith's Vaudeville" correct, a Vanuxem representative was informed.

Meanwhile the rumors fly without anyone apparently other than the derelicts of them knowing just what is what.

HART AND JOHNSTON TEAM

After trying out for a week as a "sludge," Charles Hart, late of Avery and Hart, will double up with J. Rosamund Johnston, with an elaborate scenic offering, opening in "one," going to full stage and closing in front of the curtain.

AMY BUTLER ROLLED

Portland, Ore., March 13. It was no press yarn about Amy Butler showing money and jewelry to Begin here last week, by the robbery route. The little character comedienne is between $8,000 and $10,000 in cash and jewels.

CIRCUS MAN KILLS HIMSELF

Baraboo, Wis., March 13. C. O. Miller, for years a property man with the Ringling circus, committed suicide last week at Reedsburg. A widow and one son survive.

TRUCK AND TRUNKS STOLEN

Sunday was a bothersome day for acts coming into New York for Sabbath day engagements. A transfer truck with seven trunks belonging to vaudeville acts was stolen off the streets last Sunday morning. It had not been located up to the time of the matinee performances.

WILLIAM'S THEATRE

There has been a deplorable lack of information about the Percy G. Williams-Martin Beck theatre transfer past the week. With the return of the vaudeville houses, Williams-Martin Beck as an addition to the New York Palace string.

Regarding the Palace and its policy, claimed to be for vaudeville, it is said that the United Booking Offices, before next season's bookings shall have been arranged for, will call upon Beck for a display of his hand in connection with this house. If then stated the policy is to be vaudeville, and in the interim nothing has been done to place a different complexion upon the present situation, it is authenticatedly stated B. F. Keith will start the fur flying in an open fight against the Orpheum Circuit. True, there has been a slight effect on the effect of A. Paul Keith had secured sites while on the Coast which might be employed for "Keith's Vaudeville" correct, a Vanuxem representative was informed.

Meanwhile the rumors fly without anyone apparently other than the derelicts of them knowing just what is what.

HART AND JOHNSTON TEAM

After trying out for a week as a "sludge," Charles Hart, late of Avery and Hart, will double up with J. Rosamund Johnston, with an elaborate scenic offering, opening in "one," going to full stage and closing in front of the curtain.

AMY BUTLER ROLLED

Portland, Ore., March 13. It was no press yarn about Amy Butler showing money and jewelry to Begin here last week, by the robbery route. The little character comedienne is between $8,000 and $10,000 in cash and jewels.

CIRCUS MAN KILLS HIMSELF

Baraboo, Wis., March 13. C. O. Miller, for years a property man with the Ringling circus, committed suicide last week at Reedsburg. A widow and one son survive.

TRUCK AND TRUNKS STOLEN

Sunday was a bothersome day for acts coming into New York for Sabbath day engagements. A transfer truck with seven trunks belonging to vaudeville acts was stolen off the streets last Sunday morning. It had not been located up to the time of the matinee performances.
Announcement has been made of the marriage of Sammy Keeler and Eva Shirley, now playing together in vaudeville.

Andrew Mack failed to finish out his place on the Bushwick bill last week. Nellie Nichols substituted Tuesday.

Every time Jimmy Britt, who is appearing at Hammerstein's this week, passes the rosin box he rubs his shoes into the powdered substance. He just can't help it.

Philip Barbalomae, author of "Over Night," has gone to Denver to dramatize the company playing there and which is headed for a tour of the Coast.

A scenic studio in Minneapolis made a record job in building a new production for the "Mutty and Jeff" show burned out in St. Paul recently. They completed the job in five days.

The Globe Amusement Co. of Los Angeles (H. W. Nichols, general manager) has started work on second Globe theatre there. It will be devoted to "pop" vaudeville.

Rose Flitona, Edmund Stanley and Co. and Weston and Lynch were among bookings on the Loew Circuit this week. Jones and Mayo were engaged for the Fox time.

When Walter C. Kelly sets sail for London May 8, he will have Ben Harris, who will once more become a full-fledged agent on his return to New York.

At Raymond (Raymond and Caverly), and Ella Lazarus, a non-professional, who are to be wedded sometime in June, were the principals at an engagement reception in New York, March 19.

Floa Coatta, of the Musical Coattas, is at the American Hospital, 2058 West Monroe street, Chicago, recovering from the effects of an operation performed on her right leg and arm.

LaVier, who was injured while working Hammerstein's a few weeks ago, resumes his stage work at Dayton, O., next week.

Joe Wood has discovered a new landlord, the fellow who runs the Galery Theatre Building. Joe says times are hard or he would advertise.

The Four Mayos have arrived in New York. It is a foreign tour, brought over by Sullivan-Considine, and opens on that time April 1.

Irene Hobson and Co. in a dramatic sketch are "trying out" at St. Norwalk, Conn., the last half of this week.

Joe Meyers secured a verdict for services rendered of $1,200 against the Great Howard last week. The judgment has been appealed.
COVERING BOTH CONTINENTS
MAY BE MORRIS’ INTENTION


Through a report leaking out this week coupling the names of two very big American features with the trip of William Morris to Europe, that manager was asked by a VARIETY representative if he intended to duplicate his plan of touring vaudeville road shows over here by similar companies abroad. Mr. Morris absolutely declined to discuss the subject.

Morris sails on the Lusitania next week. It is positive he has these two turns under his control, but what disposition will be made of them on the other side, if it is not at the head of a big traveling company, is but guess work. How Morris could operate road shows over there is another proposition unknown over here, although the inventive genius of the independent manager would probably find the way, if all regular avenues were closed to him.

Neither would Mr. Morris vouchsafe any information upon the foreign stars he expected to secure aboard for the American road companies next season. He has been in communication with a few, to feature shows besides the return Lauder visit and another trip over here by Sirot a next season.

It will be two months before Morris returns to New York. Before sun-down to-night Sirot a will go on board the boat carrying him Moscowa. The Jewish faith requires the strict observer to refrain from traveling upon the Hebrew Sunday, unless the travelling vehicle should be his home. By going aboard before sun-down, Sirot a admits the ship will be his home until he leaves it on the other side. The Sirot a tour has been very successful, but on the return engagement next season, but the biggest cities will be visited.

Mr. Morris is handling a couple of stars with religious tendencies. Harry Lauder dunks Sunday as a day for work, without regard for the box office, while Sirot a cuts out the whole of Saturday, with Friday night thrown in.

"MARY CASEY" IS HELEN TRIX.
Atlantic City, March 13.
"Mary Casey," billed at the Young Pier, is Helen Tix, an American girl who has been on the other side so long, she returned with an English accent, that rather adds to her performance.

Miss Tix was a bit fearful of appearing under her own name until she found whether the long absence had made her unsuitable for home vaudeville without a "break in" spell. Her immediate success, however, at the Pier dispelled the young woman's doubts.

N. & Z. IN BOSTON.
Baltimore, March 13.
Nixon & Zimmerman plan to build a "pop" vaudeville theatre in this city, having an option on two downtown sites.

NEWSPAPER'S OPINION
OF WILLIAM MORRIS

Cleveland, March 13.

Archie Bell, the noted theatrical writer of the Cleveland Plain-Dealer, had the following to say in his paper last week about William Morris:

Just about the wisest little showman in the world, since the ashes of P. T. Barnum became permanently extinct (for Barnum's influence was at work long after the "earth to earth" had been moaned) is William Morris, who slips into town today as the impresario offering the great Jewish cantor, Sirot a, who will appear at a Hippodrome before a crowded house this evening. Mr. B. F. Keith and his associates, Mr. Abraham Erlanger and his following and Mr. Lee Shubert and his clan have the country pretty well sensationalized. They're pretty crafty brethren. "I am the state," said a splendid old king, and his words are pretty well repeated by the three gentlemen aforementioned, in the matter of furnishing amusement for the country.

Sometimes the big public, like a New England dog in a dining room, paws around and makes itself obnoxious. Sometimes it refuses to go to the theatre to see what the gentlemen for some reason or other tell us is just what we need at a particular moment.

But usually the public walks meekly to the box office and passes its money over the marble slab to witness the performance in which Keith, Erlanger or Shubert is a big factor. And their peace of mind is great. That is, their peace of mind would be great if it were not for William Morris. Every once in a while he bobs up, and when he bobs up everybody

---

CLARICE VANCE.
Singing a brand new one at Chess's, Washington, entitled "THAT SLIPPERY SLIDE TRUMBONE."
LOEW'S NEW HARLEM HOUSE WITH CAPACITY OF 4,200

Takes Site At Seventh Avenue and 123d Street. Will Build and Open by the New Year. Vacating Present Seventh Avenue Theatre, Which May Be Used By Burlesque People.

Marcus Loew has landed the property at the northwest corner of 123d street and Seventh avenue, and announced it has leased a huge "pop" playhouse thereon which will have a seating capacity of 4,200.

This is the site John H. Springer, the legitimate theatrical manager, hoped for so long.

Loew expects to have the new structure completed and ready for occupancy by January 1, 1913 at which time he will theatre opened a new, Chicago, March 13.

Kerry Meagher, booking manager of the Western Vaudeville Managers' Association, left town last week for a month's journey through the west in quest of sufficient vaudeville houses to enable the "Association" to extend its bookings right through to the F. A. vaudeville and pictures finding their way into the Clermont Avenue rink, Brooklyn, in use by Tom O'Rourke as a prize-fighting club.

Mr. Meagher while in the west will arrange for an office in San Francisco where the "Association" will handle the western end of the string.

Several months ago C. E. Bray, general manager of the W. V. M. A., announced that he was in favor of invading the far west, and at the time it was thought negotiations were pending with either Bert Levey or Elia West, the two principal Coast agents.

However, nothing materialised, hence Meagher's sudden trip.

At present Levey is holding the majority of the independent houses in the west, and lately has been buying up an interest in many of his holdings, possibly to be in a position to withstand any opposition from the east. Meagher is expected back some time next month.

PICTURES IN RINK

There are excellent prospects of a "pop" vaudeville and pictures finding their way into the Clermont Avenue rink, Brooklyn, in use by Tom O'Rourke as a prize-fighting club.

Mr. O'Rourke has been talking it over with Jay Hunt, once the manager of the Howard, Boston. An agreement may be entered into whereby a variety entertainment will be offered six days of the week, with the extra night reserved for a pugilistic exhibition under the O'Rourke direction, the experience of the fight promoter backing the enterprise. Levey and Hunt have talked it over and they are both of the same opinion.

"POP" IN HUNTINGTON


The Fosco Co. has incorporated for the purpose of building a theatre seating 1,200, to be located at Eleventh Street and Fourth Avenue. The house will open May 30 with "pop" vaudeville.

The Shuberts with Bells on.

When it comes to announcing is the regular policy of the Shuberts. In the last few days there have been announcements for taking the edge off of the things proposed by the other fellows wherein competition booms up. Naturally the Shuberts are there with the bells.

With Barnum & Bailey's big circus opening at the Madison Square Garden annex for March 23, Shubert's have a revised circus program at the Hippodrome.

The show has been changed so that the following shows may offer their arena program for the first time Monday: Powers' Elephants, La Rose Marguerite, Seven Francois acrobats, Loew's Robert Cottrell's horses, Ste Hassan Brothers, Mme. Minna Bros., Gasch Sisters, Three Donalds. The augmented circus features will be given in conjunction with their proposed Durfee and the present show, "Around the World."

COLONIAL TAKES ON "POP."


The Colonial has been annexed by the Marcus Loew booking office and will be reopened March 18 with "pop" vaudeville.

FALL RIVER, March 13.

The Savoy, on the Loew booking list for the next week, may change its policy around April 1.

PREVENTED PANIC

Detroit, March 13.

By playing and singing a ragtime air, Abbie Siebert, pianist, and George Schmidt, illustrated song vocalist, prevented a panic at the Empire (picture house) last night.

A film exploded. Miss Siebert, realizing what had happened, struck up a tune which Schmidt carried, while the Deepar rushed without rushing over each other.

A Schafer Destitute.

Omaha, March 13.

Simond Schafer, the Schafer family of acrobats, is living here in destitute circumstances. William J. Fisher, manager of the Hotel Plaza, and a former performing, has started to raise the amount necessary to have Schafer cared for during the rest of his natural existence in an old people's home.

Schafer is not only down and out, but is a permanent cripple and invalid. He was injured in an accident seven years ago in Chicago while playing with a circus there. Four of his old acrobats are now with the Nelson Family, while his brother, Sylvester Schafer, is performing in Europe.

Anyone wishing to contribute to the support of the old fellow can send money to Fisher, care of the Plaza Hotel, who will see that it is expended for Schafer's benefit.

JAS. HUTTON AT G. O. H.

Chicago, March 13.

James Hutton, the veteran publicity promoter, has been engaged to do the press work for the Grand Opera House under the Cohen & Harris management.

O'CONNOR SISTERS...6 MANAGERS BEWARE: ALL OTHERS ARE INSORNTuous.

VARIETY
TRIXIE FRIGANZA’S MARRIAGE QUITE PROPERLY CELEBRATED

Charles A. Goettler Weds His Star, With Festivities, Joined In By Entire “Sweetest Girl” Company, At Atlantic City.

Atlantic City, March 12.
Sunday last the sun shone its brightest for lovable Trixie Friganza, the star of “The Sweetest Girl in Paris,” at the Walnut Street theatre, Philadelphia.

Trixie said it was the happiest day of her life. She was married to Charles A. Goettler, general manager of the Harry Akin Enterprises of Chicago, which controls the “Sweetest Girl.”

The happy pair went to Bensonhurst, L. I., where Miss Friganza has her home, early Sunday morning.

There in the presence of her mother and family the ceremony was performed by the Rev. Charles Gardner, of St. Vineyard’s, Brooklyn.

After a wedding breakfast at home, they left for Atlantic City, arriving shortly after five o’clock. At the station the newlyweds were greeted by the entire cast and managerial force of the “Sweetest Girl” (twenty-six of them), who had come down on an earlier train from Philadelphia.

Bride and groom were driven slowly to Tougy’s Hotel in a taxi appropriately decorated by the members of the company, aided by Jim Walsh. During the trip to the hotel just seven pounds of rice were showered on the couple.

Then followed a wedding dinner that was the happiest, jolliest affair ever. There surely was never a more affectionate party. Everybody kissed the bride—not once but dozens of times. The groom’s gift was an entire solid silver service. Mr. Goettler was the recipient of an immense toasting cup from members of the company. Beside Friganza, Trixie’s sister, attended her, while Lute Vroman was best man. Chas. McClintock, the agent of the show, had charge of the celebration.

ANNABELLE WHITFORD PLACED.
Chicago, March 13.
Annabelle Whitford is the latest acquisition to the “Pink Lady” at the Colonial, being assigned the role of the Countess.

JOHN BARRYMORE’S NEXT.
John Barrymore, who has been appearing in “A Slice Of Life” with Habitat Williams and Ethel Barrymore, is announced to open April 11 in a new piece entitled “Half A Husband.”

BANKER NOT BARRIED.
A report is current the shruberts will put on immediately a version of “The Typhoon,” made by Alexander Koons. The well-known banker, who made the American version of “The Devil” used by Henry W. Savage. The fact that Mr. Koontz is a person of wealth will not mitigate against his investing his own money in the enterprise.

DURBAR STAGE SYMBOLIZED.
(Special Cable to VARIETY.)
“The Crown of India,” by Sir Ed- ward Elgar and Henry Hamilton, pro- duced at the Coliseum, is a magnificent production symbolizing the recent Durbars. It is patriotic in theme, with great stage pictures, but heavy.

CHICAGO CHANGES.
Chicago, March 13.
Next week the Blackstone will have Ellis Ferguson in “The Pink Lady in the Land.” At the same time Powe- ger’s gets “The Only Son” with Thos. W. Ross. That show opened Monday at Grand Rapids. It is a revival, with Mr. Ross and Winchell Smith behind the financial end.

HELEN HOLMES ENGAGED.
Helen Holmes has been engaged as leading woman for “The Talker” and assumed the role at the Harris this week.

TWO KINDS OF NOTICES.
Jamestown, N. Y., March 13.
F. F. Horner had a big opening here at the Opera House on the road to this town in the role of Mr. Jack in a stock company in “The Lion and the Mouse.” The business being big and the work of the company praised by the press and public.

The company had hardly finished reading the nice notices in the paper when seven of the principals were given their notices. Horner is recruiting a new company for his spring dates. Cameron Clemons, the lead- ing man, will join another eastern company. Horner will put in a cheaper company, which will profit by the start the original troupe got.

WHOLE SHOW FOR MANAGER.
John Emerson, the former stage manager, has a play in which he has the utmost confidence and has adopted a unique plan to show it to Charles Frohman for his approval.

He will give a complete production of the piece on the Lyceum Theatre the next Tuesday afternoon for the especial benefit of the manager, playing the leading role with Amelia Gardner in the chief feminine part. The entire cast has volunteered its services gratis for the occasion.

ROUGE SHOW AT 82.
A well known Parisian dealer in imitation jewels, now in New York, is responsible for having arranged the contract by which Florenza Ziegfeld, Junior, secured the services of Miss Wel- len for his forthcoming Moulin Rouge production at the New York theatre. He received a bonus of $2,000 from Ziegfeld for his services, and in addition, to make his fortune managers for a season’s salary, agreeing to resign.

When Miss Welten arrived in New York early this week, Ziegfeld, who came from Paris last week to inspect the show, were recently announced, and the latter were not in a position, to provide Miss Welten with a vehicle. Frigez & Leiderer, however, had put in the field. Friganza and Co. assumed the contract, placing Miss Welten with Ziegfeld with “The Happiest Night of His Life.” The show ran eighteen weeks and closed. This season “Shorty Mc- Cabe” was selected for Miss Welten. After a run of several weeks at the Court, Chicago, it began a disastrous trip on the road, including a week of one-nighters that hardly yielded travelling expenses. When the show arrived in St. Louis a notice was posted on the call-board announcing that to be the last week.

The following week Frigez & Leider sent out an announcement to the effect the firm had dissolved. Moore will travel east next week to begin a tour of the vaudeville houses.

The reported dissolution of Frigez & Leider as a firm meant nothing in a general way. The members names had been associated often together, though as a matter of fact, they were partners simply in individual enter- prises, not as a whole, both Mr. Le- derer and Mr. Frigez engaging with other producers on different proposition.

The announcement of dissolution was probably issued to fix the status of the two men with the public, their business relations and offices remaining the same.

Woolf’s Enlarged Sketch.
Zelda Sears’ new one act playlet by Edgar Allan Woolf, “Two and a Hundred Woman,” will come to the Fifth Ave- nue March 25.

The author is making a three act play of the vehicle in which Miss Sears will be starred at the conclusion of her vaudeville engagements.

WIDE RANGE IN THEMES.
Chicago, March 13.
The Reliable Play Producers (Inc.) has two plays, “The Princess and the American,” a musical comedy, and “The Righteous Path,” a religious drama, which will be produced under the personal direction of I. Maynard Schwartz, who has been engaged as director of this concern.

AT THE WOMAN’S EXHIBITION.
The Woman's Industrial Exhibition, opening at the Grand Central Palace, March 14, was well represent- ed, artistically, by Mrs. August Belmont (Eleanor Rob- son), Elsie De Wolf, Elizabeth Mar- bury, Mrs. Cleveland Moffat, Mrs. Martin Beck, Miss Otto Kahn and Mrs. Walter Damrosch.
LEDERER FRAMING CIRCUIT.

George W. Ledder will announce next week the location of his popular priced musical comedy scheme for Philadelphia, which will open next season. He has an option on a house in New York, to take possession in August. The idea is to develop the plan to present stock musical comedies at popular prices in New York, Philadelphia, Chicago and Boston.

He has not yet decided whether he will produce "The Clairvoyant," by Edward Peple and Victor Hollander, in May or early next season. It is described as a singing play in two acts with six scenes. It will be a big production and will set seven or more people. In this connection the manager will exploit an unknown woman in the cast, whom he regards as another Edna May.

Ledder has been approached by some of the vaudeville magnates to put on condensed musical comedies, using tabloid versions of his shows' successes. He says that if he does, he will show them a stunk or two, adding that most of the musical shows have been lost, and that his show's success is due to a modest $45,000 investment, which is far below the amount. A big addition to the most popular musical shows is the amount of people in the cast in each production. The cast is expected to number about 400, and all the company members will be in vaudeville productions.

OLDEST ACTIVE ACTOR.

Perhaps the oldest actor actively working on the American stage is "Daddy" Lewis, a member of "The Goose Girl" company, playing the role of the old man at the White Elephant, New York. He is 94 years old and has been in the theater for 70 years.

Another actor who has been in the theater for many years is "Daddy" Lewis, who has been active in the theater for over 70 years. He has been in the theater for 70 years.

"ROUND UP" DISBANDING.

According to the performance of the last act of the show, "The Round Up," the company will disband for the present season.

CASTING POWERS' SHOW.

In the coming weeks, the company will pick up new talent from the city and surrounding areas. The company is looking for young and talented actors to join their ranks.

"TRUTH WAGON" NEXT SEASON.

"The Truth Wagon," which moved from Daly's into the Bijou Monday, is announced to close its season there May 23. From there, under the management of the Wagon Company, it will tour the country.

Several changes will be made in the cast for next season's trouping. Harry K STANDARD is a new addition to the cast, and will take on the lead role of the character "The Truth Wagon."
Western Vaudeville Taking to the Scheme of Condensed Musical Comedies As “One-Hour Shows”

For “Split Week” Theatres. Old Books Dusted Off For Tabloid Revival.

Chicago, March 13.

The latest wrinkle in middle-western show business is the tabloid play fee, and this city seems to be the storm center. The lack of good vaudeville material, despite the evident abundance of vaudeville acts around this part of the country, is undoubtedly about for the far which makes it possible for the “split-week” manager to offer a condensed version of some past popular play at the treating Michigan vaudeville circuit.

The legitimate producers are beginning to realize the financial possibilities of the tabloid idea and books that have been long since shelved because thought have outlived their usefulness on the road are being re-written for the “split-week” circuit.

The past season has yielded little in the way of profits for the “left” producer. Vaudeville with its guaranteed profits looks like a sure thing. Nat Fields has tabloid his brother Lew’s “Girl Behind the Counter,” and has already introduced it to the vaudeville audience. Adams travels through Michigan, via the Butterfield vaudeville route, with a repertoire of tabloids. Boyle Wolfolk is represented on the Wonders Vaudeville association time by Max Bloom, in “The Sunnydale of Broadway,” and Johnny Fogarty in “The Winning Mile.” Kilroy, Brooks and Bartlett travel through Michigan, via the Butterfield vaudeville route, with a repertoire of tabloids. Boyle Wolfolk is represented on the Wonders Vaudeville association.

Edwards has succeeded himself to dig up “Miss Scandinavia,” and “The Wizard of Wiesbaden.” He will produce them for vaudeville shortly.

Edward E. Rice, an impresario of long-established reputation, is about to give his entire attention to the vaudeville line, and his “Cinderella,” after a brief trip through the outlying “pop” houses, has been accepted for a trip through the west. Rice is selling preparing “The Corsair” and “The Living Statue” (which is “Adonis”) in condensed form for the “split-week” houses.

Incidentally, Henry Myers is traveling the Pantages circuit with a condensed version of “The Soul Kiss.” Now comes the announcement that Harry Armstron, the “Chorus Girl King,” holds an option on B. C. Whitney’s plays and will in a few weeks have “The Little of Spice” and “The Show Girl” ready for vaudeville.

CANCELED TWO HEADLINERS.

The poster which introduced the two billboard headliners of their present Winter Garden show, “The Social Whirl,” stated that “the paper” was posted around the city, Clara Faurens and Lina Imperia (both fromen) were on the uppermost lines. After the show opened at Albany, N. Y., Faurens was cast out of the production. Following its premiere in New York last week, Mme. Imperia and her small company of pantomimists took the show route.

It is rumored Jake Shubert says the next time Lee Shubert announces an intention of selling for Europe, he will again give an invitation to his brother from leaving New York. Lee selected these acts while recently abroad, and paid $2,000 to secure the release of Imperia from European managers.

The evening the pantomimic trio found themselves out of a job, Jake was milking Elinals, just up the curtain went up. The usual program place for the foreigners had been the closing position of the performance. The heavy items in the show, however, were made up, as were their assistants. Jake said “Go on. You open the show tonight.” “All right,” replied Imperia, “It’s too late!” shouted Jake, and he turned to the stage crew, hollering “Strike.” With the disappearance of the pantomimic special set also ended their Shubert Winter Garden run.

Later in the week, owing to oppressive tactics, Blossom Seeler retired from the business.

Wednesday night a newcomer opened at the Garden, Bert-Angere, with a warm number entitled “Dance Lashee.”

Mespis Beley’s “How To Do Miss Ragtime” song in the Garden show has been given to George White to sing. The “Teddy” number has been with Blooom, and it’s been so popular that the number is now being rehearsed with another “rag” number, unsuited to her style.

Next Monday at the Orpheum. Broom, Mespis Seeler recommences a vaudeville tour.

“TRUXTON KING’ ON THE STAGE.

Chicago, March 13.

The United Plate Co. has acquired the dramatic rights to George Barr McCutcheon’s novel, “Truxton King.” The story is being put in play form by Grace Hayward, leading woman of the Warrington Theatre Stock Company, at Oak Park, near this city.

The United Co. has also secured the road rights of “The City.” Both plays have been added to the United’s string of attractions, which will include next season two companies of “The Lion and the Mouse” and one “Third Degree.”

STORM STOPS SHOW.


An electric storm interrupted the performance of the plays on the Pensacola “Madame Butterfly” Monday night, tore the roof off the theatre and sent the rain pattering down on the heads of the audience, putting the bell to torture for an hour. A panic was averted by cool heads.

“OLIVER TWIST’ GOING OUT.

The Lieber revival of “Oliver Twist” is to be presented at the Amsterdam March 30. It will be followed in April 1, by Kiaw & Elringer’s own production of “The Man From Cook’s.” The “Twist” production moves to the Empire.

The latter show ended a stay at Boston last Saturday. While Bostonians regretted the show had folded over there, on the patronage end, it was said that the management the business ran between $8,000 and $10,000. The show is now in joint. It is expected to resume the run, for rehearsals. It opens March 18 at Atlantic City, and will work around the United States the remainder of the season.

The succeeding piece to “Twist” was named several times before, “The Cook’s”—the show received the final O. K. and was followed by the Reginald and De Koven revival of “Robin Hood,” then Werba & Luescher’s “Rose Maid” got into the reports.

As principal of Vaudeville, the Reginald De Koven Opera company is planning for an elaborate revival of “Robin Hood” shortly after its return from Europe, but it is a matter of conjecture.

Eugene Cowles, of the old Bostonians, has been signed. Maggie Toye, of the Chicago-Philadelphia Opera Company, is being sought for the principal feminine role.

“Robin Hood” was first produced at the Chicago Opera House, Chicago, June 29, 1913, Henry W. H. MacDonald, Little John; George Frothingham, Friar Tuck; Jesse Bartlett Davis, Alan-a-dale; and Henry Clay Barnabas as the Sheriff.

“The Rosemaid,” now filling the last two weeks of its stay in Boston, was begun at the Chicago Theatre, Philadelphia, March 25 for a four-night’s stay. The last recruit to the cast is Thomas Whiffen, who joined in Boston.

THREE LIGHT FINISHES.

A. S. Stern will close the road season of his western company of “The Traveling Salesman” at Columbia, Tenn., this Saturday.

“Driftwood,” Leffier-Bratton’s show which has been playing western territory, bought its season to a close at Paterson, N. J., March 9.

“Sis Perkins,” George A. Floriana’s road show, after a three weeks’ trip, closed its season Saturday night.

SAVAGE’S AGENT HERE.

Herman Tausky, representing Henry Savage, has been in this city for some years. Now in this country on a business and pleasure trip, will depart for Paris on the George Washington, March 23. Savage takes back a couple of American pieces which will be produced abroad. One is “Excuse Me” which will be adapted for a German presentation. As the battle of the races are almost wholly unfamiliar to foreigners, it will have to be thoroughly revived.

Tausky expects to meet Savage in Paris this Friday. The latter is journeying around the world.
MUSICAL STOCK HAS THE CALL IN MIDDLE-WEST THEATRES

Light and Frothy Pieces Announced For the Coming Stock Season, Under the Direction of Many Well Known Western Producing Firms.

Chicago, March 13.

The People's theatre will be relighted March 17 by the Ketcham & Johnson Amuse Co., which concern is preparing to produce a repertoire of stock musical plays that will include "The Time, Place and Girl," "A Stubborn Cinderella," and "The Girl Question."

Gaskill & McVitty have commenced rehearsals on their dramatized production of "The Shepherd of the Hills," scheduled for an Easter Sunday opening at the Crown on the West Side. Rowland & Clifford have secured the road rights of "Get-Rich-Quick Wal- longford" and "The Fortune Hunter" for next season. The firm is arranging for an opening Easter Sunday at Buffalo. N. Y., of Joseph Lamb's play, "The Eye of an Idol," brought here to the Crown, Imperial and National. This concern will also give their new two-doller show, "Moral- ity," as a spring opening hereabout.

Fred Kimball will put another summer stock company in the Majestic at Grand Rapids, Mich., this season. His wife, Mary Serfozo, will lead. Summer stock is promised at the Academy, Saginaw, Mich., under the management of W. A. Ruse. March 31 is announced as the opening date.

The Lewis Oliver road stock company went into one of the Milwaukee theatres March 19 for an indefinite stay. The firm are organizing a permanent stock company to open March 18 at the Majestic, Indianapo-

SHIPMAN'S WESTERN CHAIN

San Diego, Cal., March 13.

Ernest Shipman has completed arrangements for the reopening of the new Grand, Shipman's Fair Stock Co., offering "The Barrier," "The Deep Purple" following. It has been planned not to lose a single performance during the time the seating capacity of the Grand is enlarged.

Mr. Shipman expects to operate a chain of stock houses from San Francisco to Arizona, alternating with the different companies.

WASHINGTON OPPOSITION.


It looks like a big stock summer for Washington judging from the plans several theatres are making for the spring openings.

The Belasco will inaugurate its stock policy April 15. Among the players signed are Walter Wilson and wife. P. B. Chase has leased his old house, now a vaudeville, to S. Z. Poll for a period of three years and the latter announces that he will install a popular stock company at that house April 22. Chase's new theatre will start its big class vaudeville shows August 22.

This will mark Poll's entry into Washington stock circles and the stock managers are speculating on the outcome. Poll has made stock play in the other towns but it is figured that his competition here, especially in the summer with the annual Belasco stock engagement beginning at about the same time Poll opens here, will force one of them to close its doors.

LEADING WOMAN CHANGED.


Edna Archer Crawford has resigned as leading woman of the Proctor Stock Company here and has been replaced by Harriet Duke. Miss Archer is figuring on a vaudeville byer.

COMPANY MOVING.

St. Louis, March 13.

The stock company, playing the Imperial, owing to the pressure and low prices necessary at this expensive popular priced theatre, moves to the West End Colony where it opens Sunday night in a weekly change of program.

TAKEN TO HOUSTON.

Houston, March 13.

Bert Gagno has brought his stock company here from the Lyric, New Orleans, and has planted it at the old Majestic for a spring engagement.

CANADIAN COMPANIES COMING.

Clark Brown returned from Europe Wednesday and started the work of forming his stock companies, which will play the summer season at the Orpheum, Montreal, and the Dominion, Ottawa. Vic Hermann, of the James Clancy dramatic department, will assist in the recruiting.

Percy Melden, now sojourning in the Bermudas, will be stage director of the Montreal company.

"OPPOSING" IN ACTION.

Newark, March 13.

With three players, Tom Thacker, Victory Bateman and Margaret Keene (who were here for twenty-two weeks of stock at one time), in the principal roles of "Ten Nights in a Bar-Room," one week of "opposition" to Corse Payton's Orpheum company was inaugurated Monday. Nearly a thousand free tickets were out for the first two nights.

Most prominent in the company are Irving Southard, Carl Burch and Harry Thompson.

The Thatcher Company will likely go South for a few weeks.

London, March 5.

Mrs. Langtry is to return to the stage proper. This is doubtless the result of her success at the London Coliseum in "Helping the Cause." She is also to appear in "The Order of Release," by De Vere Stockpole, which wrote "The Blue Lagoon." It is a French costume play. No theatre is yet mentioned.

Clara Evelyn has been secured for a term of years by Robert Courteisdege for hisShaftesbury theatre productions. She was recently sought by Martin Beck for the American production of "The Eternal Waits."

There is a possibility of "The Blindness of Virtue" being seen in America. Negotiations are on foot to secure the American rights.

Bert Malrose, the American acrobat clown, is opened successfully at the Finsbury Park Empire on Tuesday night, hurt his leg so badly that he had to cry off for the rest of the week.

The Coliseum dividend for the past year is 25 per cent. per annum, and that of the Shepherd's Bush and Hackney Empire 15 per cent. Oswald Stoll is still confined to his house at Putney Hill. He has now been absent from the head offices for six weeks. It is expected that he will not be back for another week.

James MacReady Chaste, proprietor of the Princess, Bristol, has died. He was a great pantomime producer and stood high in the estimation of all theatrical folk.

"The Demon" as done by the Russian Opera Co. at the Coliseum is all wrong for music-hall purposes. It is ponderous and tiresome. Such a bill was presented at that house last week, if persisted in, would set back the Coliseum two years.

There was a row at the meeting of the London Pavilions. Mr. Hyman (a brother of Sydney Hyman) wanted the meeting adjourned and a committee of inspection appointed. He alleged that the place was badly managed, and that instead of catering for the great bulk of the public they catered to a section composed of deadheads, and a certain class of women. He stated that they had the best position of any place of entertainment in the world and yet they could pay no dividend. His proposition did not go through, but an advisory board was elected to confer with the directors.

Robert Courteisdege has secured the English rights of Leo Fall's new opera, "Der Liebe Augustin," and has already engaged Iris Hoey and Clara Evelyn for the chief parts.

Two Cabarets have been opened in London. One is called "The Moon- shine" and is conducted by Richard Childred, and the other the Cabaret Theatre. The "Moonshine" is having the assistance of several London black and white artists, and from a purely artistic point of view may be a success. The other aims at a Cabaret theatre on the more Bohemian idea. They seem good for a momentary fashion.

"Out West," Sir Joseph Lyons' one-act melodrama, is not remarkable for any new features, though it is well wrought by a company of West End players. It will do well in any average music-hall show. It was obviously far too simple in its motif for the Palace audiences.

"N—G— is the name given to a playlet in which Leo Storrnm appears at the Oxford. A convict returns from Sing Sing two years before his wife expects him. She is an actress and has the protection of a previous husband. (Both male parts are played by Leo Storrnont.) Interest is worked up to a fine pitch when the convict and actress come face to face. He threatens to kill her and she poisons his wine. He gags and dies. She takes up the poisoned wine to follow suit, when the stage manager rushes on the scene with an unkindly comment. He says the sketch is "no good." There are interruptions from the stalls and circle. One man demands his money back. Finally the players make a protest and is promptly settled with a dose of the poisoned wine. The piece is well done and the surprise ending ensures its success. Offers are being made to get Bert Cooe to go to America in "The Eternal Waits." He is wanted as producer and chief comedian.

For the first time in my recollection pantomime was done last week at the Criterion Music Hall. It was Harry Day and Edward Laurz's "Cinderella" in eight scenes. Tuesday the Lord Chamberlain came down upon them, and wanted to know where the other six acts were. In order to comply with the conditions of the license they put in four acts and two band selections.

"The Pink Lady" is definitely announced for production in London Easter Monday night. The cast includes Miles motor, Peter Kay, Alice Herrman, Jack Henderson, Crawford K-n, Louise Kelley, Scott Welch.
“THE SKIRT” SAYS SPEAKING OF WOMAN, MOSTLY.

Gertrude Barnes (Fifth Ave.), a tall, handsome blonde of original ideas in dressing. Miss Barnes’ first costume is a sage green chiffon, heavily embroidered in bronze. The underlay is coppery, and is taken up at the front. A hat and muff trimmed in bronze adds to this wonderful creation. A Japanese affair of pale blue trimmed in pearl is the last word in oddness. A kimono opened at the sides reveals a pair of long pants of blue satin. A striking dress was one of orange, and it was designed to be worn open. It was spangled to form a sunset. A child’s frock of sheerest lawn and lace was lovely. The last frock was white chiffon, trimmed oddly in black velvet, studded in brilliants. With each dress was worn an odd and becoming headdress.

Laure Gueritte (Colonial) goes Valeska Suratt one better in daring costumes. This can be said of the first only, however. A cloak trimmed in lamé is dizzingly dark, a short frock, with the skirt mostly fringe. The bodice (what little there was of it) is composed of brilliants. The last frock was a ball gown, the skirt if the harem trousers was a skirt. The combination of the blue and green is stunning.

Willa Holt Wakefield (Colonial) no longer wears large hats, the small one won proving more becoming. Miss Wakefield’s gown of blue brocade was striking.

Some of these telephone switchboard girls in theatrical offices had better be a trifle more discreet in their manipulation of the plugs, if they want to hold their positions, according to stories I have heard. It seems managers and agents are learning these girls listen to all conversations going through the switch-board, paying especial attention to their employers’ talks with important people. Just why they do this, and what they do for it, the bosses don’t know, but they tell me means are being taken to stop the leaks.

Gertrude Ewing, of the Gerald Grifffen Co., at the Colonial changed her dress three times during the sketch. Wonder why.

Jennie Jacobs is busy these days conferring with architects. Plans of bungalows galore adorn Jennie’s desk. There is a strip of land down Brentwood way of objects to be had, has nothing in Jennie’s own words, “I must have a place to rest my weary bones when I get too old for the vaudeville game.”

Stella Mayhew looked surprisingly slender in the short frock worn in the minstrel part of the Winter Garden show. Some of Stella’s costumes were addressed alike in black and white, spangled in silver. The touch of coral on the chorus girls’ costumes made a combination to rave about. The costumes in the second part were all good looking. The afternoon dress of Miss Mayhew was especially handsome.

JENNIE EDWARDS’ DEATH.

Jennie Edwards, about 46 years of age, at one time in burlesque, died at the Rex Hospital March 8 from an overdose of gas. Aroused & Brown, local theatre managers, took charge of the remains, after communicating with Norman Jessee in Philadelphia. No one as yet claimed them. The managers acted to prevent burial in Potter’s Field.

Charles A. Bigelow, the well-known comedian, died March 12 at the Spencer Hotel, Meadville, Pa., as a result of a fall from a thirtieth story. He had been in a sanitarium for some weeks and was believed to be on the road to recovery. Mr. Bigelow was born in Cleveland, December 12, 1862, and made his stage debut when fourteen years old. His last engagement in New York was with “The Kiss Walks.”

The mother of Willard Lee Hall, of “The Widow O’Brien” company, died March 10 at the family home in Albion, Pa. Interment at Alexander Wednesday.

Ruth Louise Bailey, widow of James A. Bailey of circus fame, died March 11 at Hobo Island, Florida, where she went two months previous suffering from kidney disease. She was 42 years of age. Shortly after, in Zante, Ohio, was a sister of James T. Mccadden.

The widow of the great showman died leaving an estate probably worth between two and three million dollars.

REHEARSING CIRCUS BALLET.
Mona Bartig, ballet master of the Metropolitan Opera House, is putting on the big spectacle for the Barnum & Bailey Show this season. It is described as a “pageant-hidipodrome” and is entitled “Cleopatra.” Two hundred girls are now in rehearsal for this portion of the circus, which comes to the Madison Square Garden March 21.

MANAGERS ASK DAMAGES.
Lee Harrison, late manager of the Valeska Suratt show, “The Rose,” is the defendant for the suit brought by Wilmer & Vincent. The “Rose” failed to keep a scheduled appointment at their Majestic, Utica, May 7-9. The Majestic was dark the two days. Wilmer & Vincent want Harrison to pay them for all their trouble.

QUESTION OF “NEW YORK.”

When Thomas Brady, manager of the “New York” company, was suddenly ceased road operations at Syracuse, returned here he made the statement he paid the members’ salaries and returned them to New York as per agreement. Brady evidently meant New York State (Syracuse being on its map) for he knows it was further than New York. As per agreement.

“Talkin’ about cheese hotels,” said the hack as he vigorously applied the needle and thread to a wayward button, “this is the first time I’ve had a dog in the caboose. And that fog-eye question mark who joggles the register ought to be workin’ in a depart- ment store of some sort of a good family, but it’s a safe bet he flagged the old homestead when young, probably for somethin’ with chestnut brown eyes and a rusty Heather-bloom.

“You see me, and Cribbage rolls in pretty early in the mornin’. We’re both there with a pretty good dry-fall, havin’ just done a canter at an Elk’s social. Not believin’ any too particular where we flopped, this swindler rams us up in a room in the garret. To make sure they ain’t no come-back, he takes our dough with our order. I didn’t notice anything until last night. I’m chasin’ up these ase- nesses lookin’ for an openin’ and I’m pretty sore when I come back to connect with the hay. I’m about three hours to the good on sleep when a man dies in the room at Cribbage rolls up a pair of trombones. When I helped to the clerks, he says the ladies is only rehearsing a new num- bers, and suddenly we’re some time the other way. They seem to be givin’ a recitation about a Nigger water carrier that got crooked in the English war, and I had to tell the lonesome crook from ‘round up after him. He finally buried the dinge and I’m beginnin’ to figure we could gain those lost laps, when a flock of dimes who goin’ for them givin’ a bear party in the room across the hall starts a fight. To make it more binding, that sappy-headed gum ball climed up and tells me we’ll have to discontinue the noise.

“This ain’t a hotel. It’s a thirty-eight calibre bug-house. But it looks like we’ll camp here for life unless some of these agents have a sudden disappointment or the actors go out on strike.

“I’m gettin’ kidney feet from climbin’ up stairs to these coffee and cake joints, we have to do the first four or eight hours of next week. They want to see your act and when you ask for a chance to show it, they give you the laugh. These lugs-heads don’t know whether me and Cribbage is present in a skatinn’ horse or a group of trained chickens. I got one offer for a job on Madison street, that’s worse than bricklin’. The fellow says we work in shifts and if our act is the goods we get the night shift.

“But what am I to do? The bank roll is down to carfare and the kid is gettin’ restless, so we better grab. I’ll bet the manager hands me my bit in nickels Saturday night. When we get to Madison street, that’s worse I guess I’ll go over now and get murged. Come on along.”

(To Be Continued.)

MAY BERNARD HAS DIVORCE.
May Bernard-Weston has been granted divorce from Bob Watson by the New York Supreme Court, Page, formerly Watson and Dwyer.)
"Baron Trench," at the Casino (opening Monday night), is designated on the program as a comic opera. It might, with equal correctness, be called a musical comedy or an opera comedique. The action descends in buffoonery to rough farce while at other moments the music lifts it to the plane of grand opera.

The story is founded on a foreign libretto, with English version by Henry Blossom, lyrics by Frederick P. Schrader, dances arranged by Jack Mason. The music, by Felix Albiniz, so far overshadows the book that somehow or other they do not seem blended with any degree of harmony. The action of the opera takes place in 1769, during the reign of Maria Theresa of Austria.

Baron Trench, a swashbuckling soldier, has been commanded by his empress to marry within the year. Countess Lydia is attacked on the road by a mob of bandits. The Baron and his troop of Randus rescue her, and without discovering the lady's identity, falls violently in love with her. A series of adventures ensue before the couple are finally brought together, all of which helped to make a conventional comic opera on the book.

It served to show one thing unmistakably: namely, comic opera in America is monotonous, and has undoubtedly been succeeded in popularity by so-called musical comedies. So much more of the plot was developed during the musical comedy portions of the entertainment than the unintelligible recitative portions, it is doubtful if the audience would have known what it was all about unless recourse was had to this means of imparting the plot.

The lyrics allotted to Fritz Sturmels, who enacted the titular role, were indistinct throughout. He fails to make the joke in either of the openings. The Baron is a comedian and his only been in America a few weeks, since which time, according to preliminary announcements, he has "mastered" the English language. Mr. Sturmels is so far above the average that it is difficult to describe the effort. America may not have many lyrical tenors, but there are still a few who could fill the requirements of the role of Baron Trench in the opera of that name.

For a singer the man is, however, a very good actor—for a singer, and especially a tenor.

The actual star of the performance is Blanche Duffield, known heretofore only as a concert soprano. She had the opportunity of letter after letter, and the Countess Lydia. Possessed of a soft, rich voice, an abundance of good looks and talent as an actress, she sang clearly and distinctly, earning for herself by all who the right to stellar position in the organization.

John Slavin had the only comedy role in the piece, played in low comedy of the type and splendidly interspersed with gagging and situations palpably designed to make his role stand out. In this respect he succeeded.

The only other player of any special consequence was Joseph W. Herbert, an old ambassador of the rococo type, and Herbert always does such parts—gesticulations with eye glasses in one hand and other mannerisms which he has made familiar to the man. His music is at times exceeding pretentious and ambitious. There was a "theme" in the first act, used by the baron as a song, called "Trench." It is characterized by an almost overwhelming resemblance to the melody running through Victor Herbert's "Algeria," music that it attracted the attention of the first-nighters. It was also remarked that oddly enough, the entire first act music was in one key.

The song hit of the opera is allotted to a pair of unimportant principals. More correctly speaking, it is not a "song," but rather an instrumental number, entitled "In Merry Merry Music," and in a triple verse, they dance in Majoret style. The orchestration to this number is one of the finest pieces of instrumentation ever revealed in modern days. It deserved much more than it got.

In the matter of scenery, costuming and chorus, Fred C. Whitney has used rare judgment and ample cash. But this is not only true of the American public will accept comic opera against the prevailing craze for musical comedy. The financial returns accruing from "Baron Trench" are therefore exceedingly doubtful.

The Typhoon

"In The Typhoon," translated from a play of the same name by Edouard de Weck, is to be played at the Astor. The music has been arranged by Robert Longley by Emil Nittay and Byron Osage, Walker Whiteidti, playing the role of an educated Jap, is in Berlin, who in the woman he loves, made his New York debut in the piece at the Fulton this week.

The play is very Japanese, weird and unheimly, and loses its strength after the second act. The piece when produced earlier in the season in Chicago was minutely described in the Chicago Tribune's review. Mr. Whiteidti does some clever work especially in the second act. It seems strange to see this young tragedian enacting thequel, suppressed role of a Japanese. But he does it well and therein is entitled to what praise may be bestowed upon the part.

Florence Reed makes a pretty and acceptable Iliana. Her work left a decided impression. Malcolm Williams took care of his role. The minor parts were neatly handled. A laundry slip with an Japanese interpreter is necessary to sinistral. It is not with all hands, much some of the other members of the cast may have to carry through the play. Only one scene is used but is admirably set. The lighting for the most part is effective.

The play has many commendable points, its theme is out of the ordinary run, and is splendidly interwoven with a Jewish element, a fact which some of the other members of the cast may have to carry through the play. It's a play for the highbrow.

The Rainbow

Henry Miller sat at luncheon on Tuesday last at the hotel with a party of friends, and, quite as a matter of course, the subject of the metropolitan premiere of his new play, "The Rainbow," became the chief topic of conversation.

One of the men in the party, who had attended the opening, expressed himself in glowing terms about the success of the play. A young man, important member of the organization. To which Mr. Miller remarked, very casually, that she was a recent graduate, a young woman, never before seen on the professional stage.

Folks at all familiar with the "mechanics" of acting, even from the standpoint of spectators, after witnessing Miss Chatterton's charming performance in "The Rainbow" at the Liberty, will be inclined to accept Mr. Miller's statement with the proverbial salt of salt. If ever a woman, of unmistakable youth, had at her finger-tips all the tricks of acting, the tech- nique of the part could not have been better handled by a young woman of that age, who young woman is the little Chatterton person. She appears to be about sixteen years old, and has a pretty air about her. She is possessed of a keen, bright, intellectual countenance, and what is—and will probably be for the next twenty years of her life—the image of a lady in personal. In truth, the little woman is fully eighteen and has been a professional actress for less than two years at the most, and was an important company supporting Gerald in "Standing Pat" earlier in the current season. Still Mr. Miller may not be able to tell the truth.

"The Rainbow" is a three-act play, mostly comedy, with an underlying motive that is sweet in its simplicity and uncompromisingly direct in the moral that it teaches. Told in cold type, the story sounds like little or nothing—and probably would be if it hadn't been handled by such a high-handed Mr. Miller.

Man and wife have been separated for a number of years because the wife blames husband for the downfall of her career. She was a married to extract a large amount of comedy by the reading of her smart lines. The remainder of the cast has been carefully selected, and the scenic Investiture betrays intelligence and excellent taste in its detail. "The Rainbow," a fall short of popular appeal, is not being over-looked. It may not be appreciated by the average theatre-goer—it is hard to tell. It either will—or won't. There will be no half-way.
BILLs NEXT WEEK (March 8)
NEW ACTS NEXT WEEK

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

Dorothy Russell and Co., Hammerstein's.

The Rinaldo, Hammerstein's.

Brenner and Ratliff, Fifth Avenue.

Bert Wheeler and Co., Fifth Avenue.

(b) (b) (b)

Master Gabriel and Co. (New Act), Greenpoint.

Bertha Kalish and Co. (b).

"A Light From St. Agnes" (Dramatic) 28 Mins.; Full Stage (Special Set). Colonial.

"A Light From St. Agnes," as splendidly acted by Bertha Kalish and company, cast a penetrating ray of dramatic intensity through the vaudeville household. In the foyers during intermission, I marked the act was too strong for vaudeville but it certainly had him lashed to his seat during its progress. Miss Kalish received a call Monday night it seems a foregone conclusion the act is bound to swing around the New York circle. The ending is too triflingly pretty, and a soggy, but superb acting by Miss Kalish and John Harrington (as her drunken, feline lover) sends it over the footlights with the force of a catapult. Though Miss Kalish is the star, Harrington's work stands out prominently. He makes the character of Michel Kerowac a big, bony, imploding piece of humanity that leaves a marked impression. Harrington can act, Miss Kalish displays two types in one. First she is the cool, haughty, resolute, indifferent Frenchwoman, seeminglessly curled with her station in life and secretly yearning for the death of St. Agnes, whose body lies in state within a stone's throw of her cabin. Her lover's declaration during a drunken fit of reasoning to steal the diamond cross from the dead woman is a burst of fire all the fire and womanly being. She resents his purpose with might and main, sound encouragement under a ruse that she will cut the rope so that Kerowac can commit the deed. Realizing what she has done, in a realistic, dramatic scene she attempts to escape. As he is about to exit into the woods, the lights stream through the window, a reflection from the chapel windows, and shoots its full rays over the frowning face of the woman. "Toulette." In her hand is the crucifix which St. Agnes in her dying moments had instructed Father Bertrand (John Kettel) to give the girl whom she had tried to save from degradation. Miss Kalish met her emotional climax with true feeling and looked like a Trojan. In other hands the sketch would not doubt sink into utter oblivion, but thanks to the finished performance given, it has a dramatic punch that even vaudeville, with its budget-style song of eternal song and story, cannot resist.

Mabel Taliaferro and Co. (b).

"Taken on Credit" (Comedy Drama). 79 Mins.; Full Stage (Special Set). Majestic, Chicago.

"Taken on Credit" is by Edward Peple, among other things the author of "The Littlest Rebel." While possessing a small portion of the usual Peple melodrama, it is well buried in the comedy section and quite excusable. The piece tells of a grocer, the victim of a midnight marauder who demands his own offense, he returns home milk, etc. The thefts have been going on for some time and the merchant finally calls on the police. A fortnight later, the everyday New York "copper," is detailed to do some sleuthing. The curtain shows him in the store, wherein the scene is laid, preparing to corral the thief through usual proved performance. Hand-in- hand finally reveals that among the stolen articles is a pint of whiskey. During the conversation of the thief comes in via the chimney. A cross-questioning, the guardian of the law develops the startling information the girl is stealing the articles of everyday offensiveness, and she might not. Eventually he discovers the thief is no other than his own child, the only daughter of the woman whom he deserted for a strawberry blonde some years back. After paying the grocer for his loss and cautioning him that selling "booze" without a license is a serious offense, he leaves the place with the child. The setting is quite perfect in detail and helps a lot. Miss Taliaferro portrayed the child-twit cleverly and cleverly. The act though, although Thomas Carraufo, in the role of the policeman-father, played his part perfectly. Joseph Greene, who acted the grocer, displayed the act through. It is to his credit to be able to do this. Perhaps minus the star's reputation something would have dropped. Nevertheless, the act pulled several curtain calls and received a series of good laughs throughout.

Wynne C. Testa.

"Vision D'Arts." Posing.

11 Mins.; Full Stage. Hammerstein's.

"Vision D'Arts" needs no description if you have seen Simone De Beryl. Jesse Lasky is the sponsor for "Vision D'Arts." He was also the reason for Simone De Beryl coming to this country. Miss De Beryl came over during Mr. Lasky's Folies Bergere days and was one of the few acts that made good in the cabaret portion of the entertainment given there. It doesn't seem quite clubby for Lasky to turn around and place a similar act on the market. It smacks very much of the continental idea, and how we do abhor that sort of thing over here. "Vision D'Arts" is very pretty. It is not a headline nor is it a big act, but can do just what it is doing at Hammerstein's this week, opening intermission.

Fred Kitchen and Co. (b).

"Pott's in Port" (Comedy). 71 Mins.; Full Stage. New Cross Empire, London.

This is the newest sketch production by Herbert Darley, who has Kitchen under his management until Feb. 13, 1913. The story is founded on the spy-mania. Potta is a member of a life-boat crew, and is generally to be found at the Life-boat Inn. He is approached by a foreign woman who secures and sells the plan of the harbor. When the harbor-master goes away on a short vacation, Potta deputizes for him. He agrees to the scheme of the former's, and pass off the plans of a sewage scheme in place of those of the harbor. Potta's pal overhauls part of the plot, and recently had an offer to go into musical comedy changes the location of the two sets of plans with the result that the real plans of the harbor get into the possession of the spy. He leaves in a small boat to board a vessel in the harbor, but in a rough sea the boat is upset. Potta volunteers to go to the rescue and succeeds in saving the life of Mrs. Potts. While Potta is saving the life of the foreigner, he is regaining possession of the plans. For his gallantry he is rewarded, and is given a small government position. The material in the sketch is not by any means great, and one realizes that without Kitchen it would be pretty thin. Kitchen, however, has put in some extremely funny bits, and by dint of hard work and incessant application of his irresistible humor the thing has a delightful finish. His mock heroics are the quaiscanth in that line I have ever seen. Kitchen, by the way, has recently had an offer to go into musical comedy in the West End of London at a salary of $750 a week. He has not yet made up his mind what he will do.

Shirley Kellogg.

Songs. 12 Mins.; One.

From musical comedy, and with a desire to make the big vaudeville stage, Shirley Kellogg has little chance of that through her present turn. It is a good small time, however. Miss Shirley has appearance, is graceful, dresses simply and neatly, has a good voice, but lacks something necessary to put the act away over. Perhaps it is vaudeville experience.

Rhathakey Trio.

Songs. 18 Mins.; One. Hammerstein's.

The Rhathakey Trio came under with a reputation made all through the middle west and went up against the next-to-closing position at Hammerstein's, impossible for them to secure a proper hearing. The boys hit at that om 11:10, the audience had been leaving the house since 10:45. The trio will have to be seen under different circumstances before an idea of their calibre can be gleaned.

Gertrude Barnes.

Songs. 80 Mins.; One. Fifth Avenue.

A newcomer to vaudeville, Gertrude Barnes entered New York this week in the center of an "All Men Bill" at the Fifth Avenue. On the one hand it was an important assignment for a man or woman placed her in a difficult position to maintain, as all the attention the feminine draws was focused upon her. Another view would be that the lone survivor surrounded by men might make her path to Fifth Avenue success more or than ordinarily smooth. In this case however, the bill, the men and the position did not enter into the results obtained by Miss Barnes, nearly as much as Gertrude Barnes did. A good looking, wholesome and buxom appearing young woman, who presents herself even beyond the heights of any vaudeville "single," Miss Barnes in her first number proved she was possessed of certain capabilities, that, while other selections following did not fully bring out, were sufficient at least to indicate that the unusual "booming" given her in "New York Co." was a not unjustified one, the debut was based upon something substantial. The girl is there. She has a peculiar personal appeal, which finally won over the women, and extended to the men. The last two numbers caught the house completely, and with a real gallery god whistle! (with her fingers) for each collection of flowers passed over the footlights, became stamped as having "made good" on her initial appearance. There was a clapping of hands, many were clapping, all were clapping. "Mollie Took the Next Train Back to Hackensack, New Jersey;" she securings a laugh on the pronunciation of "New Jersey." Her enunciation in a pleasant soprano was at all times excellent, carrying the lyrics fully over. A "kid" song was the third, as the last of Miss Barnes' repertoire. It isn't placed right. Though looking fine as a kid, and having a lively lyric for the number, to reappear as a kid after wearing two gowns, one of which displayed her womanly charms upon those present lessened the chances of this youthful character. Miss Barnes seems to have all exclusive songs of the sort, and an out-put regulation "single" class by carrying the "props," which makes for comedy, as well as her own work. A trip over the vaudeville world will strengthen Miss Barnes' hold upon the very good start she has secured.

Mark.
**Jimmie Britt.**

March 14. 16 Mins.: One. Hammertime's.

The difference in weight between James J. Corbett and Jimmie Britt doesn't prevent them from making the same vaudeville class. Mr. Corbett's presence and delivery sent him well over the theatrical footlights, and held him in the same remark will apply to James Britt, former lightweight champion of the world, who scored another knock-out at Hammertime's. He seems to have been keeping it up since then. Mr. Britt tells a few stories in dialect, closing his well-timed turn with a song and three numbers, and was expected to entrap a supposed youthful doctor into entering their room. Their ruse is for the smitten young woman to pull the string; then as they keep plying the young woman with questions, gradually increasing the pressure, she finally breaks down and sings. All is arranged, and the young man, who passes the school every day at noon, is dragged in for an emergency. After the rehearsal comes off with an application of warm water, and the young woman manfully states the pain is still there, the man advises they send for a physician—he is only a piano tuner. As a pleasant little diversion on the early part of a big-time program, this sketch should do. The freshness of the young women, as well as their good playing, although engaged on a very light substance to handle, entitles it to consideration.

_Since._

Ray and Rogers.

_Songs, Dances and Comedy._

One. Columbia (March 10).

Ray and Rogers finish strong with a rube bit called "The Ganny Twins." If the remainder of the turn could be brought up to the pitch created by Mr. Ray, he'd be in excellent condition for the big time. Mr. Ray is a tall fellow, and a comedian. Mr. Rogers sings, dances and recites, although the recitation might better be left in the dressing room. This "Man-is-the-cause-of-it-all" isn't fitted nowadays for the best vaudeville audiences. They have heard something similar too often. It ought to be worth while for the team to have their opening rewritten by a capable author. Either that or The Ganny Twins" made the entire act.

_Since._

**New Acts in "Pop" Houses**

Roxie Marsten and Co. (1).

_Dramatic Sketch._

16 Mins.; Full Stage.

A woman burglar enters apartment of an aged bachelor rogue. Starts to pack up, takes a couple of drinks and after talking to herself for four minutes, falls asleep. Owner of apartment enters, "soused." He also solloquizes for fully four minutes before discovering the presence of the girl. She slaps his face, steps on his foot, gets the drop on him. To make sure that he is not armed she feels in his vest pocket for a revolver. Girl then delivers a rousing little plod over his evil head. The act is a strong one for the "pop" houses and would receive attention on a "big small time" bill.

_Mark._

**Delisle and Vernon.**

Tabloid Musical Comedy.

19 Mins.; Full Stage (10) One (7). (Special Set).

A short, stoutly built man does all the hard work, although the woman keeps busy long enough for the former to get his breath. The man does some neat balancing. The team might try a more attractive routine. The act is a strong one for the "pop" houses and would receive attention on a "big small time" bill.

_Jolo._

**Moss and Frye.**

Blackface Comedians.

15 Mins.; One.

A straight and an eccentric, fashioned along the old Williams and Walker sidewalk conversation turn. Straight feeds well and the comedian very funny. If only the straight would not sing his solo and belch forth what he believes to be a high note, the act would be an acceptable turn for the small big houses and perhaps in time, advance even further.

_Jolo._

**William Rayner and Co. (3).**

Hostess.

20 Mins.; Full Stage (Special Set).

An old-fashioned melodramatic idea about a horserace being run to save the old house, with the villains, the doping of a horse, and all the other ingredients. A film shows the race. It all goes to make a "flash" on a big small time bill and as such will answer nicely.
HAMMERSTEIN’S.

Although the arrangement at Hammerstein’s is more or less the same as at the Palace, the entertainment offered is rather above the usual run. The bill contains plenty of variety.

"The Apple" (New Acts) is given the honor position in the bill, but the act is not strong enough to top any “big time” vaudeville program. Jimmy Johnson played well into the act, but for the audience never missed a line of the cleverly played and well written playlet “In and Out.” Mr. Gordon dropped into the proceedings late in the evening. He was the last one to get a real laugh at the audience, and Gordon simply rocked the house.

Minc Amato in “The Apple of Pari” followed, stopping some of those on their way out, but it was just a trifle late for the pretty little pantomime. The act, extremely well played, is clean and leaves a pleasant taste. Mlle. Amato could easily pass for Gaby Deslys in both looks and action.

The turn for "The Apple" which were hopelessly lost, hitting the stage well after eleven o’clock.

In the first half the Carbery Bros. “No. 2,” had a hard spot, but the boys with the single routine kept right at it and turned out a surprising hit for the early position.

The Great Howard was “No. 3.” A suicide act, extremely well played, for a vaudeville audience. The act easily deserved a better spot. There have been similar offerings at Hammerstein’s, lacking the class and novelty of Howard’s, placed in almost immediate positions.

Lane and O’Donnell, “No. 4,” were a “dumb act” and the early position did not make so much difference. The comedian is turning out some falls that are little wonders. The act went over strongly and this is a house that every act of this description has pleased.

Brice and King, second week, came next. “No. 5” is nearer their proper position than closing intermission, as they were placed last week. They did not seem to do in the act, as they do in the spot, nicely.

They are a good song and dance team and when working together get along nicely. If when doing singles, are not at home. This is where the Norworth and Bayes imitation falls down. The originals are there at all times—the imitators only some of the time. The act performed last week at the Palace, with a piano player and a few new songs did little Monday night. Al Plantados is the piano player, also sharing in the bill with Miss Chandler. The player has not helped the act. Miss Chandler is singing too far up stage at all times through working to her accompanist and she doesn’t seem to be doing her best. The Italian number should be dropped. It’s been sung here too much.

Lyons and Yoe, Hammerstein’s tried favorite for a while very nicely. The Rathakellier Trio (New Acts) were next to closing, and De Koch Trio were billed to close. La Rex and La Rex opened.

COLONIAL.

Although punctuated by three sketches and satureted with plenty of silliness, the Colonial bill is sufficiently varied to give good, wholesome satisfaction. The Colonial regulars seemed to be in right the mood Monday night for they accepted those three sketches with wide-open arms.

Two legitimate stars, Bertha Kallish (New Acts) and Thomas A. Wise, occupied the top lines. Each finished up in a manner calculated to cheer the heart of each.

The opening was given a nice swing at the start by the Musical Johnston, who scored heavily. For some strange, unaccountable reason the audience Monday night got seated early and the Johnston profited accordingly. Miller and Lyle, funny colored men, held attention with their talk, and came up like a house afire with the comedy dancing bout at the final.

Mrs. Griffin & Co., in the old laughing ski, “Other People’s Money,” with Griffin in fine fettle, went over big, reaping a veritable harvest of laughs from the their the laugh hauled down by the presentment.

Willa Holt Waefield had no difficulty in entertaining and found the audience pipe for her songs at her first appearance in a Williams theatre. For encore she used several of the old-timers—“He’s My Pal” and “Stay in Your Own Backyard,” the latter recognized by a very god, proving that, though a stranger to the colonial, Miss Kallish is popularly known to its patrons.

Just before the intermission Bertha Kallish & Co. appeared. The “seven inning game” gave the boys a chance to go out and think the act over. There’s plenty to think about in the sketch.

Laura Guerite and George Moore were the first to appear after the intermission. Moore’s dancing and Miss Guerite’s dressing kept the act in favor for the remainder of the show and left the audience at ease for the rest of the bill. Some of the patter is a trifle too blue for that neck-o’-th’-woods.

Thomas A. Wise & Co. were unquestionably a hit. The star showed up to good advantage and be put over his lines with bully effect. W. St. James, who is some pumpkins himself for comic thing, came in for his share of the audience and Moore’s work was quiet but effect. The sketch was at disadvantage, following the Kallish heavy effort.

Bixley and Lerner opened lightly but after the former showed his versatility with various instruments from the orchestra, the pair began to gain speed and when they did the travesty, opera bit and “turkey trot” at the finish run up a solid bit.

Golden’s Russian Dancers have cut out their proper place, are sure and quicker. There was in the turn the ginger necessary to close the bill and the dancers received a big reception for their work. Mark.

AMERICAN ROOF.

The agitation for programs on the American Roof has become grave enough to bring forth new proportions. One of the users says Marcus Loew must supply them, and the house staff will contribute, if necessary, to the cost. Said this user: “If we had had programs here, I would not have lost a girl. There was an act on the stage and one of the dames, who was as usual, fell out of the centre aisle then and would pull a funny excuse to walk down whenever she was on. We got chummy, and had her over to the chop soup dump and to the movies. I don’t want to ask her name, we were that friendly.”

From here the act went over the circuit, and when it was in Fall River I wanted to write her a letter to tell her to come in over Sunday as I had dug a little coin, and we could have a swell time. But I didn’t know the dame’s name. If this Roof had had programs, I could have copped, and it would have been all right. Now I only working here because they will book that act for a return and I can see her again. I don’t dare ask anyone for fear they will get wise, and the racket will start. They are a very good act, and anyone of them can go further with a gai than me, so I am buying no Lock stock out of this job.”

Our young man in the box office was the only one who had a crack at the Roof.

VARIETY.

The fifth act of using with an “act” is a necessity, and at least at the Fifth Avenue. That is almost certain. Who cares about men anyway? Give us the skirts. The women envy and the men like them, so you get them coming and going, with the bank-roll depleters.

Men are necessary to vaudeville, but not in chorus, unless that really happens. The near-masculine show at the Fifth Avenue this week is not a stage success, in its scheme of originisation or the playing.

A single woman in it, who appeared “No. 6.” She is Gertrude Barnes (New Acts). Miss Barnes looked like the sun at five a.m. on a summer morning with that crowd of blackclotched “brutes.”

Closing the performance came Pauline, with nineteen men besides himself upon the platform. He used them as subjects in his hypnotic work, holding an almost capacity house intact to watch his scientific comedy turn. Presently applied to Jos. Cesar Neil called “The East Side Caruso” on the program. The “sympathy gag” is pushed to the limit for this very young man, with a voice of all his own, or a few others.

Dressed as an Italian vender, it would seem that he has been advised to wear the same outfitting setting on the stage he may have provoked “amateur night” audiences with. Like so many male singers of his race, Nesi seldom ommits a melodious note, but he serves to simply an unrrivalled vaudeville audience, who have used him up in evening clothes. If this young man is invading vaudeville to further his vocal studies with the proceeds, the object is a worthy one, as long as vaudeville stands for it.

Proceeding backwards on the program, the Kitamara Troupe came as “J.” They were fortunate, with the Flying Martins, in having positions away from the ends of the bill, and these two acrobatic numbers scored the evening’s biggest hits. The performance of Kitamara’s does some fine Jap work, having a pretty and decorative opening. As to the Flying Martins, they are a joy to watch a fair turn. So quickly, it is over almost before commenced. Meanwhile have they done all the hardest tricks, and some of the hardest before. Their reception was a rousing one, and well they deserved it.

Opening the show was Bertisch, in his strong act, with a well filled stage. Miss Chapman is a fine good showman, and gets over. The Field Brothers came next, singing and dancing. The boys should continue to replace their usual acts and under- strife for the closing dance, not attractive dressing, even for black-face dancers who dance well.

Marshall Montgomery wore black eyes and was a bit liked “No. 4.” Charles Leonard Fletcher and Co. were switched from “No. 5” at the matine to “No. 3” at the evening performance, exchanging places. Mr. Fletcher played a dramatic piece called “His Nerve.” Ashley and Lee also appeared. Sime.
HILLS NEXT WEEK.
(Continued from page 17.)
Three Shetley Bros.  John McCrady, Jr.
 
EMPIRE, (ac)
Three Gammons .  Louis Pearson
 
ORPHEUM
I'd  Tom Walker, Tom Satons
 
PANTAGES
Girl Blowsbrook  Players
Three Nirders  Dellevan 
 
SIoux CITY
ORPHEUM  (Main) erle F. Gurneys
Four Entertainers .  Oscar Lorraine
 
50. FRAMINGHAM
PRINCES (chck)
Chili Comedy Troupe
 
21 Half  Ernest Rackett
 
B.GenerationType
PRINCESS, (chck)  Wilson & Co.
 
26 Half  Morton's Miniature W. Small, Sisters
 
JANE d'APPEL
ORPHEUM
Richard & Co. with Newbold & Gibbes
 
PANTAGES
Rodgers & Harris  .  Brown & Co.
 
CHRISTENSEN, (ac)
 
TOKYO
TERRE HAUTE
 
 
CLEAN "MADAME X" SEASON.
Around May 1, Adelaide French and Company, playing, "Madame X," will close in Northern Vermont after a season of forty weeks.
 
MISS MARTINOT'S CLASSY WORK.
Having completed a musical comedy, book, lyrics and music, Sadie Martinot, erstwhile actress, is now at work on an opera comique of a very high order.

MAJESTIC (Laramie, B. Glaser, mgr; agent, Orpheum Circuit) One of the best hits of the season, The Majestic shows through the presence of repeatgoers a little familiar and for this reason, if no other, is not quite up to expectations. Mack and Orb probably feel the effect of an earlier return, having played the house but a few weeks back. In spite of all their efforts toward the finish the audience became restive and thumped the paddle. It hurt the laggers considerably.

WAXAMACHE, TEX.
MAJESTIC (inter) Marked Family

TENNESSEE, N. Y.
 
WATERBURY, CONN.
JANIER (ac)

WHITE PLAINS, N. Y.
 
AMERICAN MUSIC HALL (John Cort, mgr.; featured by H. Smith) A spectacular success in the "Dancing Venus" opening the "Dancing Venus" will make her final exit at the end of this last week.

HOLLYWOOD, (ac)  Memorial Ball

CLEAN "MADAME X" SEASON.
Around May 1, Adelaide French and Company, playing, "Madame X," will close in Northern Vermont after a season of forty weeks.

MISS MARTINOT'S CLASSY WORK.
Having completed a musical comedy, book, lyrics and music, Sadie Martinot, erstwhile actress, is now at work on an opera comique of a very high order.

MAJESTIC (Laramie, B. Glaser, mgr; agent, Orpheum Circuit) One of the best hits of the season, The Majestic shows through the presence of repeatgoers a little familiar and for this reason, if no other, is not quite up to expectations. Mack and Orb probably feel the effect of an earlier return, having played the house but a few weeks back. In spite of all their efforts toward the finish the audience became restive and thumped the paddle. It hurt the laggers considerably.
Another link is to be added to the Alfred Hamburger chain of "pop" vaudeville houses by a new theatre that is being erected on 4th street in the vicinity of the Willard. The auditorium is already being formed and the theatre will be ready for opening in the near future. Owing to prosperous business at the Willard, the management of the new theatre has inaugurated daily matinees.

On a complaint filed by Jacob Goodman, deputy state factory inspector, Miss Edwards, the erstwhile song writer and publisher, and the manager of a vaudeville act bearing her name, was haled into Municipal Judge Blake's Court last Friday and fined $1 and costs on the charge of lowering the moral tone among children for having given the name of "Little Girls of Illinois". Miss Edwards was under the age of fourteen years for 7 o'clock in the morning. The manager was Gracie Appell, six years old, and George Price, four years old. The act was at the Majestic Theatre.

One of last week's visitors from out of town was W. F. Nacht, manager of the new Princess, Nashville. The Grand, Nashville, was closed March 17, big strike at transferring his bookings to the Orpheum.

Billy Mitchell, a late principal in "The Arrival of Kitts", which closed Feb. 17 at Coliseum, is breaking into vaudeville this week at Columbus, la., where he is working in "The Arrival of Kitts", a benefit offering at the local W. V. M. A. theatre.

Ethel Whitehead and her "picks" will go to the Coast on a tour of the Orpheum circuit.

Jack pine, who is starring in vaudeville, All town last week after a tour of the Interstate circuit and was immediately booked out on "The Arrival of Kitts".

E. J. Timponi has assumed the management of the Parisian band which is now being featured at the Land Show in Kansas City.

Nardell and Kane opened at Duluth last week, for a tour of the Orpheum circuit.

Ala Nadinova is scheduled to open at the Izaar March 18 for two weeks in Pierre Wolff's French comedy "The Marquise".

Edward Morris, who has been playing the part of the clairvoyant in the hit play "The Thin Lady" at the Colonial, was succeeded last Sunday night by Charles Compton, last season's "Madame Sherry" player. Mr. Morris went to London to perform in the English production of the same piece next month.

Berton Churchill has been replaced in the cast of "The Trail of the Lonesome Pine" at the Chicago Opera by Austin West. He plays the part of the engineer.

Commemering April 8 the Garrick will be "Home of the Heir" by Herbert and Gilbert Mulvany. The engagement is limited to two weeks.

"Seven Sisters" which enjoyed a long run on Broadway is now appearing in various cities and is having a stock revival this week at the Coliseum.

Following a three weeks' engagement of Thomas W. Rose in "The Only Son" which begins at Powers on March 17, John Drew will appear there for a like period in "A Night Life".

The success of Merle H. Norton's company has resulted in the opening of a new play called "Canyon Jones" has encouraged that producer to send out on its opening company with Olle West, host of Murray and Mac, the star. The latter will open March 17 at Fox De Luxe, W. and is made to be a trip to the coast.

The management of "When Hunty Pile Hoo" at the Grand announced the demand for Sunday performances. As a consequence the Sunday offerings were sold out very materially by the receipts of a show Sunday night.

General Manager Harry Askin is making extensive preparations for the opening by the management of "Louisiana Lou" at the Lafayette House March 31.

"HELLO GEORGE!" Always Was and Always Will Be BISSETT and SCOTT JOHN SCOTT THE ORIGINAL "HELLO GEORGE!" JUST RETURNED FROM ENGLAND, AFTER CREATING A GREAT SENSATION MANAGERS, Please Note: I am the sole owner and originator of the above act, and all the novel ideas therein—the "Chair Dancing," etc.—JOHN SCOTT. BOOKED TO RETURN TO ENGLAND, SEASONS 1913-14. American Representative, JO PAIGE SMITH

Morris E. Silver, formerly a band concert singer and now "owner of the Empire-Theatrical Exchange, will return to vaudeville shortly in a "pin" act.

After being in retirement for a period of time, Arthur H. Franklin has opened this week on a tour of the Associated.

Lang's Vaudeville Exchange has taken over the booking of the Walton Opera House, Walton, Ind.

The Majestic, Ft. Wayne, Ind., has gone in for vaudeville and is playing night acts booked by Frank Q. Doyle.

Lily Lena of the Orpheum tour this week in Milwaukee and will go direct to London, as the season at one of the houses is over.

A loving cup is to be given to the music publisher presenting the most popular song of the season. Jack Thorne, a late innovation introduced by Harry Warner, is being a big success.

In legal battle over the apparatus employment, the John A. Webb Co. of New York, is playing this week on the Boulevard-Collidin Circuit. The contract was signed last week and is being continued this week.

In a legal battle over the apparatus employment, the John A. Webb Co. of New York, is playing this week on the Boulevard-Collidin Circuit. The contract was signed last week and is being continued this week.

The whirling Violinist

Begs to express her regrets for unconsciously causing Miss Tanguay so much distress of mind during the engagement of both at Proctor's, Newark, last week.

If Yvette's being booked on the same bill with Miss Tanguay was—as Miss Tanguay claimed a mistake, the mistake was not Yvette's.

If Yvette's work proved hit enough to force Miss Tanguay to admit that she—Miss Tanguay—could not follow Yvette, then Yvette assumes responsibility in the matter at issue.

Yvette until last week, had no TANGUAYESQUE stellar aspirations, but in view of recent success, Yvette now agrees to FOLLOW MISS TANGUAY on any bill that any manager may book both on.

MISS TANGUAY admits she can't follow Yvette.

Yvette begs a chance to follow MISS TANGUAY.

Note—Yvette wishes to say that all the success she has attained she owes to—Yvette

This is the advertisement the New York Telegraph and New York Review accepted and then decided not to publish, having accepted a larger and more costly advertisement from Miss Tanguay.

When answering advertisements kindly mention VARIETY.
AT THE 5TH AVENUE

THIS WEEK (MARCH 11, 1912)

“ALL MEN”
STARS AND HEADLINERS
INCLUDING JUST ONE LITTLE FEMININE BEAUTY

E. F. ALBEE, General Manager

VARIETY

THE WORLD’S FAMOUS HYPNOTIST

PAULINE
IN
“HYPNOTIC SUGGESTIONS”
Direction, JACK LEVY

Marshall MONTGOMERY
AMERICAN VENTRiloQUIST
In Preparation, A NEW ACT
Direction, ALBEE, WEBER & EVANS

E. F. ROGERS, Business Manager

CESAR NESI
“THE EAST SIDE CARUSO”
Personal Representative, ARTHUR D. WOODS

HERBERT ASHLEY AND LEE AL
IN
“A NIGHT IN CHINATOWN”
Direction, MAX HART

CHARLES LEONARD
FLETCHER
AT REST
Until Next Season. In the interim, on the golf links. Address, Atlantic City
Country Club, Atlantic City, N. J.

GERTRUDE BARNES
The FLYING MARTINS
RECOGNIZED AS THE FASTEST WORKING DOUBLE TRAPEZE ARTISTS IN
THE WORLD
Direction, ALF T. WILTON

A JAPANESE FEATURE
THE GREAT KITAMURA TROUPE
“SENSATIONAL EQUILIBRISTS”
Direction, PAT CASEY

FIELD BROTHERS
“4 FEET OF ECCENTRIC DANCING”
Direction, JACK LEVY

THE IDEAL ATHLETE

BERTISCH
IN A PHYSICAL CULTURE NOVELTY
When answering advertisements, kindly mention VARIETY.
VARIETY

"I MISS HIM ALL THE TIME"

WE FEEL IT WILL NOT BE NECESSARY TO REG SING TO THIS NEW WONDER. AS THE CASE WITH "BILLY" BECAUSE IT IS ANOTHER SENSATIONAL—one of the FIRST TO GET IT.

A COMEDY NUMBER THAT IS A DISTINCTIVE NUMBER AND THE BEAUTY OF IT IS THAT ANYBODY CAN SING IT (Certainly) A GREAT NUMBER. 

"THAT BEAUTIFUL TUNE"

A NOVELTY NUMBER THAT IS EXACTLY WHAT THE TITLE IMPLIES. "A BEAUTIFUL TUNE." OH, WHAT A SONG! IT GETS IT NOW WHILE IT IS NEW.

"YOU'LL WANT ME BACK"

THE GREATEST DOUBLE, Duet or CONVERSATION NUMBER EVER PUBLISHED; ALSO WONDERFUL SONG FOR SINGLES. ORCHESTRATIONS IN SEVEN KEYS. 

PUBLISHED BY KENDIS & PALEY

Regal Bldg. (Cor. 37th St.)

New York City

RAWSON and CLARE

IN "YESTERDAY" A delightful story of youth

Address our VARIETY, New York or Chicago.

Exclusive Management. CHAS. C. O. BROWN

Louise Dresser

VAUDEVILLE

DODY

MARTIN BECK

Direction

IN "ENGLISH TYPES SEEN THROUGH AMERICAN EYE" EXCUSE OUR EGOISM

Just returned after a successful tour in England. Sailing, June 18, on P. G. Williams' time.

THIS WEEK

WEDNESDAY (March 11)

ALHAMBRA

Colonial

DODY

PUBLISHED BY KENDIS & PALEY

New York City

Four Readings

VICTORIA

(Jay Mead, same; mgr.; agent, H. Hart McHugh). The second half of the show had to go at high speed to put the general mark. "The Feather and the Wren" was a bad idea, but the acting was good. "The Forest of Arden" by doing the thing well. "The Unknown Citizen" was rather dull. "The Old Half" was a bit of a hit. "The Old Man" was a big hit. "The Old Man and the Sea" was a good number. "The Old Man in the Sea" was a big hit. "The Old Man and the Sea" was a big hit. "The Old Man in the Sea" was a big hit.

Big act for the small time houses and ought never to die. A little brush-up group on the higher level. It was a lot of fun to see the old friends.

Big act for the small time houses and ought never to die. A little brush-up group on the higher level. It was a lot of fun to see the old friends.

Big act for the small time houses and ought never to die. A little brush-up group on the higher level. It was a lot of fun to see the old friends.

Big act for the small time houses and ought never to die. A little brush-up group on the higher level. It was a lot of fun to see the old friends.

Big act for the small time houses and ought never to die. A little brush-up group on the higher level. It was a lot of fun to see the old friends.
<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Location</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOSEPHINE DAVIS</td>
<td>American Comedienne</td>
<td>London</td>
<td>May</td>
</tr>
<tr>
<td>MARSHALL and KING</td>
<td>Novelty “Sister Act”</td>
<td>London</td>
<td>June</td>
</tr>
<tr>
<td>JOE-MORRIS and ALLEN-CHARLES</td>
<td>Hebrew Comedians</td>
<td>London</td>
<td>May</td>
</tr>
<tr>
<td>IRENE JERMON and WALKER NANCY</td>
<td>Those Clever Comediennes</td>
<td>London</td>
<td></td>
</tr>
<tr>
<td>BLACK and JONES</td>
<td>Colored Dancers and Comedians</td>
<td>Liverpool</td>
<td>June</td>
</tr>
<tr>
<td>BERTIE FOWLER</td>
<td>Comedienne</td>
<td>London</td>
<td>July</td>
</tr>
<tr>
<td>MORT FOX</td>
<td>Hebrew Comedian “Somewhat Different”</td>
<td>Liverpool</td>
<td>October</td>
</tr>
<tr>
<td>HILL and ACKERMAN</td>
<td>Those Two Comical Scots</td>
<td>Sheffield</td>
<td>May</td>
</tr>
</tbody>
</table>

**European Bookings**

- **BILLY SHARP and TUREK BEATRICE**
  - A Study in Black and Tan
  - Producer of Yvette’s “Bear” Dance which Made Eva Tanquay Quit

- **WILFRED CLARK and CO.**
  - In “What Will Happen Next?”

- **BERT STODDARD and HYNES ETHEL**
  - Featuring The Absent-Minded Professor
  - Opening (Return Engagements) - April

- **VAN HOVEN**
  - The Dippy-Magician

**NOTICE TO ARTISTS WHO DESIRE EUROPEAN BOOKING:** I sail for London the first week in May. Those acts whom I have seen personally, send photos and billing, complete route and permanent address to my New York Office.

**I SEE EVERY ACT BEFORE BOOKING IT**
Ernest Edelsten

17 GREEN STREET (Leicester Square)
LONDON
and
50 RUPERT STREET, LONDON

Sailed for England on “Oceanic” March 9, after securing many of the leading American vaudeville acts for foreign engagements, and has arranged with

Max Hart
PUTNAM BUILDING, NEW YORK

for mutual representation here and abroad.

(Sincere thanks to all friends and acquaintances for greatly appreciated courtesies whilst in the U. S. A.)
No Costume is Complete Without a MUSKATEER HAND BAG

As the originators and only makers of these wonderful creations in Ladies' Hand Bags, we announce the opening of a "direct to wearer department," where you can select any of our styles, and save the middle man's profit.

If we haven't exactly what you want, we'll make it for you in Silks of every description and color. Tapestries, Nets and Cloths in Gold, Antique Gold, Silver and Steel of endless variety; or if it's leather, you will find every kind obtainable in the newest ideas and shapes from which to select.

When in New York, call and consult us about matching or enhancing the beauty of your gown, or get acquainted by asking us to send you, absolutely free of charge, our catalogues of either tapestry or leather hand bags, or both, if you desire.

It is not a MUSKATEER unless it has our trade mark on a silk label inside the bag.

MACK & POTTER
Manufacturers of Ladies' Hand Bags and Belts
106-108 West 32nd St., West of 6th Ave., New York

No Costume is Complete Without a MUSKATEER HAND BAG

As the originators and only makers of these wonderful creations in Ladies' Hand Bags, we announce the opening of a "direct to wearer department," where you can select any of our styles, and save the middle man's profit.

If we haven't exactly what you want, we'll make it for you in Silks of every description and color. Tapestries, Nets and Cloths in Gold, Antique Gold, Silver and Steel of endless variety; or if it's leather, you will find every kind obtainable in the newest ideas and shapes from which to select.

When in New York, call and consult us about matching or enhancing the beauty of your gown, or get acquainted by asking us to send you, absolutely free of charge, our catalogues of either tapestry or leather hand bags, or both, if you desire.

It is not a MUSKATEER unless it has our trade mark on a silk label inside the bag.

MACK & POTTER
Manufacturers of Ladies' Hand Bags and Belts
106-108 West 32nd St., West of 6th Ave., New York
**Variety**

**GET READY for St. Patrick's Day and Sing JEROME & SCHWARTZ' Great March Song**

**"I LOVE TO HEAR AN IRISH BAND UPON ST. PATRICK'S DAY"**

**SEND STAMPS AND PROGRAM FOR PROFESSIONAL COPY AND ORCHESTRATION.**

P.S. We also publish "RUM TUM TIDDLY," "THE HAUNTING MELODY" and "THAT COUNTOWN QUARTETTE"

**JEROME & SCHWARTZ PUB. CO.**

BROADWAY THEATRE BUILDING, 1441 BROADWAY, NEW YORK CITY

---

**ILLUSIONIST SUPREME**

**KAR-MI**

**PRINCE OF INDIA**

**AND HIS**

**ROYAL HINDU TROUPE**

**PROCTOR'S 125TH ST. THIS WEEK**

**THURSDAY, FRIDAY, SATURDAY**

**MANAGERS INVITED**

See **PAT CASEY**

---

"EV'RYBODY'S DOIN' IT" Doing what?

By **IRVING BERLIN**

This is one great character song. A clean up for the ones that are using it. A good single or double. Just a little different from the rest. Send for it.

Published by **TED SNYDER CO.** (WATERSON, BERLIN & SNYDER CO., Props.)

112 WEST 38TH STREET, NEW YORK CITY

CHICAGO OFFICE, State and Monroe Streets

FRANK CLARK, Mgr.

---


The Sunday closing problem, that has caused wide-spread consternation here among license holders, is relieved of greater solution through the introduction by A. M. Kershner, manager of a bill permitting hotels to serve divers on the 59th Street, all applicable to Atlantic City only, being a proposed amendment to the division of such here the city operates. Theaters are using the new bill permitting...two-five more furnished sleeping rooms. The bill is...subject to divers and prohibits the sale of...at the "squares" must be served...in the dining rooms of the hotels. The bill...by 28 per cent of the vote.

**NEW ORLEANS**

By **O. S. SANDERSON**

**ORPHEUS** (Martin Bell, gen. mgr.; agent, direct; rehearsal Monday 14th—Vera Barclay & Australian Woodchoppers divided honors...on a very thin affair, drawing well through the week's reputation.]

**DAUPHINE** (Henry Greenwall, mgs.; Shubert—Imperial Ottoman Dancers appeared...in "Nineteen Nineteen" very thin affair. Drawing very well through...very small. Marion Keeler, manager, filled...of the most interesting producers at the moment.}

**GREENWALL** (Arthur B. Leppard, mgs.;—Greenwall is back to its first love—sandwiches. Marvelous orchestra raised what would have been a poor showing an entertaining...Hedrick and Wright Sisters, opening...very well. Anna Miller, possesses ability, but a timidity, awkwardness and lack of experience...needs only material to place him on the "big time".

---

**Bert Wheeler and Co.**

**SPECTACULAR PANTOMIME COMEDY**

**"FUN ON THE BOULEVARD"**

**Next Week (1st) 5th Avenue Theatre**

**MANAGEMENT**

Jo PAUL SMITH

**JACK FINE**

**WHIRLWIND DANCE ON ROLLER SKATES**

**Rocked Solid by W. Y. M. CAREY, A. E. MEYERS**

Address: Care VARIETY, Chicago

---

**STEPPLECHASE PIER** (R. Morgan & W. F. Francis, mgs.)—M. P.

**CRITERION** (H. Levine, mgs.)—M. P.

**ROYAL** (W. B. Breed, mgs.)—CENTRAL (Kerr & Short, mgs.)—M. P.

**APOLLIS** (Fred E. Moore, mgr.; agent, K & K).—"Rum" by Ned Nye; 14-15.

The Sunday closing problem, that has caused wide-spread consternation here among license holders, is relieved of greater solution through the introduction by A. M. Kershner, manager of a bill permitting hotels to serve divers on the 59th Street, all applicable to Atlantic City only, being a proposed amendment to the division of such here the city operates. Theaters are using the new bill permitting...two-five more furnished sleeping rooms. The bill is...subject to divers and prohibits the sale of...at the "squares" must be served...in the dining rooms of the hotels. The bill...by 28 per cent of the vote.

**NEW ORLEANS**

By **O. S. SANDERSON**

**ORPHEUS** (Martin Bell, gen. mgr.; agent, direct; rehearsal Monday 14th—Vera Barclay & Australian Woodchoppers divided honors...on a very thin affair, drawing well through the week's reputation.]

**DAUPHINE** (Henry Greenwall, mgs.; Shubert—Imperial Ottoman Dancers appeared...in "Nineteen Nineteen" very thin affair. Drawing very well through...very small. Marion Keeler, manager, filled...of the most interesting producers at the moment.}

**GREENWALL** (Arthur B. Leppard, mgs.;—Greenwall is back to its first love—sandwiches. Marvelous orchestra raised what would have been a poor showing an entertaining...Hedrick and Wright Sisters, opening...very well. Anna Miller, possesses ability, but a timidity, awkwardness and lack of experience...needs only material to place him on the "big time".
“EVERYBODY’S DOIN’ IT”

By IRVING BERLIN

Again it is up to us to hand you the sensation of 1912. You remember “Alexander’s Ragtime Band.” You thought there would be only one “Alexander’s Band.” “Everybody’s Doin’ It” is running faster than “Alexander” ever did in its best form. That’s going some. Get our double version. It’s the best ever.

Published by the TED SNYDER CO. (WATSON, BERLIN & SNYDER CO., Props.)
112 WEST 38TH STREET, NEW YORK CITY
CHICAGO OFFICE, State and Monroe Streets
FRANK CLARK, Mgr.

Tulane Investment, Elna (Mrs. Wallace), received and act superbly; Tom New & Co., exceptionally good, many laughs; Helen & Miller, pleased; Martin Locke, clever; Bowers, Watters & Crooker, entertaining; Karl, scored; Leo Durville, fine opener; good all to good.

JACKSON (Frank L. Talbot, mgr.).—Four Divine Nations, headed by artist, Harmonious Poor, good; Cecil Jeffers & Co., excellent, scored; Neale, competent acting; Great Codorns, excellent; Ingalls & Duffield, next to J. H. and Wall; very Astors; Adelaide Hermann, sensational, well received; good show to standing room only.

PRINCESS (Dan F. Fishell, mgr.).—Princess Minaret Malda continues to pack house; Noralee Bates, entertaining; Fishell’s Players, scored; Roy Lyon, very good; Hudson Jones, well liked.

JULIETTE (Margaret Hall, mgr.).—Julie Layette’s French Grand Opera Company in repertory, opened to large audience; praised by local critics.

AMERICAN (D. E. Russell, mgr.).—Lové’s Young Dream (Flake O’Hara), crowded house; Slone (Wallace), L. B. Shubert; James’ New York, to “Tahiti,” with Martha Mitchell, Marie Edwards, warmly received.


STANDARDS (Ronnie Reichbach, mgr.).—The “Pennant Winners,” usual fervor.

FREDDIE (Mrs. T. Crawford, gen. mgr.).—Julia Gifford (Mrs. Bob Pittsummon), little Broadway and, Nan Halperin, with 29 people, in Royal Musical Comedy Co., selections, scored; Ochette Sisters, Monto & Wells, Edith R. Raymond and Lilian McNeil, make up one of the best bills of season.

CINCINNATI

By HARRY HESS.


LYRIC (J. E. Penney, mgr.; Shubert).—To the new generation “Hardy Parks” is a scream, but to the older-timers nothing interesting is presented. The comedians have a skit of material which they send over in good fashion. C. F. De Haven and Bob Parker are never a failure. Chorus very good and costumes handsome.

WALNUT (W. F. Jackson, mgr.; S. & R.).—“The Test” is a strong and interesting play. Eugene Blair created an impressive impression as Edna Plittman. Supporting company, Harry L. Minster, Losa Howell, Frederick C. Duke and Joseph Lillow.


OAKLAND (J. A. McNeil, mgr.; C. & R.).—“Paris by Night.”

AMERICAN (Harry Hart, mgr.; Los Angeles; rehearsed Monday 10).—Nudie Pa-Good; Betty, fine; Mirror, fine; Helen Voin, pure; Harry L. Minster, fine; Missus Fine; Helen Voin, fine.

STANDARDS (Frank J. Clements, house agent).—“The Ginger Girl,” best of season.

BALTIMORE

By ARTHUR L. ROBB.


–HOOTING (A. C. Lewis, mgr.; agent, Nix-Pratt).—Hooton Monday 19.—Linda.”

JOLLY JUNIORS (Margaret Schuyler, mgr.).—K. & E.; Lively; August, fine; Walter, very good; You & Me, very good; Kiser & McGuire, fine; Gilbert & San, fine; Neal, fine; Musical Comedy Co., very good.

PONY (Charles E. Ford, mgr.; K. & E.).—Montgomery & Stone in “The Old

GAYEY (William Bell, mgr.).—Rose

COMING “THE NEW CHEF”

address, EDW. S. KELLER, Putnam Bldg.

MANAGERS Looking for Class and Refinement for SUMMER Production will do well to see SAMMY

RYTON AND L

ALHAMBRA THEATRE, THIS WEEK (March 11). On at 4 and 10 P. M.

COLONIAL THEATRE, Next Week.

When answering advertisements kindly mention VARIETY.
“I CAN’T KEEP STILL WHEN THE MUSIC PLAYS”

That Slippery Slide Trombone

By WILLIAMs and VAN ALSTYNE

A “RAGITY” “JAGITY” “SWAGITY” “LAGITY” “DRAG”

IT’S A SCREAM! IT’S A DREAM!

IT’S TIME TO CHANGE THE SONG YOU’RE USING. SING THIS ONE—THEN YOU’RE RIGHT

WRITE—WIRE—PHONE—CALL

131 W. 41st STREET, NEW YORK 68 LIBRARY AVENUE, DETROIT Majestic Theatre Bldg., CHICAGO

REMIC|REMIC|REMIC

CARD OF THANKS

I wish to thank my many friends for the numerous letters, telegrams, and expressions of good will received during the time I played my Premutos Act at St. Mark’s Hospital.

N. B.—Don’t Catch This Act.

CLAUDE GOLDEN. “Australian Card Expert.”

MR. LEO EDWARDS

FURNISHING CLASSY ENTERTAINERS
FOR CLASSY ENTERTAINMENTS

Watch for New Ideas in Song Form by BLANCHE MERRILL and LEO EDWARDS

MY NEW ADDRESS

COLUMBIA THEATRE BLDG., (Suite 503)

NEW YORK CITY

(Phone, 4248 Bryan)

PAULHAN TEAM

AERIAL FOOTBALL ON BICYCLES

LLoyD PAULHAN, M.J.

This Week (Mar. 11), Majestic, Milwaukee. Next Week (Mar. 18), Kedzie, Chicago.

WE ARE IN EVERY HIGH SCHOOL IN THE U.S.

THIS WEEK POLIS, HARTFORD, CONN.

DALE AND BOYLE

“PUTTING OVER” THE 2 MOST TALKED ABOUT SONG “HITS” OF THIS SEASON

“Mammy’s Shuffling Dance” and “I’d Love to Live in Loveland”

When报案ing advertisements blindly mention VARIETY.
"EYEBODY'S DOIN' IT" Doing what?

"Take a Little Tip From Father"

By IRVING BERLIN

Give the public what they want, and you'll be a success. The public wants this song. A sure fire hit. Get it while it's new.

Published by the TED SNYDER CO. (Waterson, Berlin & Snyder Co., Props.)

112 WEST 38th STREET, NEW YORK CITY

CHICAGO OFFICE, State and Monroe Streets

FRANK CLARK, Mgr.


Eddie Emerson (Emerson & Baldwin), the American Cubajeager, and Dave Skinn, the Hebrew comedian, put up a two-round spar in Adelaide recently. The comedian, who is something of an eccentric gambler, hates Australia and nearly everybody in it. Not so Emerson. An orbiting discussion resulted in bloodshed, and the Smith found Samuels in a very sad state. Emerson is now pressed to meet anybody within two pounds of his weight, either way.

A new firm has started in Australia. Messrs. Fowles & Talbot, two smart Australians, long connected with theatrical management, are its parties interested. Their first venture put it over nicely. Lynch & Zeller, opened, very good; Carl Henry & Nellie Faux, liked; Madame Beecum & Co., good; Genaro & Bailey, fair; Mike de Palliross, closed.

ENGLISH (A. F. Miller, mgr.); Roda.—

Empire (David Brian), splendid 

business: VII; "Green Stockings" (Margaret Anglin), good business; 9-11; "The Runaway" (Bailie Burke), capacity; 11-13; "The Sargent in the House" (Tyros Power); 13-15; "The Fortune Hunter" (Fred Niblo & Josephine Campbell, capacity management).—Empire (M. Daly, mgr.); Shubert.—4-6; "Hammy Pankey," very good business (Week II thru).

PARK (Phil. Brown, mgr.); S. & M.—

"Matt and Jeff," big advance sale.

Thursday, 10:30.—1-3, Three Navarros, good; Wilbur C. Sweetman, entertaining; Hains & Clavell, pleasing; Mary "Parle by Night," Fail; Hunt & Watters, got by Four Rodger, great; 11-13, Lew Pallerton & Pallerton Sisters, good; Musical Skips, ordinary; George Lovett, entertaining; Fedewen Bros. wonderful; Arthur Whitley, good; Staley & Birbeck, musingly.


MUSIC HALL (Miller & Collins, mgr.); Beveridge Stock Co.

TOM HARRIS


$10,000 WILL BE GIVEN TO ANYONE WHO CAN PROVE THAT I,

"ALFRED THE GREAT"

AM NOT THE BEST PERFORMING MONKEY IN THIS COUNTRY

I don't need wire suspenders to hold me on the stage. I never injure anyone or run wild, and I am not dangerous, as my teacher is ALFRED DROWSKY, formerly trainer of "Consul, the Great."

(Signed) ALFRED THE GREAT

will be taking over the Australian season of the Great Jansen, by arrangement with Charles Hugo, new playing Nicola around the R. S. W. town. Hugo also hopes to place his colored minstrel organization with the new management.

INDIANAPOLIS

By VERA DUNN.

KEITH'S (Ned Hastings, mar.; agent, U. B. O.; rehearsal Monday 15)—Irene Franklin, headlined and went big; Brent Hayes.

EMPIRE (H. K. Burton, mgr.); "Moulin Rouge Barqueurs," Jack Johnson featured;

GAYETY (Elle Gross, mgr.; agent, Gus Burt); rehearsal Monday; the latest big;

RKO (Robert, mgr.; W. H. Lloyd, mgr.); Shubert—4-6; "Hammy Pankey," very good business (Week II thru).

The Indianapolis Symphony Orchestra's concert 18, Kubert-Marshall theatre, drew capacity house. Paul Hyde Davies was the conductor.

AKRON, O.

FOLIOLANT (E. M. Hiss, mar.; agent, Weber & Bove); rehearsal Monday and

ALTOONA, PA.

ORPHEUM (Summers & Vincent, mar.; agent, U. B. O.; rehearsal Monday 15)—Nel- lo Kuller, clarinet; Glynn & Grace, pleasing; Herman & Mary, pleasing.

MUSHLER (Th. C. Mishler, mgr.); 12; "The Dumbells," 16, "Smart Bet."—H. G. H.

ANN ARBOR

MAJESTIC (Arthur Lane, mar.; agent, W. V. M. A.; rehearsal Monday 21)—11-13, Mus- tafa's Imperial Minstrels, well received; Kurt Lowrey & his Dancing Dolls, big hit; 14-16, "Mary Mary." —

MELVON.

ORPHEUM (M. L. Remson, mgr.; agent, U. B. O.; rehearsal Monday 15)—Work 1, Haywood Trio, pleasing; O'Brien Trooper, very good; Briardacor, hit; Holiday & Kelt- rey, liked; Callahan & St. George, good; Lee Carlin, big; Famous Pony Hall, good.

BIRMINGHAM, ALA.

MAJESTIC (O. L. Kettick, mar.; agent, Ackerman & Co.); Ross, Porter, & La Trite, excellent; Paulielli & Plute, very good; Lee Tong Fox, second; John & Wheel and Hensinger, hit; Thompson & Carter, good; Hughes Musical Trio, very good.

BITHER (M. W. Williams).

BRIDGEPORT, CONN.

POLUX (T. A. Kirby, mar.; agent, U. B. O.—Two Azrada, pleasing; Lewis & Kelt- rey, liked; Callahan & St. George, good; Lee Carlin, big; Famous Pony Hall, good.

When answering advertisements kindly mention VARIETY.
Mr. and Mrs. Ernest Cortis

beg to inform their friends that MRS. CORTIS has been advised by her physician to rest for several months.

MR. CORTIS will continue in "THE TAMER" assisted by MRS. CHARLES MATHEWSON.
**EV'RYBODY'S DOIN' IT**

“Take Me Back to the Garden of Love”

By NAT OSBORNE AND E. RAY GOETZ

The Sensational Ballad of 1912. A broad assertion to make. A hit any time and anywhere.

PUBLISHED BY TED SNYDER CO. (WATERS, BERLIN & SNYDER CO., Prop.)

112 WEST 38th STREET, NEW YORK CITY

CHICAGO OFFICE, State and Monroe Streets
FRANK CLARK, Mgr.

**BESSIE WYNN IN VAUDEVILLE**

**Harry Tate's Co.**

New York England Africa

**MLE. DAZIE WILLA HOLT WAKEFIELD IN VAUDEVILLE**

Personal Director JENIE JACOBS

**DUPRE AND FEIDER**

“CLEANING UP” WITH WILL ROSSITER'S GOOD-LUCK SONG “HITS”!!

SAILING FOR THE OTHER SIDE IN A FEW DAYS

When announcing advertisements kindly mention **VARIETY**.
“That Mysterious Rag”

By IRVING BERLIN

The yes, yes, what, what, what, double version of this song at your command. A hit on any bill. Send for it.

Published by THE TED SNYDER CO. (WATERSON, BERLIN & SNYDER CO., Props.)

112 WEST 38TH STREET, NEW YORK CITY

CHICAGO OFFICE, State and Monroe Streets
FRANK CLARK, Mgr.

SPRINGFIELD, MASS.

POLIS (J. A. Brown, ca. mgr.; agent, U. B. O.; rehearsal Monday 16).—“Snitch’s Animak” out of ordinary. Minnie Allen, fair; Jack Jackson, bad; Kills & Mckenna, bit; Ver- mer Ditto, excellent; Harry & Wollford, big.


SYRACUSE

GRAND (Charles G. Plummer, Cha. Ac- demy, mgr.; J. C. O.).—Three shows nowadays by Mar- tin, laughable; Harriet Burt, well received; Cut Soldier Fiddlers, madras; Eva Fay, myster- ying; Bedini & Arthur, immense; Arapeen Ladies, daring.

CHRIST.—Fred W. Norton, Blanch Cal- vin, Hennes & Hallstatt, Cunningham & Caveney, Cest & Co.

TAMPA, FLA.

VARIEGATOR (Jack Hoffler, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 15).—“Blink & Burn,” fair; Ted Bailey & Co., pleased; Sampson, good; Lawrence Johnson, very good; Fay & Clark, novelty; Maurice Freeman & Co., clever; Dokki & Stewart, bit; Ward & Cullen, bit; World & Wright, fair; Four Musical, good; business good.


FAY Sault (H. R. C. Brown).—15-16. “The Fortune Hunter”; 16-17, Social (Ch.).—17-18, Social (Ch.).

PARK (Joe Barnes, mgr.; E. W.).—18-19, “Moothe Rouge.”

TORONTO, CAN.

SHIA’S (J. Shea, mgr.).—“Troves,” scored strongly; Claude & Packer Farmer, favorite; Four Fiddlers, good; Amos Slater, clever; Runells Family, pleased; Cones, France, good; Ed Wynn, fair.

MAJESTIC (F. C. F. Griffin, mgr.).—Low- ald & Stanley; Zeno & 20; Mr. & Mrs. Dewain; Ted Vincent; Geo. A. Wiesch, mgr.; Billy Dean.

SAVETY (B. H. Healy, mgr.).—Ora.

STARR (D. & F. Pierce, mgr.).—Imperial Bohemian.

FREINDS (B. Sheppard, mgr.).—Kitty Gordon in “The Eucharist.”

ROYAL ALEXANDRA (F. Salomon, mgr.).—“The Wedding Tri.”

GRAND (A. J. Smith, mgr.).—“Slow Million.”

TRENTON, N. J.

STATE (Herman Wahl, mgr.; agent, Prudential; rehearsal Monday and Thursday).

HILL, W. J. H. (J. B. B. & Co., C. C. Davis, Rete, good; Steve Miico & Co., fair; Willis & Barron, pleasing; 12-15, Clifford & Mc- Myrty, Co., good; Ned Dandy, fair; Robinson & Thompson, good; Joe Lee & Ertle, Sat- ur, Burt & Davenport, pleasing; 14-16, Post & De Lary; Willows’ Military Dancing Girls, Fay and Lavonne; Walton & Vivian.

VIRGINIA, MINN.

LYRIC (H. R. Clark, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday).

MISS ALICE LLOYD

STARRING IN

“LITTLE MISS FIX-IT”

Management,
WERBA & LUESCHER

March 18-19, SACRAMENTO, CAL.
March 20, STOCKTON, CAL.
March 21, FRESNO, CAL.
March 22, BAKERSFIELD, CAL.
March 23, SAN BERNARDINO, CAL.
March 25, REDLANDS, CAL.

“EV’RYBODY’S DOIN’ IT” Doing what?

POLIS (J. A. Brown, ca. mgr.; agent, U. B. O.; rehearsal Monday 16).—“Just Jack Hawkins & Co., good; McNam & McNam, comedy bit; Ralph

MAXIMO

THE CUBAN WONDER

“The Great Drunk on the Wire.”

Marston & Bailey Circus Madison Square Garden, New York City

Next Week (March 18) 5th Avenue, New York
WHY?

—SO DIFFERENT

When answering advertisements kindly mention VARIETY.

March 15, CHICAGO, IND.


S. I.—“Week 1, Jack Hawkins & Co., good; McNam & McNam, comedy bit; Ralph

POLIS (J. A. Brown, ca. mgr.; agent, U. B. O.; rehearsal Monday and Thursday 15).—“Blink & Burn,” fair; Ted Bailey & Co., pleased; Sampson, good; Lawrence Johnson, very good; Fay & Clark, novelty; Maurice Freeman & Co., clever; Dokki & Stewart, bit; Ward & Cullen, bit; World & Wright, fair; Four Musical, good; business good.


FAY Sault (H. R. C. Brown).—15-16. “The Fortune Hunter”; 16-17, Social (Ch.).—17-18, Social (Ch.).

PARK (Joe Barnes, mgr.; E. W.).—18-19, “Moothe Rouge.”

TORONTO, CAN.

SHIA’S (J. Shea, mgr.).—“Troves,” scored strongly; Claude & Packer Farmer, favorite; Four Fiddlers, good; Amos Slater, clever; Runells Family, pleased; Cones, France, good; Ed Wynn, fair.

MAJESTIC (F. C. F. Griffin, mgr.).—Low- ald & Stanley; Zeno & 20; Mr. & Mrs. Dewain; Ted Vincent; Geo. A. Wiesch, mgr.; Billy Dean.

SAVETY (B. H. Healy, mgr.).—Ora.

STARR (D. & F. Pierce, mgr.).—Imperial Bohemian.

FREINDS (B. Sheppard, mgr.).—Kitty Gordon in “The Eucharist.”

ROYAL ALEXANDRA (F. Salomon, mgr.).—“The Wedding Tri.”

GRAND (A. J. Smith, mgr.).—“Slow Million.”

TRENTON, N. J.

STATE (Herman Wahl, mgr.; agent, Prudential; rehearsal Monday and Thursday).

HILL, W. J. H. (J. B. B. & Co., C. C. Davis, Rete, good; Steve Miico & Co., fair; Willis & Barron, pleasing; 12-15, Clifford & Mc- Myrty, Co., good; Ned Dandy, fair; Robinson & Thompson, good; Joe Lee & Ertle, Sat- ur, Burt & Davenport, pleasing; 14-16, Post & De Lary; Willows’ Military Dancing Girls, Fay and Lavonne; Walton & Vivian.

VIRGINIA, MINN.

LYRIC (H. R. Clark, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday).

“EV’RYBODY’S DOIN’ IT” Doing what?

POLIS (J. A. Brown, ca. mgr.; agent, U. B. O.; rehearsal Monday 16).—“Just Jack Hawkins & Co., good; McNam & McNam, comedy bit; Ralph

MAXIMO

THE CUBAN WONDER

“The Great Drunk on the Wire.”

Marston & Bailey Circus Madison Square Garden, New York City

Next Week (March 18) 5th Avenue, New York
WHY?

—SO DIFFERENT

When answering advertisements kindly mention VARIETY.
If you want "TANGO ARCENT" to make a hit, dance the "Y, como le va?"!

Featured by MAURICE with big success in Eddie Foy’s show, “Over the River,” and at the Cabaret at Louis Martin’s, New York City

Send your professional card to the publisher, mentioning this advertisement, and get a complimentary copy

G. SCHIRMER, INC.

3 East 43rd Street

NEW YORK
JACK MCKAY
The man who said "Put your hand over the water..."

JOCK RAYNOR
Why is Red Ike red, and what can he do with it? Circle your answer.

LILLIAN MORTIMER AND ALBERT WEBER
Lillian Mortimer and (Steve Harvey) Weber. Next week (Mar. 11), Empire, Lawrence, Mass.

VARIETY

Hilda Hawthorne
THE BANDIT.
Next Week (Mar. 11), Empire, Lawrence, Mass.

E. H. WAYS & CO.
THE BANDIT.
Next Week (Mar. 11), Empire, Lawrence, Mass.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

PORTAND TRAVEL
By Leslie Dale
Address Free Line, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.

HOWARD
THE FINISHED VENTRiloquist.

JIMMIE LUCAS
Next Week (Mar. 11), Fifth Ave, New York.
THE FOX AGENCY
EDWARD F. KEALEY, Manager
212 WEST 42nd ST., NEW YORK
Phone, 1247 Bryant

Vaudeville Headliners and Good Standard Acts
If you have an open week you want to fill at short notice, write to W. L. DUCESSEWIN, ROYAL THEATRE, WILMINGTON, DEL. Can close Saturday night and make any city east of Chicago to open Monday night.

HYDE & BEHMAN AMUSEMENT COMPANY
Temple Bar Building, Brooklyn, N. Y.

DOUTRICK'S THEATRICAL EXCHANGE
106 NORTH LA SALLE ST., CHICAGO
WANTED

CONFIDENCE THEATRE, Temple Theatre Annex, 8th & L St., Tel. 2900

Is There Any Comparison?

ST. LOUIS


THE HIPPODROME SHOW IS BOOKED BY
FRANK Q. DOYLE VAUDEVILLE AGENCY, Chicago Opera House Block

Hammerstein's VictoriamERICA'S MOST FAMOUS VARIETY THEATRE}
OPEN THE YEAR ROUND

La Cinematograf Italiana IS ITALY'S LEADING PAPER FOR THE
Animated Picture and Photoplain Business PUBLISHED FORTNIGHTLY
12-16 page large, 15 8-by-11 cards per annum. Annual subscription $1.50. Published at Rome, Italy.

V.A.I.

PANTAGES CIRCUS OF VAUDEVILLE THEATRES, Inc.

Are You Booked in New England? Vaudeville Acts Wanted

The Marcus Loew Agency

New England Branch

FRED MARDO, Mgr.

Gaiety Theatre Building, BOSTON, MASS.

CONSECUTIVE BOOKING

SEATTLE

Western States Vaudeville Ass'n

ELLA HERBERT WESTON, Gen. Mgr.

Booking the best in the West—No Act Too Big for Our Time

7th Floor, West Bank Bldg., SAN FRANCISCO

THE ENGLISH PROFESSIONAL JOURNAL

Circulation guaranteed to be larger than that of any English journal devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 1s. 6d. per annum.

NEW YORK AGENTS—Paul Temple, 104 East 41st St., and Samuel Frank & Bros, 14-16 West 33rd St., New York City, are invited to send particulars of their acts and date of opening of shows.

THE VAUDEVILLE circuit is open for the reception of their mail. 14 York Street, Covent Garden, London, W. C.

PLAYING THE BEST IN VAUDEVILLE

SULLIVAN and CONSIDINE CIRCUIT

GOLDEN BOY THEATRE

BARRY HART, Mgr.

NEW YORK CITY

BRANCH BOOKING OFFICE: 422 S. Michigan Ave., Chicago, Ill. BRANCH BOOKING OFFICE: 1240 Broadway, Cor. 44th St., NEW YORK CITY

When answering advertisements kindly mention VARIETY.
VARIETY

REYNARD

E. D. F.

Produced by Eliza B. Davis and the Variety Players

Gene Hughes

PUTNAM BUILDING, 1666 BROADWAY, NEW YORK.

FOR SALE

WIGGIN'S FARM

Apply to the Chadwick Trio

STUART BARNES

JAMES E. FLUNKETT, Manager.

MASON & MARKET

Director: Max Hart, Putnam Bldg., N.Y.C.

Two Nitely Girls


Robert De Mont Trio

Touring England.

American: J. E. FLUNKETT.

THE GREAT DEIRO

Master of the Piano-Acrobatics, for whom several Broadway managers are negotiating for next season. March 25, Proctor's, Newark. Direction: Max Hart.

THE KING OF IRELAND

JAMES B. DONOVAN

AND

RENA ARNOLD

QUEEN OF VALENTVILLE

DOING WELL. THANK YOU

Director and Adviser, King E. C.

TOOMER AND HEWINS

Comedy Sketch

"It Happened in Lonelyville"

Written by Jack Gorman

Direction, Frank Bohm

THE ELECTRIC WIZARD

DR. CARL HERMAN

Playing W. V. M. A. Time.

Agent, Pat Casey.

John T. Murray

SAYS

I don't keep on insisting that I am the greatest滑稽 at in America. I don't have to. I admit it.

GENE

FRED

Marcus and Garvelle

In their sketch

"Skatorial Rolleriam"

JAMES FLUNKETT, Mgr.

Lola Merrill and Frank Otto

Next Week (Mar. 18), Keith's, Indianapolis.

Direction: Max Hart.

BARRY AND WOLFORD

In Their Latest Comic Song Review

"SNAPSHOTS"

Howard Swift.

JAMES E. FLUNKETTE, Mgr.

Next Week (Mar. 18), Palace, Worcester.

SAM J. CURTIS

AND CO.

Melody and Mirth in the Original "WINDS OF THE ACT." Always Working.

Next Week (Mar. 18), Jefferson, Pinehurst, Va.

Direction: B. A. McNEE.

MAX GRAVE

Ritter and Foster

with "Gay Widows"

Next Week (Mar. 18), Academy, Pittsburgh.

Tom McNaughton

COMEDIAN

"THE SPRING MAID"

OPERA CO.

(2nd Year)

Communications care

WERBA & LUESCHER


CHARLES AHEARN

"The Speed King.

PAT CASEY, Agent.

JOHNNIE REILLY

Majestic, Thompsonville, Conn., next week (March 18).

Have Your Card in VARIETY

JULIAN AND DYER

A LAUGH A SECOND

PLAYING UNITED TIME

TANEAN AND CLAXTON

2065 PACIFIC STREET

BROOKLYN N. Y.

When answering advertisements kindly mention VARIETY.
“The Act Different”

GOT OVER at the Fifth Avenue This Week

First Appearance in New York of

GERTRUDE BARNES

Who Sings HER OWN Songs
Carries HER OWN Orchestral Conductor
and Has HER OWN Comedy Assistant

A PRODUCTION IN "ONE" BY A "SINGLE"

WARDROBE A WHOLE SHOW IN ITSELF

Represented by ALF T. WILTON
AN IMMEDIATE HIT

VICTOR MOORE

EMMA LITTLEFIELD and CO.

In the new slang sketch

"SLEEPY STEEVE"

By the writer of slang classics

JOHN J. O'CONNOR (Wynn)

A BELASCO-LIKE PRODUCTION IN ONE ACT
SPECIAL SCENERY BY SOSMAN & LANDIS
ONE OF THE MOST COMPLETE SCENIC ACTS EVER PRODUCED IN VAUDEVILLE

A REAL NOVELTY

AN ORIGINAL THEME  A NEW ACT
CORRECT AS TO DETAIL  A RECOGNIZED STAR

Direction, ALF T. WILTON
WESTON AND BENTLEY CO.
“ATTORNEYS AT MUSIC”
CARRYING OVER TWO TONS OF BAGGAGE

Play the following theatres of the Orpheum Circuit:

March 24—Omaha
March 31—Minneapolis
April 7—Travel
April 14—Winnipeg
April 21—Travel

April 28—Spokane
May 5—Seattle
May 12—Portland
May 19—Sacramento
May 26—Oakland

June 2—San Francisco
June 9—San Francisco
June 16—Oakland
June 22—Los Angeles
June 30—Los Angeles

July 7—Yellowstone Park (Vacation)
Aug. 25—St. Paul
Sept. 1—Duluth
Sept. 8—Lincoln
Sept. 15—Des Moines

THAT'S THE ANSWER

MISS ALICE LLOYD
STARRING IN
"LITTLE MISS FIX-IT"

Management,
WERBA & LUESCHER

March 25, Redlands, Cal.
March 26, Living Theatre, Riverside, Cal.
March 28, Grand Opera House, Santa Ana, Cal.
March 29, Panama Theatre, Panama, Cal.
March 30, Iris Theatre, San Diego, Cal.
April 7-20, Mason Opera House, Los Angeles, Cal.

When Monk Meets Monk
Two Great Dumb Actors in Smart Attire

ALFRED THE GREAT
Encounters His Rival, CONSL, on the Street, and the Following Conversation Results:

ALFRED: "Hello, Con, how's your behavior?"
CONSUL: "Hello, yourself, and don't ask questions, as you know all about me."
ALFRED: "Cheer up, fellow monk, and don't feel so punk. Say, did you read my ad. in the VARIETY last week?"
CONSUL: "Oh, to be sure, it was great!"
ALFRED: "Are you going to accept the challenge?"
CONSUL: "Not on your life."
ALFRED: "Why?"
CONSUL: "Because you have my old trainer, ALFRED DORWISKY."
ALFRED: "Well, that's why I am ALFRED THE GREAT."

ALFRED THE GREAT
THE WORLD'S GREATEST TRAINED MONK

Handed by Consul's Former Trainer
ALFRED DORWISKY B.A. MEYER
NEW ROOF GARDEN THIS SUMMER
MAYBE NEW YORK'S SURPRISE

The Shuberts' Building on 43rd Street, Expect to Open the Top of Their New Music Hall for Summery Shows. Capacity of 1,600 and Admission up to One Dollar.

New York may have an unexpected roof garden in this city, in Times Square. The Shuberts look forward to opening the top of their new building, the Palace Music Hall, on West 43d street by June 15, or shortly thereafter. A light entertainment is to be offered at prices ranging from twenty-five cents to one dollar. The roof's capacity will be 1,600. The superstructure of the building, permitting the roof to be placed in proper condition, will be rapidly completed when a stage wall, now holding operations back, has been erected.

The theatre in the building will hold 2,300. The interior house is slated to start about Sept. 1, with a music hall policy, perhaps of a kind fashioned upon the present Winter Garden entertainment of the Shuberts. It has been reported about of late several vaudeville acts have received offers of contracts from the Shuberts, but whether for the roof or the theatre was not indicated.

If the Shuberts persist in naming the new theatre the "Palace," they will invite legal proceedings from Martin Beck, who will claim a prior right to the name through having incorporated the Palace Theatre Co., which will operate the new Beck's Palace, New York, also at present in course of construction, but opening at a later date than the Shubert house.

It was reported this week that with the announcement of William Hammerstein re acts at the Winter Garden, the Shuberts were putting on pressure to ensure an early opening of the new aerial place.

FAITH IN $50,000 LOSER.

Notwithstanding that something like $10,000 is reported to have been lost on the recent Broadway production of "Peggy," the Thomas W. Ryley piece is to be revived next season, for a road tour.

A new firm of Broadway managers is said to have faith in it.

MISS ROBERTS' SKETCH.

Florence Roberts and a sketch named "In the Revolution" have been booked for a trial in vaudeville next week, at Yonkers, N. Y.

Miss Roberts will have as her chief support Richard Buehler.

REUNION BIG EVENT.

San Francisco, March 20.

When Kolb and Dill, the Pacific Coast German comedians opened their musical comedy stock season at the Savoy, March 17, they received a great reception, the reunion and first night proving the biggest theatrical event of the season. The house was sold out days ahead with stragglers bidding as high as $20 for a single seat. The floral offerings were many.

CONVICTED OF MURDER.

Montreal, March 20.

The outcome of the kicking of Head Usher Fitzsimmons of the Orpheum, which occurred some months ago during an argument over gambling in the basement of the theatre, was reached this week when the man charged with the murder, Ross, formerly of the house staff, was found guilty in the second degree.

POWERS' SHOW IN BOSTON.

Boston, March 20.


BROADHURST NEXT SHEPHERD.

For those members of the Lamb's Club not in touch with the plans of the "inner circle," the prediction that George H. Broadhurst will be the next Shepherd of the club, may be interpreted of itself.

It is the most coveted post of honor within the gift of the organization, having been held by such celebrities as Clay M. Greene and Augustus Thomas.

JOHN E. KELLE R OPENING.

April 8 will see John E. Kelly, sailing over the variety waves in a sketch written by Sydney Rosenfeld. It is called "A Yellow Vendetta." Five characters interpret the playlet, which has the representation of William L. Lykeens of the Casey agency behind it.

WHITNEY'S "WILD GOOSE.

F. C. Whitney's production of "The Wild Goose," book and music by William Spencer, will have its premiere at Atlantic City April 11. It will then be brought to Philadelphia for a run. The principal comedians will be Will H. Philbrick and George Richards.

TWO COMEDIES AND STARS.

Charles Frohman will have one new star next season, recruited from the cast of "The Siren." Two new musical comedies are being written in which Donald Brian and his present leading woman, Julia Sanderson, are to be exploited as respective stellar luminaries when the theatrical year 1912-13 opens.

PUSHING ELLIOTT FORWARD.

The new Belasco show in rehearsal, which opens in Washington shortly, and will feature Emmett Corrigan, is to be called "The Governor's Lady." It will be presented by William Elliott and David Belasco, the name of Mr. Belasco's son-in-law preceding that of the distinguished producer.

From which it may be deducted that Mr. Belasco is endeavoring to launch Elliott as a producer, starting the young man off with the advantage of all his valuable prestige.

RATS ELECTION IN JUNE.

The forthcoming annual election of the White Rats, to be held in June next, may bring out several candidates for Big Chief of the organization. Junie McCree now holds the post. It is said there is a chance of Mr. McCree again going in nomination for the office.

Besides the highest officer, there are twelve directors to be voted for, filling in that number of vacancies which occur yearly, or in the alternate terms of the Board members. It is expected the June election will bring out a great deal of campaigning and electioneering.

EVERYTHING BUT THE RIGHT.

Having secured the American rights to the production of a one-act operetta by Oscar Strauss, from the composer's New York representative, Hubert Wilkie hired a company of four and a musical director, and went ahead with rehearsals for an immediate presentation in vaudeville.

Monday the singer was notified by a play agent the piece had been contracted for, for America, through the Berlin representative for Strauss.

GROUND BROKEN IN DETROIT.

Detroit, March 20.

Ground has been broken for the Washington theatre. The site is corner Clifford and Washington avenues. The building will seat 2,180, cost $200,- 000, and be completed by Sept. 1.

First class vaudeville is announced as the policy.

BROOKED FOR THE CORT.

Chicago, March 20.

"Heady Money," which Harry H. Frazee recently produced and is playing this week at St. Louis, with Detroit underlined for next week, comes into the Cort, March 31, following the Margaret Illington show which took to the road.

In James Montgomery's farce will be William Courtright, Hildegarde, Joseph Kilgour, Henry Miller, Jr., Ida Darling, Ben Johnson, Gwen- dolyn Pierp, Scott Cooper, Regina Connelly and Guy Nichols.
ENGLAND'S GREAT TRAGEDIAN, MARTIN HARVEY, COMING BACK

Authoritative Report He Will Appear at the Century, New York, in "Oedipus Rex," Also "Hamlet."

Harvey and Max Reinhardt May Be Shortly Associated in a Theatrical Venture.

(Special Cable to Variety.)


Though it has been transmitted with whom Martin Harvey has engaged to appear next season in New York, I have authority for saying Mr. Harvey has appointed his appearance be made at the Century theatre, where he will likely repeat his remarkable performance of "Oedipus Rex," and also put on "Hamlet."

Considered by many as the greatest living English tragedian, next to Forbes Robertson, Mr. Harvey so impressed Max Reinhardt. It is rumored on the inside that Mr. Reinhard and Harvey will be associated in some important theatrical venture in the near future. The two men met during the "Rex" preparation and production at Covent Garden. They struck up a very strong friendship.

The Century theatre next season will again be under the management of Liebler & Co. Geo. C. Tyler, of that firm, sailed for London last week.

Martin Harvey may come over here by arrangement with the Shuberts. On that assumption, the English actor might have expressed a preference for the Century theatre, when the Lieblers, who lease it, were on friendly terms with the Shuberts. Now that Liebler & Co. have stopped to Klaw & Erlanger, the place of appearance in New York for Mr. Harvey, if he has Shubert affiliations, is not so certain.

"KANGAROO" IN LONDON.

(Special Cable to Variety.)


"The Kangaroo" by Horace A. Vachel will probably be shown shortly, succeeding "The Dust of Egypt." Gerald Du Maurier will play the chief part in the "Kangaroo" show.

BECK SECURES ILLUSION.

(Special Cable to Variety.)


The original "Window of the Haunted House," belonging to Martin Kaye & Devant, the illusion manufacturers, has been secured by Martin Beck for American vaudeville.

SOMERS & WARNER DISOLVING.

(Special Cable to Variety.)


The variety agency firm of Somers & Warner is to be dissolved. "Manny" Warner, the shorter member of the concern has decided to help his father-in-law run a mercantile business at Dresden.

Variety claims the world's record on news reporting on this item. Two years ago it reported from London Somers & Warner would dissolve, with this result. Although the firm threatened a libel action at the time, they must have decided to forego the legal proceeding on the possibility of the report coming out—as it now has.

ANOTHER TRIP FOR LANYTH. 

(Special Cable to Variety.)


Mrs. Lily Langtry has been engaged by Martin Beck for a tour of the Orpheum Circuit, beginning September next. She will offer her new one-act playlet "Helping the Cause," successfully produced here recently.

MANAGERS WILL CONFERENCE.

(Special Cable to Variety.)


The music hall managers will agree to a conference over the Award, about which there has been talk of late, due to some revisions requested by the Variety Artists' Federation, on behalf of the artists.

The next due date of the Award articles is June 30. By that time it is expected such alterations in the terms and conditions as originally set down by Geo. Asquith (arbitrator), will have been made, modified or rejected. Meanwhile there is subterfuge talk of possibilities, though the Award does not legally expire at any time, except by proper notification as required.

DANCER ARRIVES TOO LATE.

(Special Cable to Variety.)

March 20.

The Palace Monday presented Tor tota Valencia, an oriental semi-nude dancer. While a good performer, Tor tola struck here late in the procession, and accordingly will pass without any rota assisting her efforts.

At the Alhambra Monday, another of the semi-nude steppers, Alice Rejane, who dabbles in Spanish, failed to distinguish herself. If dancers around here were quoted at a premium, Alice would go for a bargain price.

COMPETITIONS DULL.

(Special Cable to Variety.)


The first Middletown competitions unearthing nothing remarkable, but its projectors are still sanguine of developing something.

ARThUR ROBERTS' VISIT.

(Special Cable to Variety.)


Arthur Roberts, who is delivering New York and has empowered Walter Hatt to negotiate for him for America.

SHUBERTS SIGN GABY AT $5,500.

(Special Cable to Variety.)

Vienna, March 20.

At the Hotel Bristol, Gaby Deslys remarked to a Variety representative she has been re-engaged by the Shuberts, to return to New York next November for a considerable stay.

Mile. Deslys, with Harry Pilcer, is appearing at the Apollo this leave. It is reported the salary for the French girl on her next visit to America will be $5,000 weekly. She is not securing that amount here, nor anything like it. $600 a week is her salary, of which Pilcer is reported as drawing $175. Mr. Pilcer says he is having a difficult time, "but there is no money. The young man is in a series of differences with the French girl. He wants $275 weekly. Besides denying that request Gaby has the remembrance of her recent marriage reports, industriously circulated by Mr. Pilcer. When appearing at the Winter Gardens New York season, for the Shuberts, Gaby received $4,000 each week, for the sixteen weeks she remained there.

EVIE GREENE IN BIG HIT. 

(Special Cable to Variety.)


Walter Gibbons, financed the condensed revival of "The Duchess of Dantic," produced at the Palladium Monday, is asking $2,250 weekly to send the act intact into provincial houses.

The Gibbons estimate of value is proof of the emupark and fine big hit scored by the piece, which has Evie Greene for the high card.

"THE MIDDLEMAN" CONDENSED.

(Special Cable to Variety.)


Next Monday at the Coliseum Seymour Hicks will produce a condensed version of "The Middleman," made famous in the late E. S. Willard on the legitimate stage.

MEMLER FILLING HALL.

(Special Cable to Variety.)


The two-twelve-nightly melodrama policy seems to be pulling the Middles into the crying common. "The Band and the Woman" is there this week, and doing capacity business.

TRAVEL INTERFERED WITH.

(Special Cable to Variety.)


No theatrical trains will run Sunday account of the coal strike. This will work considerable hardship on the part of music hall artists and legitimate companies in their efforts to make connections between towns.

MAYNE-TATE WEDDING.

(Special Cable to Variety.)


The social event of the theatrical week was the marriage yesterday at St. Paul's Church, Camden, of Clarice Mayne and J. W. Tate. Mrs. Tate is the very popular music hall star. Jimmy Tate is her assistant at the piano, and largely helped to place the "Nice Miss" in the prominent position now occupied by it. They have left for a honeymoon tour on the Continent.

SOME LONDON SUCCESSES.

(Special Cable to Variety.)


Some of the local legitimate plays are doing business and some are not, the condition prevailing in all large cities.

The Globe holds a winner in "The Easiest Way," a marked success which may prove shortly after Easter to make way for "The Pink Lady," from New York. Even the coal strike has not hurt the Globe's business.

"The Glad Eye" at the Apollo, "The Night Birds" at the Lyric, "Bunty" at the Haymarket, "Fanny's First Play" (King'sway), "Sweet Nell of Old Drury" (New), "The Mind the Paint Girl" (Duke of York's) and "Bella Donna" (St. James) are other plays pulling them in.

A big falling off in attendance has been noticed at the Shaftesbury ("The Mouset" and at Daly's ("Count of Luxembourg").

An indication of the demand for solid substantial melodrama is to be found in the "The Band and the Woman" at the Lyceum, and "Woman and Wine" at the New Princess, both Melville houses.

MARIE SHOULD NOT SING.

(Special Cable to Variety.)


Marie George sings in "The Shooting Star," presented at the Pavilion Monday, for the first time. The act met with moderate favor, but Marie should not sing in it.

BROOKS CLAIMS "THE MIRACLE." 

(Special Cable to Variety.)


Since Joseph Brooks struck town to look after the production of "Ben Hur" at the Drury Lane next month, he has been intimating he had Reinhardt's "Miracle" all tucked away. So far however "The Miracle" remains with its present management, even for an American tour.

That production seems likely to get several American managers in wrong with London producers. One of the Americans who has come and gone is in so bad with them now through it he will probably feel the effect for some time in connection with any interests acquired from over here.

"THE MOUNSE" WITHDRAWN.

(Special Cable to Variety.)


"The Mouset" is to be withdrawn next week. Dan Rolyat and Florence Smith will not remain with Robert Courtice at the Shaftesbury. George Graves joins instead for the next production, as will also Alfred Lester.

HIT IN BERLIN.

(Special Cable to Variety.)

March 20.

"Autoliechen" ("A Taxi Sweetheart") by Jean Kren (manager of the Thalia theatre) and Jean Gilbert ("Polnische Opern") that has been the newest German musical comedy was presented with great success here March 16.
AGENCY GAINS FIRST POINT IN ACTORS’ “BLACKLIST” SUIT

Demurrer Against Complaint of Amann and Hartley Sustained. Court Rules It Must Be Shown United Booking Offices Interfered With Act Working. Leave to Amend Granted

When Amann and Hartley went to court with a $30,000 suit for damages against the United Booking Offices, alleging conspiracy on the part of the agencies in connivance with the vaudevillians to make them work without their consent, the judge ruled that the plaintiff must prove that the United Booking Offices interfered with the act working. A leave to amend the complaint was granted.

The suits were brought by Mrs. Amann and Mrs. Hartley, and it was alleged that Mrs. Amann and Mrs. Hartley had been defrauded by the United Booking Offices in the contract they had with the agencies. The plaintiff must prove that the plaintiff was defrauded by the defendant.

Supreme Justice Gigerich has sustained the demurrer of the plaintiff. The case is to be tried in the United States District Court.

WISH WYNN RETURNING. April 3 in one of the Percy G. Williams’ theatres abroad is a matter of interest. Wynn, the English singer, who made a marked impression when over here last, is a feature of the Williams’ program.

Morris & Feli placed Miss Wynn for the Williams’ time.

CONDEMNED OPERAS, IN ENGLISH. Albert Mildehn, who placed the condemned version of “Ramone et Dalila” in the music halls, with Frederick Hester and Florence Crossby (from his school), playing the leads, is preparing a series of operatic condensations for vaudeville, the first to be “Alida.”

The operatic grand opera will be in English.

LYN HARDING STAGING SKETCH. The English actor, Lyn Harding, now in “Oliver Twist,” and who attracted the attention of critic matter, will appear in New York, Miss Wynn, the English singer, who made a marked impression when over here last, is a feature of the Williams’ program.

Morris & Feli placed Miss Wynn for the Williams’ time.

ACT FOR GRACE KIMBALL. Returning to the stage after a somewhat lengthy absence, Grace Kimball will take the vaudeville route, in a turn which will carry for an assistant little Felix Young.

TOM SHEA’S PLAYLET. Thomas E. Shea and Co., playing the Bobby Dole’s vaudeville hit, is an assistant little Felix Young.

COLUMBIA DOESN’T GO OUT. St. Louis, March 20. Manager Buckley of the Columbia has given permission to the management of the Columbia theatre. The theatre is to pass away. The management, as a rule, has taken this step.

At the Columbia this week the Columbia has given permission to the management of the Columbia theatre. The theatre is to pass away. The management, as a rule, has taken this step.

"SUNDAYS" IN HOBOKEN. Vaudeville concerts in Hoboken on Sunday are once more permissible. The Empire, that city, owned by A. M. Brugemann, and playing the Eastern Burlesque Wheel shows during the week, started its “Sundays” March 16, with a program supplied by Follies & Shea. Eight acts, booked by Charles J. F. Martin, are used.

Other Hoboken theatres are also giving a variety performance on the Sabbath.

SHOOTING GIRLS’ ABILITY. Dramatic ability is what they have, claim Edith Conrad and Lillian Graham, the young women who potted one Stokes in the left forage a few months back.

Ethel and Lillian have tried everything they could get in the show business. The dramatic thing struck them and they went to work, and they were asked to present tabloid versions of their biggest hits.

It is said some great plans are in the air in connection with Mrs. Carter and vaudeville for next season.

PHIL ROY ENSNARED. Nashville, March 20. Phil Roy (Major and Roy), black-face comedians, appearing this week at the Orpheum theatre, was arrested Monday and held with only violating the age of consent statute. His alleged victim is Madeleine Phillips, aged 17.

The girl, also under arrest, discusses the matter freely and appears to be enjoying the notoriety.

She was recently connected with a tragedy in Nashville, when an Atlanta millionaire shot a private detective in Knoxville, killing him almost instantly, and then committed suicide by firing his revolver into his own heart. The girl constantly refers to herself as “Beulah Binford, No. 2,” and has no hesitancy in relating in detail several affairs with which she has been connected.

LACKAYE HAS SOME SKETCHES. There are about four sketches hanging around the Wilson Lackaye household. Mr. Lackaye, since his legitimate season has ended for the last time this year, will place the sketches into vaudeville, but only as a producer, not appearing in any herself.

The productions will be under the direction of Mr. Lackaye. A report from Mr. Lackaye was that he was flitting with vaudeville for himself, through Lykens, is denied.

ABIE HAMMERSTEIN LOCATED. Omaha, March 20. There is a Hammerstein floating around town. His name is Abe, and he’s trying to kill time while securing a divorce.

MRS. JAC MASON’S AUT. A new vaudeville feature will be an act to be produced by Jack Mason, one of our best little stagers, for his wife (Grace Garner). It is about three years since Miss Garner turned to vaudeville. With her huffy beauty employed twenty-six hours a day, her pretty and petite wife finds time hanging heavy. An elaborate, number will carry her to the footlights.

BARKOOT RESIGNS FROM ASSN. The Carnival Managers’ Association barely lived out the prediction of those familiar with the Carnival men and their business. These people said the Association, formed a few weeks ago, did not bid fair to last long. The association dissolved almost immediately, when K. G. Barkoot placed his resignation as a member of the Board of Directors, giving the reason in the following reply made to the president of the Association: “I will be pleased to become a member of an association composed entirely of representative carnival managers and owners—men I think are entitled to and capable of directing the carnival business’ best interests.”

NEW EMPRESS MANAGER. Cincinnati, March 20. George F. Fish, recently of the Olympic theatre, has been appointed manager of the Empress, succeeding William Raynor.
ROBINSON CIRCUS WON'T GO OUT
OWNER FEARS PROSPECTS

Show Divided Up and Booked in Vaudeville. Robinson Circus Old Institution. Has Not Missed a Summer Tour Before.

Cincinnati, March 20.
John Robinson, owner of the John Robinson Circus, announced the Robinson Circus will not go out on the road this season, giving as a reason his opinion the summer season in the west will be a poor one, that the conditions are unsettled, and that the presidential campaign will materially affect business, and that under existing circumstances he does not believe the season could be profitable.

Arrangements have been made for the circus to be divided into two parts, one part booked by the Western Vaudeville Association of Chicago, and the other to be booked through H. L. Talbott of the Hippodrome, St. Louis.

The John Robinson Circus is an established institution, and has a number of continuous summer travel to its record.

About seven acts from the circus, including the animals, will be placed with the W. V. A.

It would not surprise anyone, however, were John Robinson later in the season to receive his declaration not to tour, taking the circus out as usual.

BUY'S CATALOG ON SPEC.

The catalog of songs, written by Alfred Bloomingdale and placed with Joe W. Stern & Co., has been purchased by Harry Bissing (a close friend of Slooman's), upon speculation.

Mr. Slooman left the Stern house sometime ago, engaging with the Carl Laemmle music publishing concern.

After that passed away sale to Joe Morris, Mr. Slooman sold the Morris staff.

It is said Laemmle lost $70,000 in the music publishing business. His regular line is moving pictures.

BERLIN'S ALL-AMERICAN BILL.

Berlin, March 10.

There is an "All-American" bill at the Wintergarten this month which comprises the following: "Motor Girl," The Boisez, De Coe, Five Motows, Nord (the Diving Lady), Harmony Four, Newhouse and Ward.

BILLY LYKENS HOGLESS.

Thousands upon thousands of hogs, once dwelling on the Sire Farm at Morris Plama, N. J., are now standing in line waiting for their call to pass through the process of the pork packers, which will reduce these treasured pets of Bill Lykens into looking hams, of the eatable variety.

When the Sires took Mr. Lykens over their farm, the theatrical agent thought of hams, and suggested that a portion of the unused space be given over to hog raising. The Sires took the agent's tip. When the clean-up was completed the other day, there were $40,000 richer for the hog raising experiment. $8,000 is claimed, but as this was a cash transaction, you can reduce that amount by your own rate of discount.

To keep pace on the farm busy, Bill has pulled a new one. Lately in Varies appeared a "dope" story of a "Rat and Cat Skindicate." Taking it literally, Bill has gotten into communication with Prof. Roberts, of rat and cat fame. He wants Roberts to inject the former hog ranch with rodents and felines. Bill says that while Varies's story was a pipe, it is practical, for rats' skins nowadays are employed for several manufactured articles.

Between his Col. Clufl Berries' Ideas, Mr. Lykens books a vaudeville act now and then.

SETTLE FOR CANCELLATIONS.

The cancelled turns from the Wintergarten show this past week. Mlle. Faurens, were settled with by the Shuberts before they left New York last week for their native shores.

Imperia is reported to have taken $1,500 for the cancellation of her contract, which ran for four weeks at $750 weekly. Faurens insisted upon and received the full amount of her agreement for four weeks at $500 weekly, securing $2,000.

The entire transaction of bringing these two acts over to startle New York cost the Shuberts about $5,000, inclusive of the $2,000 paid by Lee Shubert to foreign managers for the release of Imperia and her near-pan- tomimists for the New York engagement.

PARK SEASON DEAD.

"The park season for 1912 is dead before it is born," said one park agent this week.

"This summer looks like the skimpiest proposition we have gone against. There is nothing moving, and nothing to start anything moving," said he.

KEENEY IN WITH BERNSTEIN.

Mr. Porto Rican vaudeville star of Freeman Bernstein's received Frank Keeney as an interested party this week. Mr. Keeney with the troupe will be up the day after tomorrow, the variety show opening at San Juan March 30. From there it travels in week-stands to Ponce, Maques and Arilico, remaining at the latter place just long enough to watch the new bird's Saint Domingo.

A new show will be forwarded south weekly by the Bernstein agency.

In the first bill Keeney is accompanying Akrzyd and Morescore (the divers), Five Yankee Girls, Pierce and Rosly, Fox and "Poxie," Morris and Stone (European comedy team), Johnstone, Geo. Reaf (the ventriloquist), Leonora and Mykoff (classic dancers).

COMEDY CLUB BALL FEATURES.

Many special features will mark the annual ball of the Vaudeville Comedy Club, at Terrace Garden, next Monday night (March 25).

Chief in interest of the novelties will be the grand march, with accessories, stage managed and directed by Jack Mason. Mr. Mason staged the march of last year's ball. It was so much admired replicas of it have since appeared in several Broadway productions.

A large and representative crowd is promised for the occasion, which has grown to be the real New York theatrical social event of the season.

The White Ratz ball, usually held on St. Patrick's Day, was omitted this year, nor has any announcement been made of a White Rat ball this spring. The White Ratz, however, may hold a benefit performance in some New York theatre before the end of the season, either for the Charity Fund or the new clubhouse.

CHICK SALE MARRIED.


Marie Bishop, a well known society girl of Beatle, traveled across the continent alone to wed Charles (Chick) Sale, the vaudevillian, here March 12.

The newlyweds met in Seattle two years ago. Sale was playing Lynn and arranged for the wedding to take place here.

AVIATION ACT OF FOUR.

William A. Spera, Jr., is planning an aviation act to vaudeville. He wrote Jenie Jacobs, of the Case Agency, asking Miss Jacobs if she could place such a turn.

Among the flera Spera mentioned is available for the act is Mrs. Ralph Joppington, whose husband was killed by falling 4,000 feet while flying several months ago. Others are Mrs. St. Croix Johnstone, Bud Mars and Spera.

UNITED VS. WINTER GARDEN.

Late last week John J. Murdock of the United Booking Offices called together the agents doing business with the big agency, informing them that thereafter they must recruit their acts to play the Sunday night concerts at the Shuberts' Winter Garden, New York. A former offer given to them by the agency was cancelled, however, but the frequent appearances of late of "United acts" at the Garden's Sabbath shows lead to Mr. Murdock's omission of a declaration.

It was forcibly impressed upon the agents Monday, when Howard and Howard, who had appeared at the Garden the previous week, were not placed into the bill. It was later explained that the Garden managers had been unable to place their acts into the Garden for any reason, and the CHICK SALE MARRIED.

AVIATION ACT OF FOUR.

UNITED VS. WINTER GARDEN.

WEDDING ON THE GROUND.

ALICE LLOYD AND HER BIBLE.

ALICE LLOYD AND HER BIBLE.

ADVERTISE HERE.
Rose Coghlan is having her sufferer's sketch re-written to meet the suggestions made by the booking managers.

Seebach and Duclos, a foreign turn, will open on the Orpheum Circuit, April 1, placed by the Marinelli agency.

A "No. 2" company for the vaudeville sketch, "In 1999," opened at Union Hill this week, with Felice Morris in the principal role.

Chas. Bornhaupt placed the Japanese Wrestlers and the Weise Family with the Barnum & Bailey Circus for this season.

A. H. Woosie is having an adaptation made of "The Mollycoddle," to be produced by him next season under a new title.

Leo Wood, New York representative for Will Rossetter, has gone to Dr. Lloyd's Sanitarium to be operated on for a mild complaint.

A girl was added March 19 to the James Clancy family collection at New Haven. Jim's other business is that of vaudeville agent.

George E. Pierce and Josephine Knoll have returned to New York, after the "break in" period of their new act, "Taking an Order.


An "all-women" bill is scheduled for the Madison Ave., Union Hill, for Holy Week, reinforced by a female impersonator.

Charles Miller, of the William A. Brady booking department, quit ill for a week, returned to the scene of his theatrical operations this week.

Jesse Gert, the understudy with the Three Gerts, severely sprained his left arm during their acrobatic turn at Jones', Brooklyn, last week. The act is laying off this week as a result.

Pauline Moran has cancelled her dates for the remainder of the season and is now under the care of Dr. Holbrook Curtis, the New York nose and throat specialist.

The western company playing "Alma, Where Do You Live?" is scheduled to close at Duluth May 4. The southern company suspended road operations last Saturday night.

The Princess Hassan, known professionally as Ola Humphrey, is rehearsing a new act, preparatory to making her vaudeville debut in New York.

Dorothy Morton, prima donna of "The Wedding Trip," which closes its season at the Majestic, Brooklyn, Saturday night, will see vaudeville April 8.

Although "The Million" has only five weeks more to run, it is closed for the season, a number of people in the cast will be changed, including the leading comedian.

Gertrude De Mont is now playing the ingenue in Bert Leslie's sketch, "Hozan the Painter. Miss De Mont has been for the past two weeks with the Empire Stock Co., Paterson.

The Krag Trio arrived on the Lusitania and will open on the Sullivan-Conidine Circuit April 7. The Eight Saxones, also foreign, start on the same time March 31.

Mrs. Alfred Drowsky, wife of the trainer of Alfred the Great, will shortly return to vaudeville with two new chimpanzees in an act wholly different from any of the others.

Ruby Cowan, of the New York Music Company (Albert Von Tiltz) is managing the Chicago office for the firm until Jules Von Tiltz completes his vaudeville tour.

Clarence Powell, for twelve years with Richard & Pringle's Georgia Minstrels, will return to vaudeville in the next 2 weeks, under the direction of Alf. T. Wilton.

The Wilton Bros. and Five Musical Maclaren's have been placed for England next season by Morris & Fell through Jesse Freeman, of the Harry Burns London Agency.

The Cincinnati Post printed this: "Bob Fitlimmons telegraphed his wife: 'I met your sweetheart and handed him a wallop. Will you have him one later.' That's not gallant. Ladies first."

Jessie Harrington (Allor and Barrington) four weeks ago painfully injured her arm while playing the Garrick, Norristown, Pa. She will have to submit to another operation before able to resume her stage work.

A commemoration performance of "Hamlet" in honor of William Shakespeare's birthday, will be presented April 23 at Wallack's by the Maclaren of the "Diarazzi" company. Grace Griswold will play the Queen.

Dorothy Reuter and Rosalie De Young, of the Local Circuit offices, have patched up their feud, and are once more on mutually lovable footing. (Published by request of the other members of the working force.)

A "small-time" vaudeville agent, when lately written to by a turn asking $100 a week, replied, "If I could get $100 on this time during Lent I would look up a soubret and go to work myself."

It is rumored that "The Garden of Tietz," the travesty skit on "The Garden of Allah," done at the Twelfth Night Club affair last Monday afternoon, will go into vaudeville, with Alice Fletcher in the leading part.

Mrs. W. S. Harvey was taken suddenly ill three weeks before last in Newark with pneumonic poisoning and was removed to her mother's home in Baltimore. Owing to the illness, Mr. Harvey canceled all bookings until April 1.

Harry Bulger closed shortly with "The Flirting Princesses" and will return to the stage for opening May 18, assisted by a company of seven, including Eileen Sheridan. The act will be under the direction of Alf Wilton.

Charles (Pink) Hayes, with one of John Curt's attractions, is back on Broadway with "The Famous Englishman," at the recently opened Empire, that this summer will see the celebrated animal, the "Gowallopus," which Pink says will be used in driving antics from the theatre.

Bert Levy, the cartoonist, recently returned from Australia, is booked for the Winter Garden, Berlin, in May, with following dates at Brussel and Hamburg. He may arrange to have the time postponed, owing to the pressure of business in this country.

"Jimmy the Tout," with Eue Higgins, has made an offer that the act may go to New York State during January and including three performances in Massachusetts in February, registered $11,247.00 at the box office.

"Polnische Wirtschaft" ("A Polish Wedding"), which the erstwhile firm of Dryfeus-Feller expected to produce to abandon the through firm quitting the show game because of its failure to put over "The Three Romans," will be given early production next fall by Cohen & Harris.

The Mountain View Inn, at Hollywood, Ca., was completely destroyed by fire March 14. Among the guests who had a thrilling escape from death were Mr. and Mrs. David Horsley and little son, Buckoro; Mr. and Mrs. Thomas Ricketts, Mr. and Mrs. Milton T. Fahney and several people who were sleeping in the burning room in the burning room of the Nestor picture company, which has its studios near there.

The case of Kitty Nelson against A. H. Woods Production Co. is now being contested in the Supreme Court. The action is for a season's salary, growing out of Woods withdrawing from the contemplated production of "The Pot of Petticoats," taken over by C. B. Dillimham and renamed "Over the River." Miss Nelson was signed for the show by Woods, and when it was assigned to Dillimham the latter agreed to assume all contracts. Miss Nelson re-engaged for Dillimham, but was let out at re-engagement when she sued Woods.
THE ARTICLE EXAMINED: "VARIETY" | March 20, 1911

"ACTORS OFTEN ARRESTED BY INSTALLMENT PEOPLE"

Methods of Boasberg, of Buffalo, in Harassing and Arresting Unsuspecting Players Who Buy Jewelry of Him, on Installments. Tricky Clauses in Contract.

Boasberg, March 20.

The article in VARIETY exposing the practice of Julius Boasberg, the installment jeweler of this city, in arresting actors to force payment for jewelry sold by him to them at exorbitant prices, has attracted attention locally.

In this town Boasberg makes his headquarters, and is said to sell much of his jewelry through vaudeville theatres here, into which he has free entry behind the stage. Some of the stage crew have been reported as suspicious "booters" for Boasberg.

Boasberg sells jewelry on instalments under a weekly payment agreement. The contract contains a proviso that the actor is an especially tricky one.

Although well aware that a professional is continually travelling all over the country, Boasberg insists in the lease agreement (under which the buyer stipulates title remains with Boasberg) that he (the purchaser) must return the jewelled property to the State of New York. This clause may obligate a violation of contract by the buyer, perhaps before the first payment shall have been made. The clause says that, regardless of the number of installments paid, when a violation occurs the entire amount originally contracted for as the sale price shall then become due.

The attorney of record in the conversation suit started by Boasberg, under which the actors are arrested, is John C. Hubbell. Boasberg's real counsel involved in the case is Mark Grodinsky, who is an active broker in the business. The bond given generally for the order of arrest is a security for the janitor and Isaac Boasberg, the latter a pawnbroker. The story of the origin of the Boasberg installment trade is that Boasberg's pawnbroker found an outlet for unredeemed pledges by disposing of them through Boasberg the installment dealer, the margin between the amount loaned by the pawnbroker and the amount the jeweler is sold for by the installment man being so great. The broker permitting a stranger to walk off with valuables could well afford to be taken.

Local attorneys have viewed the methods of Boasberg with some surprise, appreciating the fact that he is using the Supreme Court of Erie County as a collection agency. Buffalo lawyers are aware that Boasberg often arrests any actor two or three times or more, taking a payment on account each time, although in every affidavit made by Boasberg to secure the order of arrest from a Supreme Court judge he affirms as follows: "That no previous application for the order of arrest was asked for because it has been made to any court or judge."

Another practice of Boasberg is to write an actor demanding payment under threat of arrest. The actor unknowingly answers he has disposed of the jewelry purchased, or pawned it, when Boasberg uses the letter as evidence of conversation.

These are only two of the sample of the commercial and literary style of Boasberg (who calls himself "Jeweler to the Theatrical Profession") in writing actors who have fallen into his hands.

Boasberg, N. Y., March 15, 1911.

Dear Sir: We purchased from you property and if the same is not here by Tuesday next, I am a warrant for your arrest. If you think by ignoring me you will help you are very much mistaken. You are being paid for every week. You cannot do this if you wish to continue paying. This is not an idle threat, as I have seen in jail and I am sure you don't want to go to waste any time writing you letters or listening to you "out" so if you wish to make a success of your business you had better turn your mind to it and don't do any more of the same thing. This is my last warning.

(Signed) J. BOASBERG.

This letter, dated March 15, 1911, was addressed to an actor for whom Boasberg has not yet removed the arrest order of January 31, 1911, forty-five days before, and secured the signature of a supreme Court judge to the order. The arrest was not made until April, when the case was defended, and Boasberg agreed to a discontinuance, without costs to either side.

It is seldom, however, the installment man encounters a "hard case," often "tipsing" a deputy sheriff to serve the order of arrest in a theatre just as the actor is about to go upon the stage, and in this way securing a prompt prompt from the house manager on the actor's weekly salary.

SYRACUSE, N. Y., MARCH 20.

VARIETY's article on the installment jewelry business and their way of collecting accounts through orders of arrest out of the supreme Court struck a responsive chord here. Boasberg has made this city and Utica a couple of his most favorable spots in New York State for summary action against creditors.

William Rubin, an attorney who stands very high in the city, has appeared against Boasberg on behalf of defendants several times, fighting the arrest proceedings so vigorously that Judge Boasberg has kept out of Syracuse.

COLOURED THEATRE BUILDING.

The article has commenced on the erection of the new theatre for colored folks, at 138th street between Lenox and Fifth avenues, to have a seating capacity of 1,200 and open Sept. 1.

There was some talk of naming it the Walker-Hogan-Cole theatre in commemoration of the trio of colored artists who have done, but this plan was vetoed by some of the financial sponsors of the enterprise.

BELASCO'S "BUTTERFLY" APR. 8.

After David Belasco produces "Madame Butterfly" at the Columbia, St. Louis, April 8, he will place in re- ...
CABARETS REAL OPPOSITION TO REGULAR VAUDEVILLE

Restaurant Entertainment, as Given at Churchill's, With Possibility of It Spreading, Will Give Theatre Goers a Second Show After Visiting Legitimate Theatres.

Toots Paka, Churchill's Feature.

The Cabaret performance installed in Churchill's restaurant last week is opened by vaudeville men as regular opposition to their business. They say that with the eight acts, an orchestra of twenty pieces and three soloists now composing the Churchill restaurant program, patrons of vaudeville may turn to the legitimate in the belief they will see sufficient variety after the playhouse performance in watching the restaurant Cabaret.

Should the scope of the Churchill program, where two complete shows are given nightly (between eleven and two o'clock), or it is extended to other New York restaurants along the Big Alley, there will be much midnight vaudeville for New Yorkers to look at. How many feeders can stand the expense of this sort of show, however, the theatrical people do not know, although it is a fact that Churchill's large dining room, the largest Cabaret, has been drawing capacity at the night meal hours to the very large seating room. Capt. Churchill has his eating place at Broadway and 49th street.

This week Toots Paka is featuring the Churchill show. Toots is a standard and vaudeville attraction. It is not unlikely the restaurateur is paying her usual vaudeville salary, with the chances she may be held there for a run. Paul Sundberg, a Dandie dancer, assisted by Misses Rodel and Ellis, is another high-priced turn for a Cabaret. Felix Young, Three Bergere Sisters, an operatic trio, the Hit Sandwich, the Mimsy Sisters and Allen (soloists) and others are in the supper-program.

It is estimated Churchill's turned away 1,000 people Saturday night during dinner and after theatre hours. Cup Churchill said he was forced to the Cabaret, having held off as long as possible, but the amount of business it seemed to stand there.

A 'girl act' of six or eight young women will be put on by Jack Mason for the Cabaret around April 1. Mr. Mason has charge of the stage performance in the restaurant.

Healey's, at Broadway and 146th street, started a Cabaret last Saturday night. It is about the most northern restaurant within the city limits to give midnight vaudeville. On the first bill was Vera McKenna, Chrystie Erionoin, Joe Henry, Henry Smith. Miss Erionoin has been at Healey's for the past eighteen months, as a soloist, during which time she has become very popular.

Marjie Nudge has left (George) Rector's, and will entertain thereafter at Beaux Arts.

Bob Reiser, of "Shapiro," is managing the Cabaret at the Folies Bergeres. The bill this week is La Belle Enza, Hattie Timberg, Lera Le Roy, Lillian Bradley, Melville Gideon, Vera Sabina, Sadie Feldman and Folies Bergeres Orchestra (eight pieces).

Johnny McGuire, the Boston boy, who was well known around the Cabarets in New York, died Monday.

The dressing rooms at Churchill's are suites, with all the comfortable furnishings of a Broadway boudoir; lovelier apartments are fixed up at the rear of the restaurant, over the kitchen. These have been turned over for dressing rooms. If an act is waiting for the second show, there are all the accommodations of one's own apartment, perhaps more so.

Churchill's had a booming trade Saturday, right after the Cabaret opened. Supplied with fish for three hours (over Sunday) the restaurant ran out by midnight, and everything else disappeared in proportion.

Some of the performers in Cabarets are apparently forgetting they appear without footlights before them. Very often they make up altogether too heavily, and with the spot light only upon them (if there is a spot) their faces become grotesque with the overdose of rouge. If the performers would take pains to look over the house, to gauge the strength of the light upon the Cabaret stage, they could vastly improve their appearance through modifying the quantity of rouge according to the quantity of light, which mostly comes from above.

The Cabaret at the Pekin amuses half the waiters, who are Americans. The rest are Chinese. The entertainers are Orietta and Taylor, Jack Merton, Artie Smith, Helen Gray, Mc Bennett, Edna Eills and an orchestra of six pieces.

W. B. Farmer, manager of the cabaret show at Faust's, has Helen De Maurie, Rosal Miller (the girl with two voles), Gus Wicke, Fred Thorpe, Max McFadden and Faust's Orchestra to entertain.

Victor Hyde (Hyde Troupe) and Max Rogers, formerly Rogers and Adams, are going to work Cabaret shows around the city while preparing an act they will try for the big time with.

Elise Ward and Elizabeth Spencer are a couple of the soloists at Churchill's. Miss Spencer is a favorite, having been there for nearly two years. Toots Paka seems to be a decided attraction. The Hawaiian music of her act by the natives, and her own big "Hula, Hula" dance at the slah, make all the diners lay down their knives and forks. A rather neat little "three-act" is the Bergere Sisters. Just a little framing-up on this turn, and it could get good vaudeville time. One of the girls who does a "singe" is somewhat handicapped through voice, but has a dandy appearance. A dancing turn there, different from the usual "Spanish" one or the conventional, is Paul Sundberg, with Mille Renee. They have some new steps, both graceful and good looking, and put over a performance that is obliged to work in the cramped quarters of the small stage built directly under the music stand. It is quite probable that before long, while reversing this, sending Maurice H. Kirk and his orchestra down below, giving up the larger stage of the music stand to the performers. It will be beneficial for the show and the diners.

One or two Cabarets around town have been reported as growing kittenish over salaries. It's bad practice. Restaurants attempting this will soon have a name that will make it difficult to sign up. One Cabaret mentioned in this connection is said to have a manager with a disagreeable habit of informing the proprietor that the price agreed upon was fifteen or twenty dollars less than that quoted. Music publishers having Cabaret connections should also be careful. These short change restaurants will work harm in several directions.
"POOH, POOH! FOR BROADWAY," SAYS BLANCHE RING, STAR


Coming In Because There's No Place Else To Go.

Blanche Ring spent Sunday in New York prior to continuing her up-state tour in "The Wall Street Girl." Discussing her coming engagement in New York, she said: "Most stars believe it absolutely necessary to get a New York endorsement for their shows in order to make any money on the road. This to my mind is an exploded theory. Such a condition may have existed in the old days but the average city of any size is no longer gullible to the success of a star in New York City.

"Of course plays like 'Paid in Full' and 'Bought and Paid For,' without stars, must first create a demand for themselves in the metropolis. But with a well known star, and especially a female one of any reputation, New York does not need to pass the stamp of approval upon their offering.

"I speak from personal experience with both 'The Yankee Girl!' and 'The Wall Street Girl!' Both made money on the road before coming into the big city. The present season has been a bad one, but in spite of such an unfortunate condition we opened in Wilkes-Barre early last October to a capacity audience, purely on the strength of my standing as a star. Pittsburgh and Cincinnati yielded to 12,000,000, Kansas City 11,800; we had an average of 10,000 for four weeks in Chicago, and so on. While this is not 'Pink Lady' business, considering the times it is extremely, I think, it is not necessary to play New York first.

"New York is of value these days only for the length of time it affords a successful attraction. The other cities form their own opinions of attractions and are no longer swayed by the Judgment of New York. We are coming into the metropolis only because we have exhausted all other valuable territory in the east."

DAMROSCHE'S OPERA WRITTEN

Walter Damrosch has completed his newest comic opera, "The Dove of Peace." It will be produced early next season by a Broadway manager.

Wallace Irwin wrote the book and lyrics.

CORT PRODUCING "NARCISSA."

"Narcissia," a new American opera by Mary Pratt Carr and Sarah Pratt Carr, western women, has been accepted by John Cort, who will give it a special production in the Moore theatre, Seattle, April 22, followed by performances in Portland, Tacoma, Spokane, Walla Walla and Vancouver. The piece may receive a New York showing next winter.

Cort has engaged Edward P. Temple to stage and direct the new company members of the Metropolitan Opera Company.

VARIETY

"ROBIN HOOD" OUT OF TOWN.

The Reginald De Koven revival of "Robin Hood" under the direction of Klaw & Erlanger will first be seen in Boston or Chicago.

A chance of being postponed for awhile, but later, instructions were issued to proceed with it.

The cast will be recruited from the biggest people in the matter of reputation that can be secured. The soprano role is to be sung by Bella Alker of the Metropolitan; the tenor will be Frank Hyde, specially imported from Europe, and Pauline Hall will be in the cast.

The original comedy role will be selected from one of three well known comedians under consideration.

Daniel V. Arthur will have the active management of the all-star revival.

"SUMURUN" AT PARIS VAUDE.

(Special Cable to Vaude.)


Managers Deval & Quinson have subleased the Vaudeville theatre for the month of June for the production of "Sumurun."

FISHER'S "ROSE" CLOSING.

John C. Fisher's road production of "The Red Rose" which has cleaned up financially on its western and southern tour, closes its season May 4 at Harrisburg, Pa.

The success of the show means that Fisher will put it out early next fall for another road trip.

JAMES DELCHER STRICKEN.

James B. Delcher, of recent years manager of the Duval theatre, Jacksonville, Fla., was stricken with paralysis last week and is said to be in a serious condition. He was well known in New York ten years ago as senior member of the management firm of Delcher & Hennessy, and is the husband of Helen Grantley.

"WIDOW" SHOW ALL ALONE.


"The Red Widow" has everything its own way, the only new offering of the week being the stage version of a novel given a fine start. Press comments were favorable, the music coming in for principal favor.

CLIFTON CRAWFORD STARRING.

Next season Henry B. Harris will star Clifton Crawford in a new piece written by Ben Wolf and Channing Pollock.

Mr. Crawford is with Harris' "Quaker Girl!" at the Park, where the star vehicle may first be seen, after summer, in New York. 

Messrs. Wolf and Pollock are making for A. H. Woods an adaptation of a German musical comedy, to be produced next season.

SHERIDAN GETTING READY.

Frank Sheridan, who closes Saturday night with "The Truth Wagon," is getting ready to enter vaudeville in a new playlet.

A REAL NOVELTY

ERNST YERVA AND ADELE

Spectacular Features: This Week. Columnist. New York.

JOHNSON AND SHAY DIPPER.

Ligon Johnson takes exception to a statement published in last week's issue of Variety to the effect a conference was held in New York between the executive committee of the International Alliance Theatre Stage Employees and himself as attorney for the National Association of Theatrical Production Managers regarding the dispute about the laying off of the "road men" (members of the Alliance) with "Bunty Pulls the Strings" when the Scotch producer settled down for a run in the Windy City. He says: "The dispute with relation to the 'Bunty' company did not agree that road men should be employed, and there was no decision. Instead, a proposition was made to the International Alliance to William A. Brady, president of the Producing Managers' Association, which was refused, the same being unsatisfactory. The local officers of the International Alliance at Chicago agreed that all questions relating to the 'Bunty' company should be submitted to arbitration, and I have called upon the national officers to carry out this agreement. It remains to be seen whether or not the officers of the Alliance will carry out the agreement of the Chicago local"

Chicago, March 20.

Charles C. Shy, president of the International Alliance, says the 'Bunty' argument never came to either a strike or arbitration. The Union insisted on the company retaining the road crew for the Chicago engagement and that the new crew is still with the show, but that nothing has as yet been done on either side. Shy is holding a meeting here today and will leave town Friday.

"EN GARDE" POORLY RECEIVED.

(Special Cable to Vaude.)


The new comedy "En Garde," by Alfred Capus and Pierre Veber, was produced at the Theatre de la Renaissance last night. It was poorly received. Miathe Regnier and Gaston Dubo west starred.

"Pour Vivre Heureuse," the preceding success of this fashionable house, now goes on tour.

FREEPORT GIVES UP.

DeRue Brothers' Minstrels are making their annual tour of Long Island. Since opening, they have been doing big business.

The show took in $215 on its one-night stand at Freeport.

"KINDLING" TO THE COAST.

Chicago, March 20.

Margaret Illington, in "Kindling," at the Cort for its second week, ends her engagement March 30 and will immediately start a road tour. The show will go to the Pacific Coast, winding up July 13 at Tacoma, Miss Illington's home town.

Miss Illington will again return to the stage sometime in October under E. J. Bowes' direction, very likely in a new play.
LEDERER SINGING UP FOR HIS NEW MUSICAL SHOW

Will Be Produced About April 15 In Philadelphia. Name of House Withheld. First of a Popular Priced String Proposed by Manager, If This Venture be a Success

in George W. Lederer's first Philadelphia musical comedy production he will have as principal features Arthur McWatters and Grace Tyson. Tom Lewis will also appear. Lederer, who is interested in the act as producer and director, is negotiating for a location at this time. The opening will be held about April 15 or else the production will be opened later under different conditions.

This will be the first of the crop of summer productions destined for big city consumption next season.

THE NELIOS AUSTRALIAN TOUR

The contemplated Australian tour of Fred Niblo and Josephine Co han in the two Cohen & Harris productions "The Fortune Hunter" and "The Rich-Squick-Wallingford," will be made in June.

"ROSE MAID" GOING TO PHILLY.

Philadelphia, March 20. The Chestnut Street Opera House will probably hold Webster & Lencer's "Rose Maid" production, from next Monday on, for two weeks. Then it may go to New York. The show is opening its run in Boston this Saturday.

CASINO'S NEXT ATTRACTION.

"Half Way to Paris," under the direction of Samuel E. Bork and John T. Hall, will be the next attraction at the Casino, following "Baron Trench," which has about three weeks more to run.

TREE FOR A WEEK.

(Special Cable to VARIETY.) Paris, March 21. Sir Reerobom Tree with his company has arranged to play a week at the Chatellet, Paris, in June. He will probably give five pieces of his repertoire, in English.

"WEDDING TRIP" ENDING.

"The Wedding Trip," Regina De Koven's latest opera, which has been on the road since closing at the Broadway, is at the Majestic, Brooklyn, this week, but the members of the company are out after other jobs as the show closes Saturday night.

As far as is known at present, the show will be put out again early next fall.

HERFORD'S GREAT DESIRE.

Oliver Herford, the magazine writer and play adapter, and particularly noted for his humorous lyrics, although a most serious minded looking individual, never loses an opportunity to crack a joke. During the recent visit to America of Lady Constance Richardson she was the guest of the writer and is one of his strongest admirers. One evening at dinner she began lecturing Her ford on the lighter side, and mentioned some witty ideas, and Her ford and Richardson were very serious about the matter, and Her ford declared that she was the most beautiful woman he had ever seen.

SIDESTEPPEP "TYMPHON.

Samuel Wallisch, manager of the Fulton theatre, who organized the corporation to produce "The Tympohon" with Walter Whitehead as its star, is said to have withdrawn any personal financial support, electing to retire from the enterprise rather than make the investment.

The American adaptation having been made by Emil Nyitray, the author, and his brother, Jules, who are interested in the Schulte chain of cigar stores, has been arranged out of the money end of the scheme and are renting the Fulton theatre. Business picked up after the second night and present indications are that the show is financial as well as artistic hit.

The day after the opening in New York, the daily papers were full of praise for the attraction. Leander Sire called up his star, Wilton Lackaye, who was without a play and in his characteristics laboriously manner of speech, told Lackaye it was a pity he (Lackaye) did not have the part and incidentally added that he had the manuscript in his desk for over six months.

During Lackaye's engagement at the Bijou, the press agent supplied him by his manager, came to the actor's dressing room and asked him to stand for the interview that had been delayed on the subject of reaching the theatre via the super lines. In other words he was asked to bring the show to the public that the theatre at which his star was playing was quite inaccessible.

Emil Nyitray is now at work on a manuscript that the show already contains, which, when completed, will be Americanized by Byron Ongley.

BROAD STREET LEASED.

Trenton, N. J., March 20. The Broad Street theatre has been leased for a term of years by E. L. Perry, formerly connected with the Shuberts, William H. Currie, late of Broadhurst & Currie, and Frank Bransell, a reformed Wall street broker. The lease goes into effect April 8.

The policy of the house under its new management will be "pop." More West Coast plays, changing the show twice a week, at 10-15-25. Its seating capacity is 1,600.

The lease is for three and one-half years at $9,000 with a renewal option at increased price, with $3,000 deposited as security. It was offered to M. H. Sheedy and Walter Rosenberg for $4,000 with no security asked, the reason being that the house is in bad condition, but the owners balked on the renewal clause and the deal fell through.

INTERSTATE'S BIG BOOKING.

Chicago, March 20.

The Interstate Circuit has entered its biggest booking for this season the engagement of "Leander Sire" at the Taliaferro and Co. for a tour of its southern houses, commencing in May.

Miss Taliaferro is commanding a salary of $1,500 weekly on the "big time" in vaudeville.

Elton going back.

Edmond Elton, now starring in the west in "Alas Jimmy Valentine," closes his season about the middle of April and will return to Poll's stock, and after that to Hartford for his third consecutive summer engagement.

EDISON SHOW LOOKS SURE HIT.

Springfield, Mass., March 20. Robert Edeson opened Monday night in his new comedy drama by J. Hartley Manners, The Indecision of Truth. It seems to have the earmarks of a sure hit. The story is unconventional and without coherent. It is inconceivable that this melodrama directed by Frank Cooper, was a distinct hit, however. Leonard Nimoyst, Kate Wingfield, Katherine Emmett, Henry Mortimer, Irene Moore, Mrs. Thomas Witten and Richard Purdon, was very well balanced.

WATCHING NEW SHOW.

Atlantic City, March 20.

After a week of rehearsals "The Man From Cook's" reopened here Monday, at the Apollo.

A. L. Erlanger, Marc Klaw and Pat Casey were down to watch the show. Messers Erlanger and Casey remained over Wednesday. The production goes into the New Amsterdam Monday. New Jersey action will probably be speeded, perhaps by the insertion of more vaudeville acts. The Bell Family, Rene Thornton, John J. Dempsey and Nonette are now of the cast.

Walter Percival, the new Prince, did creditable work. Eleanor Pendle, who plays the part of the servant Daniel Murray, made a stunning mother. Fred Walton remains principal comedian. Others are Stella Hoban, Flavia Arcaro, John Daly Murphy, Leslie Kenyon.

The chorus is a fine looking collection who sing well, but have little dancing.

ACCEPTS MUSICAL COMEDY.

Edward Madden and Jean Schwartz have decided to have Woods the completed manuscript of a musical comedy which is intended for the first attraction at the new Juliana Eltinge theatre, which will not open before August. It has not yet been named. Woods is looking for "names" for the principal roles.

PLAYLET CREATES TALK.

The first performance of Charles Rann Kennedy's play "The Terrible Mock," was given at the Little theatre Thursday afternoon. It runs fifty minutes in length and is a fairy. At the end the stage grows light, disclosing the scene on Calvary, always regarded as the most sacred thing in religious history.

Several persons in the audience left before the piece was finished, alleging the theme was too sacred for entertainment. Several declared the strain of sitting in the dark for fifty minutes was almost unbearable.

The playlet is certain to arouse comment.

Bertha Kalich left the Orpheum, Brooklyn, vaudeville program "Tuesday," account of illness. Sydney Drew and Co. stepped in.
CRAMP & CO. GIVEN CONTRACT FOR BECK'S NEW YORK PALACE

Philadelphia Firm Will Erect the New Music Hall for the Orpheum Circuit on Broadway. Expect's It to Open by Oct. 15. Beck Turns Legitimate Producer


The contract to build the new Palace theatre of Martin Beck's in New York has been let to Cramp & Co. of this city. It is reported the contractors have stated they think it possible to finish the structure by Oct. 15, next.

Mr. Beck was in the city Monday. While rumored he came over to view a theatre site his representatives had fixed upon, his purpose may have been to see the Cramps.

With a formidable cast, composed of Edwin White, John Arden, Tim Cron, Frank Mills, Ralph Morgan, Sidney Herbert, Katherine Knoed, Katherine Kidder, Caire Cassell, Rosamond Carpenter and Grace Arnold, Martin Beck has started on a legitimate producing course. The results of all these artists acting out on the stage for the Orpheum Circuit man will find its public vent April 4 at the Empire, Syracuse, N. Y., when "The Glass Door" will be the title of the composite effort. Dr. Louis K. Ansperger is the author of the piece. Chas. Terry, Jr., is stage manager.

Mr. Beck first elected to remain in the background, but reconsidered during the week when his connection with the new play became public property. FORGET ENGAGEMENT; LOST JOB.

There has been a falling out between Clayton White and Byron Ongley over the forthcoming production by White of George W. Hobart Chase's story, "$5,000 an Hour." Ongley wrote three acts of the dramatization and had an appointment with White to discuss the finishing touches, but receiving an urgent call to Chicago to take the rough edges off "The Typhoon" before it was brought into New York, he failed to keep the engagement; whereupon White called in George V. Hobart to complete the job.

D. L. & W. WRECK SUIT.

Binghamton, N. Y., March 20. John W. Vogel, the minstrel manager, has instituted suit against the Delaware, Lackawanna and Western railroad for $25,000 damages for the wrecking of his private car and killing two of his minstrel troupe Jan. 23 near here.

The case will be heard during the June term of the Supreme Court.

PADOCAH BRING TO LIFE.

J. J. Coleman, of the Coleman Circuit (embracing houses in Kentucky, Ohio, Southern Illinois, Mississippi, Louisiana, Arkansas and Tennessee), is a happy man. The presidents of five railroads attached their John Hancocks to a contract recently to build a steel bridge into Paducah, Ky., costing a half million dollars. This means the entrance into Paducah of four new roads, the Burlington, Frisco, Big Four and the L. & N. These, with the two main lines, the Illinois Central, the Nashville, Chattanooga & St. Louis now running in there, will give this town great railway facilities.

The six roads have agreed on joint shops, which will no doubt result in the biggest railway shops in the world being established at that point.

Mr. Coleman believes that the new bridge will make Paducah one of the best one and two night stands in the country.

LONG ISLAND COMING UP.

Long Island is almost a theatrical center. The latest manager to turn his attention to that section is O. E. Wee, who has opened a tour of his "County Sheriff" company in the principal towns.

This is the show's first appearance on Long Island. Business has been good from the first.

TORONTO CLERGYMANS TAVERN.

Toronto, March 20.

At a public meeting held in College Assembly Hall last week, Rev. R. B. St. Clair read a report of his recent investigation into the local play-houses. He "panned" one, believed to be a burlesque house.

The reverend gentleman reported he had protested to the management, which made twelve "cute" till the show, but that on Saturday night all the objectionable matter was restored to the entertainment.

STUCK FOR "OLD GAGS." Weber and Fields contracted to make ten talking machine records of three minutes each, but are having a difficult time living up to the arrangement. They have completed five of them, but did not discover until they had progressed that far that most of their comedy material consists of bits of "business." They are racking their brains to dig up some of their old "gags."

A checkers tournament is being conducted in the dressing rooms of the Broadway theatre for a prize consisting of a huge silver loving cup donated by Col. Alexander P. Moore, Lillian Russell's fiancé. Joe Weber and George Beban are tied for first place, with Willie Collier one game behind. The other contestants are Ada Lewis, Lew Fields, John T. Kelly and Helena Collier Garrick.

MAC DOWELL-ROGERS ALLIANCE.

Melbourne MacDowell and Jessaline Rogers have formed an alliance to present Sardou's pieces at various stock houses throughout the country. They will enter a city where stock is played, if the management consents, put on a Sardou play, handle the leading roles with the local company looking after the remaining parts, the engagement to last as long as mutually agreeable.

LEDERER'S MONSTER BENEFIT.

George W. Lederer is getting up a monster benefit to aid in the erection of the new Beth David nine-story hospital building to be erected at Lexington avenue and 111th street. The hospital will be non-sectarian, though fathered by a number of prominent Hebrews. Practically every prominent manager in New York will aid in making the affair a success. Among those who have already promised their support are Lee Shubert, Low Fields, Joe Weber and William Harris.

CORT'S SHOW QUITS.

John Cort's "The Rose of Panama" is announced to close Saturday night at the American Music Hall Business of late.

The show will not take to the road from here but will have a long trip to the Pacific Coast next fall, opening sometimes in September.

Annette Kellermann, brought on here from the Winter Garden, New York, to strengthen the show as an added feature, has sold out. Her contract will be filled by Miss Jane Price. "The Chocolate Soldier," F. C. Whitney's company, now playing Pittsburgh, will follow the Cort show into Chicago, expecting to open here Sunday night.

As Cort has no other attraction available except "The Truth Wagon" he did not deem it advisable to bring it here at this time of the year, the company having already been given notice of disbandment in New York.

As none of the Shuberts' attractions were handy for the minute, Whitney took advantage of the gap to send in his central company of "The Chocolate Soldier," which, in other seasons has done big business in Chicago.

"BUSY IZZY'S" EARLY START.

The successful outcome of George Sidney's tour in "Busy Izy" to the Coast this season, and present prosperous travel in the south, will induce that comedian to commence his next season's travels with the same show at the earliest possible date, perhaps around Aug. 1.

ZELDA SEARS.

Zelda Sears, who created some of the most famous comedy roles in the plays of the late Clyde Fitch, is the subject of Vaux's cover this week. Miss Sears will make her first appearance in a New York vaudeville theatre at the Fifth Avenue Monday, March 25 in "The Wardrobe Woman," written especially for her by Edgar Allan White.

The character which she enacts in the little play is one in which Miss Sears is at her best—and as she says, more noteworthy, "Fitch role" than anything she has ever written since, that great author's death. This is especially pleasing to Miss Sears because of her admiration for Mr. Fitch's art—an admiration so great she has refused the most tempting offers from managers begging her to allow another author to complete the play which Mr. Fitch was writing for her at the time of his death, entitled "Kitty and the Canary." She is abetted by Mrs. Fitch, the mother of the playwright, in her determination to allow no one to touch the play—although it promised to be the finest of his comedies.

At the end of her vaudeville season here next year she will appear in England in "The Wardrobe Woman." By that time Mr. Woolf will have completed the three-act version he is making of his little comedy, closed last season. Miss Sears will return to the legitimate stage in it.

Miss Sears' company includes Margaret Terry, Wilmington, Walter Young and Earl McElroy. She is under the direction of Max Hart.
WHEELS REMOVE OPPOSITION
IN SOME POOR PAYING TOWNS

Eastern Wheel Leaving Milwaukee and Minneapolis to the West, With the Opposition Surrendering Montreal, Rochester and Toledo to the East.

Circuits Next Season May Be Reduced in Number of Houses and Shows.

The negotiations on between the Eastern and Western Wheels looking to the elimination of opposition in cities both Wheels cover, which can not return profit in the face of burlesque "opposition" (as reported in Variety, a couple of weeks ago) were brought to a successful conclusion this week.

The agreement so far reached between the Wheels is that the Eastern shall vacate Minneapolis and Milwaukee, after the present season terminates, and also agree not to enter St. Paul again. In exchange the Western Wheel next season will not play its attractions at Montreal, Rochester or Toledo, leaving the six towns in the possession of burlesque house only. Each has been notorious as "bad towns" for opposition shows, a company rarely taking any profit away, while the "opposition" struggle has been intense.

There are some other cities on the list of each Wheel that may receive the attention of the opposing parties before long. As Variety, previously stated, the negotiations for the Western Wheel were attended to by Herman Pehr, while J. Herbert Mack and Sam A. Scribner acted for the Eastern folk.

Burlesque managers aware of the concessions granted in the exchange process of elimination are saying the Wheels will find it almost impossible to recruit their circuit of houses for shows next season up to the number now had, with the circuit running its full strength. There are now enough unoccupied towns capable of supporting burlesque in the east, they say.

The "deal" between the East and the West is considered one of the most sensible things the opposing burlesque circuits have hit upon since their fighting arsd began to cool. It is a long time now since the opposing magnates in burlesque have spoken in a kindly spirit upon the business aspect of burlesque, though outwardly friendly enough.

The drawing together of the men and by which the agreement was reached is said to have been through accident, brought about by a man with some houses in the northwest wished to unload trying to line up against the middle. To accomplish this, he sought both Wheels, supposedly unknown to each other, but the bosses needed to be come-ones, and the frame-up was revealed with a common sense summary up of the situation following.

While for reasons neither Wheel will officially confirm or announce the arrangement, as reported above, Variety is in a position to state it is a settled fact.

MINNEAPOLIS, March 30.

It is reported without denial the Empire Circuit Co. (Western Burlesque Wheel) will play at the Grand, St. Paul and Bijou, this city, commencing next season. They are known as the "Sandy Dingwall houses."

SUMMER SHOW NOT IN SIGHT.

The Eastern Burlesque Wheel attraction to be selected for the summer season at the Columbia, New York, is an extremely doubtful quantity. It is said the Eastern Wheel officials have yet to see the show on their circuit they believe capable of holding up business during the hot weather.

It has been determined, however, that the Columbia will remain open for a summer run. If no arrangement with a Wheel manager is entered into before reasonable time to arrange for the opening date, the Columbia may be rented to producers on a sharing basis, when a brand-new attraction is a possibility at the Columbia Co.'s star Broadway house.

BRYANT, IRWIN & HILL.

Harry Bryant, Fred Irwin and Gus Hill have formed themselves into a firm for the purpose of financing theatrical people who have good security to deposit as collateral. The firm's name is Bryant, Irwin & Hill. A limited quantity of stationery with this head has been printed.

The members stated this week to a Variety representative they had noticed of late no one stood ready to advance to impecunious producers, and they thought a good field existed since the late dissolution of a firm which had a monopoly on this line for some time.

While speaking of their new venture, Mr. Irwin upbraided Mr. Hill for spending $2.05 last Saturday night, exceeding the limit by 90 cents for one evening out. Mr. Hill explained the excesses were due to the previous two days, through which he had traveled at a total gross expense of 15 cents.

On the money loaning proposition, Hill claims Irwin has money; Irwin claims Bryant has money; Bryant claims Hill and Irwin have money, while all three admit they know a bank where money is kept.

GEORGE STONE INDICTED.

CINCINNATI, March 20.

The Grand Jury last week returned an indictment against George Stone, the burlesque comedian, charged with the murder of Max Abbott, in this city recently, when the burlesque company appeared here. Both were members.

No arrangement was made regarding new ball on the indictment. Stone continues at liberty under the bond filed at the preliminary hearing.

CANCELS EXTRA ATTRACTION.

There seems to be much divergence of ideas over the operation of Tom Dinkins' "Yankee Doodle Girls." Those who differ are Harry Martell and Mr. Dinkins as to something in the Western Burlesque Wheel, but Dinkins owns the show.

Last week at the Bronx the Empire Circuit Co. added Sherman and De Forrest, a Russian troupe, and May Ward to strengthen the show. Ordinarily one extra attraction suffices for a weak performance. In the middle of the week, Martell informed Freeman Bernstein, who books Miss Ward, that he wished to play with the burlesque company during its engagements at the Empire and Casino, Brooklyn. Mr. Bernstein acquiesced, receiving contracts made out at a larger figure than was paid Miss Ward for the Bronx week.

Monday when the singing comedienne reported at the Empire, Brooklyn, she was informed no provision had been made for her dressing room, nor could the orchestra receive, or be directed, by direction of Mr. Dinkins. Previously Dinkins and Martell had disagreed over the extra expense involved by the added attractions. Dinkins also offering as a factor that Miss Ward remained with the company for three weeks, his leading woman (who has an olio act of her own when allowed to use it) would grow peevish and might retire.

Bernstein claims to hold a broken contract for the Empire, and another for the Casino and that if Miss Ward doesn't play there he is going to ask the Empire Co. to come across with the gross amount of currency mentioned in the agreements.

THIRD WHEEL REPORT.

Investigation of the report that a third burlesque wheel is now in process of formation by Eastern men, embracing a route west of the Mississippi brought no confirmation.

The scheme was being fostered by John Cott to take over a number of his theatres in the northwest but the burlesque people with whom it was broached can see no profit accruing from such a venture. In the first place the transportation would be prohibitive.

The towns contemplated in the new scheme included Chicago, Kansas City, Omaha, St. Joe, Des Moines, Denver, Salt Lake, Los Angeles, Portland, Seattle, Vancouver, Spokane, Duluth, Winnipeg, etc. Of these St. Joe, Des Moines and Duluth were believed to be altogether impossible, with some of the others very questionable.

WEDDING DATE SET.

The date for the marriage of Clara Hendrix of "The College Girls" to Harry Koler, with "The Golden Calf" on, and possibility of Mr. Hendrix will very likely be in the same show with Koler next season.

Pavlusa has decided to settle down in London. She has taken a house at Hampstead.
KEEFE'S CHICAGO AGENCY TAKES IN O. T. CRAWFORD

Also the Mutual Vaudeville Association, a New Southwestern Formation of Fifteen Vaudeville Managers. Adds Considerable Strength to the Theatre Booking Corporation which Walter F. Keefe Represents.

ST. LOUIS, March 29.

The local vaudeville situation was given a new lease of life this week by the announcement of what will be known as the Western Mutual Vaudeville Association, which starts with fifteen managers, embracing stands in Topeka, Wichita, Leavenworth, Kansas City, Kan., Oklahoma City, Springfield, Mo., and some smaller cities in the southwest. The officers are: H. M. Miller, Topeka, president; C. M. Shoenberg, Leavenworth, secretary, and Fred Crossman, St. Joe, treasurer.

Following a meeting with O. T. Crawford, the association sent for Walter F. Keefe, who came here from Chicago and closed for a booking affiliation which has already been effective at once. Keefe is one of the prime movers in the Churchill-Miles-Keefe vaudeville combine and will look after the interests of the association in Chicago. Crawford will retain his booking office here with Earl Glisson representing the Keefe interests.

Announcement was made this week that Harry M. Miller, formerly with the W. V. M. A., Chicago, enters the Chicago office of Keefe in an advisory capacity for the newly-formed association. Don Stewart, who has been Crawford's representative in Chicago, also enters the Keefe office.

C. H. Miles, Michigan and Illinois vaudeville manager, came here on the first of the week and will spend a month looking over the vaudeville properties here. His first stop was Dallas, whither he journeyed Tuesday.

Crawford is out with a statement that he will start work on three new houses Cahn has in the Western States when the weather permits, the theatres to be modeled along the lines of his new King's theatre, St. Louis. The seating capacity of each will be 2,000 or bigger.

Keefe went from here to Kansas City, where the new association was given further strength by the Churchill-Miles-Keefe company opening offices there with Churchill in charge.

Keefe, Miles and Churchill held a conference here before Miles started Texasward. The new Churchill theatre, the Garden, Kansas City, seating 2,600, opened last week.

The Kansas City office of the W. V. M. A. is in charge of Walter De Oria, who will have Churchill arrayed against him personally.

Work was started Tuesday on another house which will be attached to the Keefe string, the Saxe Hippodrome, Omaha. It was opened last week. The Alhambra, Milwaukee, seating 2,900, also owned by Saxe, is to be renamed the Alhambra Hippodrome, booked by Keefe. Before going south, Miles stated, new houses, seating over 2,000, would be under his control in Cleveland and Buffalo by October 1.

While out for new territory, the new association is making a fight against Talbot's Hippodrome here which has been doing tremendous business ever since it opened. Talbot's place offers the strongest opposition to the Crawford local "pop" houses.

CHICAGO, March 20.

Charles E. Bray leaves here to-day for a trip to California. Walter De Oria is following Kerry Magher and closing franchises for the booking of a new string of houses that will extend the Association bookings to the Coast.

VARIETY

BAYOY TURNS LEGIT.


Announcement is made that the Julius Cahn house, Academy of Music, will become a picture place April 8. Cahn's other theatre, BayoY, will switch from vaudeville to a legitimate policy, becoming the first class house of this town.

The Loew Circuit has been placing the vaudeville at the BayoY.

MILES' FULL WEEK CIRCUIT.

Detroit, March 20.

Commercing Monday all houses on the Miles' vaudeville circuit play acts a full week.

CODY'S "POP" STOCK.


Proctor's "pop" vaudeville theatre has a stock company, headed by Lewis J. Cody, who gives a short play at each performance. Mr. Cody was a stock favorite here some time ago.

SOUTHERN CIRCUIT POSTPONED.

Any opening of the newly proposed Southern Circuit of small time vaudeville, which has received some promotion at the hands of Clarence Wells, will not be on public view before next season. The first announcements said the circuit would get into operation by April.

It has been reported the West people offered one vaudeville man $7,500 yearly to take charge of the booking office they contemplate placing in existence. No confirmation of this could be obtained, although a prominent showman remarked he had been invited to interest himself in the southern project.

GARRICK HOLDING SURPRISE.

San Francisco, March 20.

The Garrick theatre is reported as holding a surprise for Easter Sunday. It will then go into either musical comedy or 10-cent vaudeville.

A TRUE FRIEND WRITES.


A true friend of Norman Jeffries has been uncovered, in the person of Paul Douglas Beattie, of Richmond, who used his self-acting typewriter to indite the following letter to the vaudeville agent:

Richmond, Va.

Mr. Jeffries,

Dear Sir,

I will now drop you a few lines to let you know that I met 2 of your vaudeville Actress's here in Richmond, and I want to ask you if you could not book us three together.

There names are the King Sisters and I am a pretty good dancing card. And I want to know if you could not frame up a good act together, and I want to say I hope you can fix things all right for us. I will tell you that the King sisters were here in Philadelphia nex week and they will play 2 weeks there. I will close now and hope to hear from you by return mail.

I remain your true friend and hope to have to you that you can help me think I think three can make good.

Paul Douglas Beattie.

301, S. Randolph st.

ZIMMERMAN'S TWO MORE.


There is the truth in the report from Baltimore that Niren & Zimmerman intended to build a "pop" vaudeville house in that city. This was made emphatic by J. Fred Zimmerman, who declared that he had no intention of plugging any person or syndicate in the building of any vaudeville theatre.

In denying the report, Mr. Zimmerman gave out some interesting news not previously announced, and which may have considerable bearing on the future of "pop" vaudeville in this city, which seems to be on the verge of a big stir, as reported two weeks ago in VARIETY.

Mr. Zimmerman declared that inside of another year he will have two more theatres devoted to "pop" vaudeville in Philadelphia, and that these theatres will be built by him alone, without the aid, financially or otherwise, of anyone else, and that M. W. Taylor, at present the manager of the Liberty and Keystone theatres (built by Mr. Zimmerman), would be in full charge of the string of houses. Plans have been drawn for the two new houses. They are to be larger and handsomer than the Liberty and Keystone, now classed as two of the finest devoted to "pop" vaudeville in this city.

The locations of the new theatres have not been officially stated, but West and South Philadelphia are the most likely points. It is said that each will cost close to $150,000.

Mr. Zimmerman remarked: "I will not have anything to do with, or build, any theatre outside of my home town. Vaudeville looks good to me here. I built two houses in less than one year, and I'll have two more before another year is passed."

TEBBETTS TAKES ON STOCK.


Everything has been arranged for the installation of stock at the Empire here by J. H. Tebbetts.

Montreal, March 20.

Arrangements have been made for stock to open at the Theatre Francaise which movement means that Clark Brown will have opposition here when he inaugurates his summer stock at the Orpheum.

THE WASHINGTON HEIGHTS HIPPODROME.

WILLIAM POX'S newest play of amusement, now in course of construction at 164th and 166th streets, Broadway and St. Nicholas avenues, will be ready for the public about May 1. Mr. Pox here of the Avalon theatre, 166th street and 2nd avenue. He will have a dance hall and vaudeville theatre. The theatre will be 550 feet wide and 100 feet deep. The vaudeville will be brought to the stage by Mr. Pox's new invention, the "air-vent," and the dance hall will have the latest and most perfect form of ventilation. THE WASHINGTON HEIGHTS HIPPODROME.
PHILADELPHIA GETS PAYTON WITH STOCK IN YE PARK

Takes Possession After Burlesque Season Closes. Western Wheel May Have to Secure Another House. Corse Will Warm Up the Stock Situation in Philly.


The Empire (Western Burlesque Wheel) is to be turned over to Corse Payton for stock purposes. The change will take place immediately after the regular burlesque season closes April 20. The announcement will probably be made officially in a short time.

The entrance of Payton into competition with stock here will be watched with interest and may decide the future policy of the Empire, not a success as a "western." The Empire may take its old name (Ye Park) with the change and will be in direct opposition to the Blaney-Spooner house (American) at Franklin and Girard avenues. The other stock house is the Chestnut, where the Orpheum players have been doing good business of late.

The change of policy brings the question of another house for the Empire Circuit in this city to pair with the Trocadero against the two Eastern Wheel houses. The Empire Circuit people have been trying to secure the People's, in Kensington, now offering "The Gamblers" for F. G. Noldinger (who holds the lease), but the house is paying with "pop" shows and there is not likely to be any change.

It was reported that burlesque on Market street is the next innovation and that a site upon which a new house will be erected has been selected and secured. A point stated an option is held by both Wheels. The site is on Market street below Tenth, just above the Victoria.

For the first time since the piece was produced by David Belasco, "The Easiest Way" will be seen in stock, Corse Payton having bought the play for performance at the Lee Avenue, Brooklyn, the Orpheum, Newark and the Park, Philadelphia. Its first stock showing will be made Holy Week at the Lee Avenue followed by a production at Newark.

In addition to preparing to open the Park, Philadelphia, April 22, now recruiting a strong company in New York, he will start his summer regime at the People's on the Bowery with "Alas Jimmy Valentine" April 15.

FALLS ON SCHENECTADY.

Schenectady, March 20.

The W. L. Malley-Edward Dennison Stock Company, with whom Miss Arnold and Ethel Grey Terry playing the leads, and a full company recruited in the Paul Scott office, New York, opens here at the Van Curier Opera House, Easter Monday, in "Alas Jimmy Valentine."

Malley is the man who had the Richmond theatre stock company, Staten Island, but transferred it Feb.

5 to Rand's Opera House, Troy, where it has been doing phenomenal business.

E. J. Blunkball will be stage director, made up after the local company, who has arranged to build and paint each of its weekly productions here.

EVERETT BUTTERFIELD'S SECRET.

Everett Butterfield has announced his intention of putting a stock company in commission for the summer, but declines to reveal the name of the place where he intends to locate.

WINNIE'S NEW PRINCIPALS.

Winipeg, March 20.

The Winnipeg Grand Company is having a change of leading players. Gertrude Shipman and John Lores, who have been heading the company, are being supplanted by James Durkin and Maude Fealy.

SELECTIONS IRISH PLAY.

To celebrate St. Patrick's Day, Cecil Spooner and her stock company at the Metropolis, New York, are presenting "Kathleen Mavourneen" this week. Miss Spooner is a candidate in a popularity contest running under the auspices of a New York daily. The actress is offering a pony and cart to the admiral in the Bronx who shall secure the greatest number of votes for her.

STICKING TO STOCK.

Topeka, March 20.

Although Roy Corfield thought well of installing vaudeville at his Majestic theatre here, he has changed his mind and will continue his present stock policy.

STOCK MAY GET FIGMAN.

Max Figman, who ends his New York engagement Saturday night at the Bijou in "The Truth Wagon," may play stock this summer. Figman has been signed to star in the piece next season, the play to be sent to the Pacific Coast.

STARTING HOUSE OFF.

Hudson, N. Y., March 20.

"Everywoman" is the attraction selected by the Eastern Managements Association to open the new Playhouse Monday night.

DIGGING UP NEW MATERIAL.

Boston, March 20.

John Craig, manager of the Castle Square, the stock house, has dug up another one, called "Blindfolded." He has been making some wonderful successes with brand new material.

London, March 12.

Charles Brooke, John Corson with A. E. Bendall, has rewritten a three-act comedy for Lottie Venne which is at present called "A Mother's Pride" until after the local company has arranged to build and paint each of its weekly productions here.

EVE." ROTHERFORD & SONS," the virile play by a young woman, is to be done at the Little Theatre in connection with the "Blindness of Virtue."

It is stated that Christine Silver, who plays Ann in "Kipps" at the Vaudville, was twice refused the part by H. G. Wells, despite the efforts of Rudolph Beseler to get her the part. Finally she won out by disguising herself as Wells' maid and waiting upon him.

The opening of Gertrude Vanderbilt at the Palace, whilst not being entirely a success must be stated to have been entirely satisfactory from their point of view. She proved that she has plenty of ginger, knows how to point a song, and can dance, if not exactly classically, at least with the true spirit. Clay Smith made a big impression. He possessed the stage whenever he was on it, and showed lots of temperament, but for the fact that she made a bad choice in her second number, "I Always Did What I Was Told" from Victor Herbert's "Fortune Teller," the show may be said to have hit home.

"Proud Maisie" produced at the Alhambra with Mrs. C. G. Packard as the title part is a story of Scotland and the Jacobite period. It is of course a very picturesque affair and Miss Cartelle as the valiant young Scotswoman made a personal hit. It is not a great play by any means and would improve by being ruthlessly cut. At best it is a kind of high class m.bodrama, long drawn out.

"Max" and "Moritz" the monkeys who fell out of the Hippodrome program at the height of their success through the illness of one of the Siamese comedians are back again. The rumors that one of the monkeys had died are being vigorously contradicted.

"The Crown of India" the masque which Oswald Stoll has staged at the Coliseum is probably the most pretentious affair he has yet mounted in the way of spectacle. It is in two parts, both essentially Indian in detail. The story deals chiefly with the quarry between Calcutta and Delhi, as which will be the Capitol, India, played by Nancy Price, takes them in the second part of the play to the King and Queen, who are in this instance symbolized in two young, handsome people. The quarry is patched by the election of Delhi and Calcutta to be the premier city. There are conspicuous weaknesses in the cast, and the blank verse of Henry Hamilton tends to overpower some of the actors. The music of Sir Edward Elgar, who conducted, the performance, is too much of the classical type to bid for public favor.

The ballet of "1836" which the Suburbs have obtained from the London Sinfonia and the Light Opera Company is a delightful story of two women, one man, love, hate and jealousy. Its period is that named in the title and the setting is Bohemia.

Eugene Stratton has just recovered from a very severe attack of the "Grippe." He has gone to recuperate at Cranbrook, Hampshire, where are to be found real old English country comforts and some excellent fishing.

Willie Rial and John Humphries will be in Liverpool for Pantomime next year.

John Lawson sails for South Africa with a bunch of sketches. He will be away six months.

"Busty Pulls the Strings" will reach its 300th performance at the Haymarket March 14.

Froggals has been prolonged at the Oxford in consequence of her success with the protean act already known to the States. Though she has fine stuff which has been handled previously by men, and is familiar in character, she has the advantage of a fine personality.

Frank Leonard has severed his connection with the Empire Comedy Four, in which he says he was half share-holder. He is staying in Europe, and will do a double act with his wife, Jeanette Leonard.

Oscar Hammerstein's summer season at the London Opera House commences April 22 with Feliz Lynce and Orville Harrold in "Romeo and Juliet." In the same week he will also put on "The Merry Wives of Windsor." Oscar promises some new vocal discoveries. He also announces that he has in preparation the "Children of Den" by Josel Holtbrooke and Charles Armour. The songs, both essentially Indian in outline and detail. The story deals chiefly with the quarry between Calcutta and Delhi, as which will be the Capitol of India, played by Nancy Price, takes them in the second part of the play to the King and Queen, who are in this instance symbolized in two young, handsome people. The quarry is patched by the election of Delhi and Calcutta to be the premier city. There are conspicuous weaknesses in the cast, and the blank verse of Henry Hamilton tends to overpower some of the actors. The music of Sir Edward Elgar, who conducted, the performance, is too much of the classical type to bid for public favor.
VARIETY

BILL'S NEXT WEEK (March 25)

In a New Series of Character Studies from Life that will end her Sensational Tour on The Orpheum Circuit in Philadelphia, on the 29th. 

Ad: NEWBERGER, 695 Lexington Ave, New York.

NEW YORK

PITEF AV (sub) (New act billed on opening order) 

VANITIES

Veck Belton, Patsy O'Keefe

FANNY WARD & CO

E. B. Brown, Zaida Bess & Co

SOPHY RASH

W. L. Abington & Co

RAY COX

Empress Girls

HAMMERSTEIN'S

Roch, Fallet & Co

Billies Reven & Co

Paddles Orchestra

Tom Edwards

Tom's Animals

Eugene F. Allen's Flying Russells

Dancing Dogs (Others to bill)

COLONIAL (sub)

Juliet Moore, Eugene Slaters

May Taylor & Co

Capt. Gordon McKay

Oz Howard

Jimmy Long

Berton & Byster

ALHAMBRA

Barbara Talley & Co

Guirlette & Moore

De Costa

Walter & Aug

De Witt Young & Co

Miller & Liles

Balser & Balser

BRONX

"A Night in a Turkish Bath" 

Carlton Griffin & Co

Les Anger

Kingswood Fourth Floor

Frunze & Fyon

Wilson & Wilson

GOTHAM (sub)

Billy Bergens & Co

Calista's Musical Comedy

Connolly & Re

Shelton & Kelly

Gold Folle

Barnes & Osgood

2d (Piloted by first half from New York, Ha.

RIVERBIDGE (sub)

G. Lawrence & Co

Marion Munson & Co

Tanner, Shady & Peter

Russell & Church

Ariel Buda

Mary Budge

2d Half

(Piloted by first half from New Gotham, New York.

WASHINGTON (sub)

Bergens, Hughees & Partners

The Baldwin University

Jimmy Greer

2d (Piloted by first half from Washington, Newmark.

STAR (sub)

Martin Hayes & Co

Maynard Ross & Co

Corbett & Co

Mills & Durley & Roberts

(One to Bill)

NEW YORK

PITEF AV (sub) (New act billed on opening order) 

Whitman-Blumen

Veck Belton, Patsy O'Keefe

FANNY WARD & CO

E. B. Brown, Zaida Bess & Co

SOPHY RASH

W. L. Abington & Co

RAY COX

Empress Girls

HAMMERSTEIN'S

Roch, Fallet & Co

Billies Reven & Co

Paddles Orchestra

Tom Edwards

Tom's Animals

Eugene F. Allen's Flying Russells

Dancing Dogs (Others to bill)

COLONIAL (sub)

Juliet Moore, Eugene Slaters

May Taylor & Co

Capt. Gordon McKay

Oz Howard

Jimmy Long

Berton & Byster

ALHAMBRA

Barbara Talley & Co

Guirlette & Moore

De Costa

Walter & Aug

De Witt Young & Co

Miller & Liles

Balser & Balser

BRONX

"A Night in a Turkish Bath" 

Carlton Griffin & Co

Les Anger

Kingswood Fourth Floor

Frunze & Fyon

Wilson & Wilson

GOTHAM (sub)

Billy Bergens & Co

Calista's Musical Comedy

Connolly & Re

Shelton & Kelly

Gold Folle

Barnes & Osgood

2d (Piloted by first half from New York, Ha.

RIVERBIDGE (sub)

G. Lawrence & Co

Marion Munson & Co

Tanner, Shady & Peter

Russell & Church

Ariel Buda

Mary Budge

2d Half

(Piloted by first half from New Gotham, New York.

WASHINGTON (sub)

Bergens, Hughees & Partners

The Baldwin University

Jimmy Greer

2d (Piloted by first half from Washington, Newmark.

STAR (sub)

Martin Hayes & Co

Maynard Ross & Co

Corbett & Co

Mills & Durley & Roberts

(One to Bill)
SHOWS NEXT WEEK.

NEW YORK.

"A BUTTERFLY ON A WHEEL"—1st week.

"THE BATH OF WARS"—(Robert Hilliard)—2nd week.

THE CASTLE."—(Norma Field).--Mono.-Sat.-Sun.

"AURORA"—Hipodrome--Satur.

"HUNGRY HERALD"—(Otto Cline)--(2d week).

"LA LA LA"—(Ms. Minnie)--New week.


"KINOMUSORI"—New week.

"LETTUCE BLUE"—"Lyric"—1st week.

"MONSIEUR BEAUCARDE"—(Lewis Waller)--5th week.

"OFFICER 464"—"Dally"—4th week.

"OVER THE RIVER"—(Edna Ford)—11th week.

"STOCKPORT"—Metropolis—1st week.

"STOCK"—"A Recipe for PARADISE"—Iljott—1st week.

"STOCK"—"THE GARDEN OF ALLAH"—Century—2d week.

"THE GIRL FROM RECTOR"—"Manhattan"--5th week.

"THE MAN FROM COOK"—"New Amsterdam"--5th week.

"THE NOVELIST"—Rialto--2nd week.

"THE VIVRER"--(Lucie Rubol)--"Bank One"--5th week.

"THE FORMER GIRL"—"David Warfield"--"Staten"--4th week.

"THE TYPHON"—(William Whitley)—"Fulton"—5th week.

"THE WOMAN,"—(Republican)--4th week.

"THE UNIVERSITY"—"Columbia"—"Universit"--5th week.

"THE WINTER"—"Beverly Hills"—"ǰojlb"—5th week.
"THE SKIRT" SAYS SPEAKING OF WOMAN, MOSTLY.

Oh, dear! I do so want to be there. I've been smiling ever since I heard about it. Pat Casey has bought a high silk hat to wear in London!

Ruby Norton (Colonial) is costuming her new act elaborately. The three gowns worn by her are beautiful and becoming, each one of them embroidered of roses embroidered in gold. Underneath is a nude green satinet, trimmed in crystal. For the final number a white dress is trimmed in bright red.

A vaudeville promoter with offices in the Putnam Building is making plans to be in full charge of the Winter Garden show may be gloatting over the departure of Blossom Seeley from that performance, but I understand the managers are reluctant ever so much they allowed Miss Seeley and her "Todolo" number to leave, the finale of the minstrel first part of the show, with all its weaknesses, through it. Speaking of the influences that seem to work their own pleasures up there, the remarkable power one of the clowns appears to possess is causing a whole lot of wonderment among the company. Still harping on the Winter Garden subject, I must not let the chance pass to say that several of the people who appear on the stage should not forget that off the stage they may be known by the company they keep. Forgetting this old proverb of late is surely not one or two of their friends' private opinions of them.

I am indignant, very much so! So you would be wise to hear that a "single" English woman (who came over here for a return engagement she could not secure, although trying twice), (closed at the American, New York, after the first show, and closed at the Grand Opera House after her first song, as the complete record of the second trip) should return to England, there to spread the report that a married couple she knew well on the other side and whose table she and her reported husband were mighty glad to eat while here, have been married, with all the rumors that spring from a report like that. Neither one of the parties mentioned is in New York or anywhere near it, but they are in the newspapers reports, but happening to have knowledge of the circumstances and everything else in connection, I am just stating the facts, not being at all interested in the music hall people of London, among whom this woman will most often circulate, may know exactly how far the rumor reverts of her situation's success and the bitter disappointment of her own failures (closed twice in one week) have carried her, particularly as there was not the slightest atom, even of suspicion, for her to base the vile reporta upon.

Lillian Shaw (Hammertoe's) is evidently fond of green. A gown of this shade is always among her costumes. But this week's is prettier than its predecessors.

One of our big stage directors is seeing possibilities in a former married woman, from what I hear. The story is that the former may soon be united to her first mate, although it strikes me I read of divorce proceeding having been started. The progress of the instruction, the amount the manager makes frequent calls upon her pupil, so often there is hardly time left for a young man who forms her pupil quite well in the west to get in and out of the hotel — without running into the master theatrical person.

Louise Montrose (Richards and Montrose) (Colonial) is wearing one of the new tambour models. It is lovely in its old fashionedness.

That $5-a-seat "stag" held last Thursday night at the Geneva on the West Side was not the huge success it was supposed to be. A well respected member said to expect, from the story I get. Many managers and agents contributed the entrance fee, believing they would make a profit in return, but it has been very disappointing. Over 100 people were gathered, among them thirty young women, invited to the "stag" by design, but the affair passed so quietly, everyone was away from the hall by one in the morning, with that "Never Again!" hand upraised in solemn vow.

OBITUARY

MRS. SAMUEL SCHILL, well known in theatrical and music circles and a married woman, William Schill, was born in Philadelphia, March 12.

Viola Clifford (Mrs. Ed. Ashton), aged 39 years, a native of Washington, well known in vaudeville and musical comedy circles, but who retired to private life to become the wife of Edward Ashton, died March 18 in Chicago. Her husband survives.


Editor Variety:

Some Big Time Poet said, "In speech may go for maza's fancy turns to things of love," and some Big Leaguer added "and baseball."

The sound of the merry moth-ball rambles points of the spring coats of yesterday — the sound of the agent's voice saying, "They're all thinking of closing now" — and the frantic, yes, uniting efforts of the one to try to steal "second" "Summer Waltz Songs," tells me that spring is well upon us — hence this letter.

Last summer nine men of assorted ages scattered themselves amongst bits parts of certain fields and made motions similar to those made by persons who play the game mentioned above called baseball. They called themselves the "Variety" and made merry every Friday afternoon by beating a collection of "act placers" calling themselves U. C. S. (the University of Comics). Knowing what a laugh inspiring sight it was, and desiring to be as near as possible to the scene of strife, perhaps I might have a reasonable application for the job of Official Umpire for the coming season. All my insurance policies are paid and as I am a careless sort of a lad anyhow, I hope you will see your way clear to appoint me for the course I won't promise to "skin" for your team, but I am willing to promise to throw some kind of a fit every time you have to get to "first" first.

If you think favorably of me as "Official Abuse Receiver," I will go on and start training — I can go to South Brooklyn. I've been reading about the town of Lawrence, Mass., a whole lot and can tell a "strike" pretty well. Anybody watching a few well-known actors has taught me what a "ball" is.

If you take me you will be getting something you can expect most anything from. Hoping my letter has impressed you, awaiting my call to deal — the plate, I am.

Yours for umpiring,

Thomas J. Gray.

P. S. — I don't think I'd care for the job, though, unless you're going to play the "U. B. O. W." and JOLIO must play with you, otherwise there would not be enough laughs to pay me.

[(No else one ever having applied for the position of Official Umpire, and as no one else ever will, it seems, in justice to Mr. Gray, that he should be grabbed at once, while in this slightly demented condition — Ed.)

Editor Variety:

I read in Variety something I think calls for a little note from us, regarding the "Denver College of Dance," besides something. It is the act that we used it that the Columbia theatre, and lay claim to, having used it for several years. It is Miss Darrell's "zag" and fits the situation.

We played a few weeks of small time in the east up to the Columbia date, our first appearance in New York. During our tour on the small time we met many who resort to choosing material in order that they may make good.

If there is any more said about this "zag" by these choosers, I will mention a few names that I know and tell of a few more than are playing the small time. (Chas. C. Cousins.

Corpus Christi, Tex., March 8.

Editor Variety:

In your report of Shreveport, La., incident on Mrs. Medoras, described as "The Madors, rather weak," we wish to most emphatically denounce this criticism, as we made an un-doubted success there. There is no man who can honestly say that our act is "rather weak."

We are English artists — that may have been the reason for your correspondent's remark. We were specially selected to entertain His Majesty's (the late King Edward) guests at his coronation. We have repeatedly played The Moss & Stoll Empires in England, also Harry Richards theatres; also Brennan's circuit in Australia. Thereafter twelve months' success in this country a poor provincial necessity describes our act as "rather weak."

The Medoras.

(The Medoras said much more in their letter, which space prevents publishing, but as they were specially engaged to entertain the late King Edward's guests at his coronation, it seems incredible that they could have fallen down at Shreveport, Louisiana. If Variety's correspondent there knew they were English, it is but just to say in his behalf that it is unlikely the Medoras informed him of their English prominence — Ed.)

OBITUARY

James E. Wilson, aged 52 years, who played the role of John Ross, Sr., in "The Truth Wagon," succumbed to an attack of heart failure at the McFarland Hotel at 4 A.M. Thursday. Wilson was of the old-time school of actors, and played in "The Devil's House" 1,000 times and in "The Devil's House" 1,000 times. Hill in the original company of "The Man of the Hour." He is survived by a widow. Wilson played with the "Truth Wagon" show last Thursday night. His part is being taken by Alexander Leftwich.
NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance Abroad Around New York


"VARIETY"

Julia Steger and Co. (4). "Justice" (Dramatic).


THE "NEW SHOWS NEXT WEEK"

Initial Presentation of Legitimate Attraction in New York Theatres

Walter Daniels and Co. (1). "Before the Rehearsal" (Comedy).

NEW SHOWS NEXT WEEK

19 Mins.; Full Stage (3); One (17). A "bare stage" is shown for a couple of minutes. It is a property man at work. Performer (Daniels) comes down the aisle, ciakia over footlights, orders drop lowered and proceeds with a "rehearsal" with the orchestra. The "property man" performer is dressed and works along the lines of the character in Victor Moore's "Change Your Act" sketch. The same cross-fire talk, the same bits of business, the same sort of talk with the spotlight man. But Daniels' character is that of a wise eastern vaudeville performer, while Moore's was a "stick" from the west. At the finish Daniels makes up on the stage as an old broken-down leg and does one of those spotlight reactions about the palpmy days that audiences always fall for. Daniels is a pleasing and magnetic entertainer. His assistant is of the nicest sort to a nicety. There is but one fault to find with the act—It resembles too closely the Moore presentment, suggests for a moment the Frank Tinkle turn and then touches on other presentments. But for the small big time circuits, or big small time houses where such acts are not familiar with the Moor act, it should be a big novelty and score strongly.

Hert Wheeler and Co. "Fun on the Boulevard" (Comedy Juggling).

NEW SHOWS NEXT WEEK

Bert Wheeler and Company struck the early running in the big Anniver-

sary bill at the Fifth Avenue this week. The act was on "No. 3." With the bill starting promptly at 8 they brought them before the foot of a trifling city. Juggling was once the foundation of Bert Wheeler's offering. Now it is a shop-full of foolish props that keeps the ball rolling. There is some little juggling by Wheeler and his company (a good looking woman assistant), but the laughs amother the juggling completely. The main prop is an automobile, the coupling of which is in the entrance. The entrance and the prop automobile are not unlike the entrance and automobile used by the Landgans at the Fifth Avenue some weeks ago. The titles "A Night on the Boulevard" and "Fun on the Boulevard" are also close enough. The acts, however, in titles and details do not resemble each other to any great extent, although props are the mainstay of each. Bert Wheeler did very well for the quantity of laughs scattered through the ten minutes of the turn. The work should make good on the big time in not too important a position.

Dank.

Fifth Avenue.

Dorothy Brenner and Joseph Ratliff are late at "At the Pianola Stand." They may have brought their "Flower Stand" idea from the show also, if they did, it was a mistake. Vaudeville will want to see Miss Brenner and Mr. Ratliff but the "Flower Stand" is not in for as pleasing a fate. The couple are there; the vehicle is not. It is late. The answer is yes, it will answer. There is too much running off and on disjointedly, the principals working more as singles than a team. Miss Brenner will do. While she is in view everything is lovely. Mr. Ratliff, however, does not get away as well when alone. This should not daunt him, however, for very few straight men have a chance for getting over as a "single" in vaudeville. This causes the slip-up in the offering and slows down the proceedings. Miss Brenner will have to carry the offering as it stands. Vaudeville will take her. She is a pretty blonde with a sweet blue-bird singing spirit which combines realism and an evident ability to dance. This sent the offering over and the Fifth Avenue audience received the couple with a laugh which was genuine and an evident ability to dance.


Though it was St. Patrick's Day and the ethics of the Irish parade music were still ringing in the public's ear, Raymond and Caverly showed no fear in breaking in their new German act at the Academy Sunday. The curtain showed the opening of a new cabaret with several adjoining store windows displaying the names of several booking agents. A portion of the door of the store was open. Also Raymond and Caverly gave the audience time to read the humorous signs; in fact, the men waited too long before appearing. Al Raymond was dressed as a policeman, his partner was the butcher. They open with patter, allbrightly, and got it over in tip-top shape. There is no dwelling at length upon any topic or confusion over words. Their chatter varies with Raymond putting Caverly through "swivel service examination." The comedians continue to make mince meat of the English language, and the new act is entertaining. They work in their old operatic "bit" for the close.


Two men put cockatoos, pigoons and other feathered wingers through a routine that pleases small time audiences of all ages. It is a very pretty act of its kind and the birds are well trained.


After several seasons abroad, Alfred Latell, the usual impersonator, returned to the New York stage Sunday night, at the Winter Garden. In a sort of sketch foundation (in which Laura Hamilton appeared as Mr. Latell's assistant, singing two songs for his comicalities under a dog skin) Latell did some funny work in spots. His masquerading skills, alas, are good, but the act has no solidity nor finish, and the few bits by Latell alone are not strongly enough to make his turn. It looks as though Latell, if he wishes to make a specialty of vaudeville over here, needs a sketch built for him, unless finding a production job where he will fit in for brief spells. As an act by itself, the turn displayed Sunday evening won't do.


Imported from Europe this quarter (three men and a woman) of roller skaters are carrying two unnecessary people. What little there is to the turn consists of grotesque comedy on the wheels through one of the men wearing a large inflated suit. The falls and wobbling about on the rollers draw some laughs, but not thoroughly enough distributed over the running time. The straight skating is time wasted. The act should open and close with the comedy portion, even if it last six minutes. The turn is booked for the Sullivan-Conradine Circuit, playing a preliminary week at the American, where it is closing, instead of opening the show as it should, this week. It will probably open the programs on the western time, and if properly trimmed down, will manage to pass in that position.

New Acts in "Pop" Houses


The fat boy of the duo wears a dinky red hat, vest to match and a light suit while his partner is in dark clothes. They make no pretense of being singers but put over the vocal offerings in good shape, a Marathon selection being one of their best efforts. The patter is the best part of the act, i.e., a portion of it was a little too "by" for the City theatre crowd Tuesday night. The rest was of an ancient vintage, especially the old parodies and notices. In the "pop" houses Kennedy and they should have no trouble.


Woman suspends herself head-down from special apparatus, holding rings, trapeze, etc., by her hands while man performs on them. Not too strongly new or sensational. Small timbers.


A pleasant voiced, nice appearing man in flannel makes the announce- ment. Two buzz girls go through an excellent routine of swimming and diving, attired in full black tights, with bare arms, in a tank about 10 feet wide and 7 feet deep—and it looks it. Some of the dives are quite acrobatic. At the finish an old woman, in seedy dress, shows the little fishes in the aisles and claims one of the girls as her daughter. Ushers fight with her, she knocks one down, scrambles up into a tank, goes along some dives into the tank, followed by the old woman. Fully clad, and with comedy under-dressing, the woman does a few funny stunts. The announcer then states that she is Miss Somebody or other, the mother of ten champion girl swimmers, herself a champion and 61 years of age. She may not be quite as old as that, but she's no chicken. An old woman doing somersaults off a springboard into a tank calls for a riot of applause it's a great small time act.

Brenn's. Comedy Instrumentalist. 4 Mins.; Full Stage. American.

Opening the show at the American they were allotted full stage, but for one. Two men in eccentric make-ups affected by all foreign musical acts making any bid for comedy. They play several ordinary instruments, essay some clowning which is most unfinished and funny with the old sleigh bells attached to ankles, wriste, etc.


Next to closing McDermott "cleaned up" in about fifteen minutes, but spoiled the good impression by wearing a dapper week. He is attractive in tramp regalia and tells a bunch of old stories in a new way. Possessed of a good bass voice he sings a couple of parodies in first shape. He has had the bit after the parody to the music of the Toreador song he would have been voted a knock-out. With proper material McDermott would be a candidate for "big time." At present he is an excellent turn for the big small time and the small big time—where Nat Willis has not been seen.

Hyla Allen. Songs. 8 Mins.; One. Winter Garden (March 17).

Hyla Allen was "No. 2" on the Winter Garden program. She has some distinction in looks, but is all wrong with songs. Equally inoffensive was the "Clue Handkerchief," for the finish, which Blanche Ring and Grace La Rue managed to put a quietus to between them some while ago. Both of course also play the piano for Miss Allen, but she needs songs much more than an assistant. After securing the material, Miss Allen has the power, in and out of the theater, to get it over, before again tempting fate on Broadway.
WINTER GARDEN.

The vaudeville concert at the Winter Garden last Sunday evening was the best in weeks, perhaps during the season. The Garden needed a good Sunday show. It held a capacity house, and an entertainment of the kind given will bring several repeats.

The concerts for the previous two Sundays were pretty poor ones. A number of small acts作风ontact business, replacing it with their own, the Arco Family can establish themselves firmly in the profession.

The show at the Winter Garden, but Al Jolson owns it. That dandy performer does as he will with the audience, whether Sunday or weekday. He has to still those songs, with his "ad lib stuff" thrown in for good measure, then close with the "melodrammer."

The riot Jolson caused was duplicated by Mr. James N. Howard, who did the same thing in the same place two weeks before.

One of the turns to go over very big was "the Sillies," the song and dance team of the Galilean, were Barney Bernard and Mildred Eliane.

There were a couple of dancing teams. Gertie and Baby Fadette did their bit from the "Whirl of Society," although Mr. White separated his trousers right where he hadn't quite done that. His hardest work during the encore was to cover it. It was Miss Clifford's final performance at the Garden, she leaving for the Rouge show. Monday Laura Hamilton worked with Mr. White. He is a dancer of some ideas, and might be given a proper opportunity in the week-day production now running at the Garden. The other team held Martin Brown and Joe Collins in their "no-questions-asked" position, if going fair. If a glass top were placed over the tank in the Garden stage, with a light also abroad on it, and this couple used the surface to dance, it wouldn't give a new effect to the number.

The Pierroscoffas opened the performance, a stronger act than the Garden usually gives this position. Hyla Allen (New Acts) was "No. 2."

"No. 3" was Alfred Latell (New Acts). In the first half also were Raymond and Cherry, who did a good job.

Opening the second part were the Courtenay Sillies, and next to last under the entire load of hits and successes came Philis and Pinks, their fourth return date this season at the house. They made good in the spot, and Mr. Brady is wise to put on a new show so late in the season.

A "DIDN'T DO SO WELL" BILL AT THE COLONIAL.

"Skigle" Thinks the Best Thing in One Act are the Dogs. Says Norton and Lee Make a Good Team. "In 1999" a Good Sketch but Doesn't Get Over.

BY SKIGLE.

The Harvests have a pretty fair act entitled "Fun at a Five O'Clock Tea." They do some very good stunts. It is a juggling act.

Frank Richards and Louise Mon tromoe do a dancing and singing act. The fellow does a bugle act. He has seen the fellow before, but I don't know where. The girl same woman is laughing heartily. The traylery sketch "1999" closed the first half, and though well received, it failed its purpose of being a big means of improving the bill. It is barely possible the audience failed to appreciate at its full worth the satire of the offering.

The dancers opened after intermission, with Kathleen Clifford now playing the Doll Princess. Four or six of the male dancers have been dropped from the act. The "Jug" (Norton and Sam Lee (New Acts).)

Cliff Gordon aroused fifteen minutes of solid laughter and retired amid a storm of applause. His reading closed the show with their fast acrobatic work and held the entire audience intact. The two "understanders" are wonders. 

OPENING SHOW SELECTED.

William A. Brady's new 49th street theatre, now in course of construction, will open in August with a new comedy by George H. Broadhurst and Mark Swan, entitled "Just Like a Man.

The house will be completed in April, but Mr. Brady deems it unnecessary to put on a new show so late in the season.

FIFTH AVENUE.

Everything was lovely at the Fifth Avenue. A big Sunday show was in order and there is it. It is extremely well laid out and one that plays as good as it looks. Building up from the opening, it kept added impetus with two full-sized and splendidly. When a show runs from 8 until 11.30 without an intermission and doesn't seem long drawn out, it must be good. The house was capacity on a Sunday afternoon. It should be a big "Anniversary Week."

Irene Franklin is the headliner. When it comes to single women who are "top," Miss Franklin never has to take a backward step. Away from all the "singles" in her style, in songs and acts, she has a record at the Fifth Avenue (not in the number of songs sung nor in the time she held the stage) but in the fact that she was a big opening for the opening house. The value of the comedy derived by Miss Franklin can't be estimated in her success.

Rolfie and his Rolfonian did themselves proud. A classy musical act as they are, and a good draw, and gave the proceedings a distinctive and inviting atmosphere. The music is of the best sort.

The orchestra boasted several big laughing bits. Bert Wheeler and Co. (New Acts) and Clifford and Burke, starting the audience off early in the laughing direction. Clifford and Burke were made up to be as big as they did the slogging for a time but picked up to ward the finish and got through nicely leaving the audience in good condition for the following number.

Theo. J. Ryan and Co. caught them "No. 5." Mag Haggerty and her Father just whistled through to laugh at Ryan's bit. His characterization improves with age.

Dorothy Brenner and Joseph Ratiff (New Acts) were nicely dressed and gay. Their skits were nice. They got a laugh for a time but picked up to ward the finish and got through nicely leaving the audience in good condition for the following number.

Chick Sales down so far it looked rather like a hopeless task, turned off the big surprise and was a whirlwind in the place.

Tim McMahon and Edith Chapelle, next to closing (failing Irene Franklin) caught the hardest spot, but they just wove through to their usual laughs. Tim has a couple of new ones that are nifties. He also showed some "pep" in his dancing, those French Girls, great. They are doing much more of the Charley's Angels. The audience was most appreciative.

Jimmie Lucas, aside from a verse about Brandt, gets nothing but commendation. Jimmie is too good a performer to use that sort of thing. The audience liked him immensely.

Adonis and his Dog gave the program a good ending, the Dog pleasing all. It is a good looking act. The balancing of Adonis and the intelligence of the animal sent them well.

"Cheyenne Days" was probably the best closing number that could have been selected for the big bill. It needed a hurrah finish.
GIRLS FROM HAPPYLAND.

The leading attraction at the box office on the Eastern Burlesque Wheel, up to a few weeks ago (and perhaps at the current date), was "Girls from Happyland." Every burlesque show developing some unusual or extraordinary drawing power contains something within the performance explaining it. Rarely is the performance itself, although what has happened of late years. More often it is the individual, as with Billy Watson (Western Wheel), Al Reeves and Dave Marion. Another Watson is on the list, Billy W. Watson, of "The Happyland." (Eastern Wheel.) This is the Watson at the Columbia now. He promades the number but little. He has, on the Western Wheel, is at the Casino, Brooklyn, this week.

After sitting through the show "Girl's There are enough Gun," you find, for nothing left but Billy W. Watson. Among the bunch surrounding him is a pre-eminent comedian of the burlesque type. Even from across the Atlantic, that Watson has an elusive quality that can not be analyzed, but which undoubtedly gets to those in front strong interest. The Wolfe has told, but never as much as in other houses along the wheel, but Watson can make them laugh, and still seemingly hard work. Along from the stars, there is nothing to wonder in the show, excepting the two sets of lights worn by Ida Banton in the burlesque. However, the lights are there in the show. "I Want to Steal Some Other Girl's Fellow," an audience song led by Nellie Watson in the second part of the show, the audience can, with the assistance of Mr. Watson, and two plants, who worked rather well but deceived no one after their initial efforts.

Another girl encumbered with a number of impersonations, is the Mabel Blake. The two girls have an olio turn. They dance very well. Could they divide their dancing and dressing up, one of the stars would get in the big time in vaudeville, where good looking "sister acts" are so scarce since they revived the olio plan.

"The Happyland" show hasn't much of an olio, but no extra attraction was inserted this week, for isn't Billy W. Watson in the performance at either end? Ernest and Adele Yerza gave a comical number that created favorable comment, followed by the Four Harmonists who sang, "When I came from the Columbia it being the time to play the playing house, the audience went wild."

After the olio came the Musical Craigs, a nicely dressed couple, man and woman, who played well enough on a several inches of plank to please the Columbia gathering. If the rest of the girls and female principals in the show weren't mind, let it be said that for appearance of the little class there is to the show, Miss Craig made them all look foolish.

HANNEMENTER'S.

Some day, or even before, perhaps vaudeville acts will be as careful in selecting their actors as the theatre managers may become careful of billing headliners. Especially at Hannermenter's, where if the attendance falls off, it runs for the top. And Monday night's attendance fell off, in fact it was pushed off. The worst Monday night of the season.

The cause of this was, as far as can be shown, a small house, Mr. W. Hannermenter has the cause of any ill he may be heir to.

From featured feature this week is Missia Shaw, on top of a fair show that doesn't draw money, even with Dorothy Russell (New Acts), and Dorothy may always be depended upon to make an entrance. This week, if the salary is as it should be.

Miss Shaw sang a couple of new songs at this time. And after that, "a man's Love." It was no better than the second, also new, so Miss Shaw fell back on her old repertoire. Then they went into "Missia Shaw and 'Gotta Da Rock." Miss Shaw sweetly and smilingly obliged with "Anpolo." It must have surprised the audience to hear a song that was natural to their combination. On the vaudeville stage is just as bad form as the performer's handshake to the audience, which might have been half so well wishing them well or that the artist is on stage, while he was washing his hands off the bunch in front. Miss Shaw didn't make a speech. Perhaps because it was a natural to her art. There are no imitations in this show. As an act Missia Shaw is there, but as a headliner at Hannermenter's, upon to bring in her salary at The Corner, if the salary is as it should be.

MISS SHAH, "The Stick-Up Man." First the plot and scored with the entire audience excepting the friends of Bernard and Robert, Ponce Moore and Davey opened the second half of the show, proving an acceptable novelty. They are using George Lawshod's song "Take Me to Your Harem" and a number of non-exclusive songs of American manufacture, all well played. The last number in the order of their appearance, are Pamela's Pet, Mike McDermott, Four Mayors (New Acts).}

CITY

That orchestra at the City theatre put one over on the vaudevilleians yesterday, its rendition of the "anvil chorus" was the surprise. Considering the bill was bobbing the greater part of the way the piece was all the more appreciated. In fact I noticed a voice saying "From the program that savored of big time," although one act went whisring over the heads of the audience until the last. "Three Sisters," by Clauder, is a dugger in the brain of the man who would scandalize her. Harry Le Mann whooped up things in his old maid's attire and pleased.

The Banke-Breasale Duo played musical instruments but a sameness of selections didn't help them any. The women did well to discard the dilapidated scenic outfit and use some kind of an interior scene. It looks like class on the "small time" but a rearrangement of the entire act would enhance its value.


Mark

laughable encore, a burlesque levitation.

He was shifted in program position from "G" to "Z," and with his neat bright comedy well held up that place.

The Tierney Trio (New Acts) opened the show.

THE WAIL OF THE HICK

By JOHN J. O'CONNOR.

(Plan.)

"This Labor and Art gab is bull," said the Hick at the counter and spread up his map for what he termed "The Daily Scrape." After a few strokes of the razor he resumed his confidential chat.

"Here I'm figgin' we bounched outa the manual labor squad when we grabbed ourselves a couple temperaments and made the grandstand be for the stage, but that was a bum guess. We 'nothin' more than a couple pick and shovel guys, only we be shot out of no time-clock to dodge in this graft.

"You see, it's a sort of an unwritten law with these guys that a new union man is the bellyin' of this thing to get a look-in and show what they 'seillin', so I stuck one of these Madison street founderies for a three-saitl, three squares, a day of agree-ment calls for usual shows. The usual thing is where you get the knife. I'm hop now that it's a usual thing. As it was the same every day, all the same hours, along with the still alarm to start us off when a bloke from the ham and eggery down the alley blows in and inquires of the regular table d'office or if I'd rather do our soothin' aly cart.

"After a bit we learn it's customary for the boys to have their chuck cards in one of those same rooms because they ain't much time to grab a feed between shows. The Greek said he'd charge the bills to our salary because he said a guy my age, which is what we did.

"Finally two o'clock Tuesday roles by and no grub in sight, so I rustles up the ant in the back of Black-Jack and sends him south for a load of chops. He comes back in a minute with the cheerful in-formation that every room is all put away and we gotta slip the cook some kall or else amuse the thongs on an em-py interior. That's where the high cost of livin' comes in.

"I calculate if a guy has to put away three days of actin' for two days of eatin' it'll take about twelve consecutives weeks without countin' jumps to starve him to death.

"Anyhow I ain't kickin', for yesterday a bloke from Meyer's office calls me up and says he can offer me some time if I be the right type. He says he'll start me off with a split week openin' in North Patte, and if we make good he's pretty sure that he can fix around downstairs waitin' or do somethin' more out on the Prairie for us.

"But listen, Bo, as long as they're runnin' through freighters out that way they can't no time to sleep, you know. We have any sleep, we can always make civilization again on the side-door Pullmans. We might as well, hick, for it's time for one of those usual shows again. S'long.'

(To Be Continued.)
Percy Dennis, who scored a decided success in "Shorty McCabe," will join the Louis-Mann pieces at the Criterion Monday.

Rountan's Song Birds have been booked for an European engagement by Ernest Edelstein (through Jack Shae) the act going abroad at the close of its present eastern dates.

Max Plohn and B. K. Bimber, a brother of the original Bim the Butcher, have purchased the Schuyler, 822 and Broadway, seating 300, and will continue its picture policy.

Al Mayer, once an agent, is now manager of the Cropsy picture house at Bath Beach, Brooklyn.

London: Care LONDON PRESS EXCHANGE, 15 Strand, W. C.
Solo European Representative for Vaudeville, WILL COLLINS, Esq., Broadmead House, London, S. W.

MACJESTUS (Lerma B. Glover, mgr.; agent, Orpheum, Chicago)—The Tilt has hit the west coast for Los Angeles and Norwalk. They duplicated their former success and if anything, went a shade better. A few new numbers were offered. Matrue and Kennedy opened the show with an advanced routine of acrobatic comedy. The fails, especially the final stunt of the top of four tables are sufficiently strong to carry the act alone. Abbott and White had a second spot with a "piano act." While the boys have a passable offering, "piano acts" have not been a bit as popular with something original. Abbott and White haven't anything away from the stereotyped double act, and for this reason failed to start anything. However, the Tilt had a more working hit with a routine of talk that sounded well made and original. The girls might have gone better had net John and Emma Buhler opened, followed by the same thing last week. Koe and Bent were a re-enactment and recalled a number of laughs up to Rosencrans' types, which brought the house down over a big hit. Charles F. Benson took a "Buckwheat" from Minnesota for a house and won a second spot with the same style.

LADY LILLY (Harry Ainslie, mgr.; agent, Lyric, Chicago)—This week. "The Pink Lady" doing the business of the firm.

CORRECT (B. J. Herrman, mgr.; agent, K. & E.)—"The Pink Lady" has been doing the firm's business for "The Pink Lady" has been doing the business of the firm.

GARRICK (A. Wurm, mgr.; Shubert.)—"Shumurn" will not leave the Garrick next week to make room for "The Pink Lady." Both shows will be handled by George Morris. Business here has been better than expected.

GRAND OPERA HOUSE (Conn and Harwood, mgr.; agent, Lyric, Chicago)—The last of the week has given the Grand a new lease on life. Business shows an increase from the day the new firm took the house over. This move has done big for them.

HAMILTON (George Warren, mgr.; agent, Rialto, Chicago)—"Henderson's" is due to leave the Hamilton at this time. They have booked the best drawing card the Madison Street House has carried this season.

OLYMPIA (Harry Lederer, mgr.; K. & E.)—"The Pink Lady" has 300 capacity houses. "The Women" has undoubtedly been the next selection for the Olympic this season.

POWER (Harry Powers, mgr., K. & E.)—Tom Ross in "The Only Run" begins an indeterminate engagement. "Princess" (Mort Singer, mgr.; K. & E.)—"Shiny Pals the Ringing" is doing business right along, and inasmuch no such succeeding attraction has as yet been announced it is expected to continue on the house for the rest of the regular season.


BIZIOL—Elie Glickman in Yiddish stock.

COLEGE (T. C. Teach, manager; K. & E.).—Desert stock house in town.

MARLOWE—Black CROWN—"Around the Clock."

COMMUNICATIONS—Unless otherwise noted, the following reports are for the current week.

VARIETY

JOHN J. O'CONNOR

VARIETY'S CHICAGO OFFICE:
35 SOUTH DEARBORN STREET
"Phone 4401 Central"

IDA CRISPI
Engaged one year EMPIRE THEATRE, Leicester Square, London
SYNDICATE HALLS TO FOLLOW
"EVERYBODY'S DOING IT"
the club-woman and her reformation. Walter Daniels and Co. presented a sketch called "It happened Monday morning," as it was of the "clear-stage" sort, with considerable of the dramatical used in some of the other sketches of this kind. Daniels carries the act almost alone, having only light help from "people." He finishes with a character bit, making up in view of the audience. The new act is not strong enough to be accepted as a successor to the old. Trimac and O'Kee, pleased with a funny act, which, in spite of the no action to support the musical end of the act. Joe O'Brien seemed ready with his songs. It was Monday following St. Patrick's Day that John sang "Ireland Isn't Ireland Anymore" and an Irishman in the audience had to be carried out in a fainting condition. Pullard opened the show with his Juggling, or near Juggling, for Pullard depends more on talk for comedy purposes than on his own, but he's a poor second just now.

**VICTORIA (Jay Massingham, mg.)**

*Among the offerings presented at the Victoria was called through appearing at society functions in New York, Tahara and Japan, a couple of dark-skinned persons, bit market Street as the feature of the week. Victoria was that there's not much to the stuff that hasn't been pucked by others under a regular "torch," and if the female half of this act could have pulled a few more tricks, she might have beamed something. But there haven't been any "bar-" deal offerings at the Victoria and the two be just pulled some of that stuff which has been labeled for the space of a couple of weeks.

**INVAULABLE**

*IN VAUDELLE*

**MARTIN BECK**

*IN A COMEDY "AN ALL NIGHT SESSION"

**W.H. Lytell-Lillian Spencer**

*IN A COMEDY "AN ALL NIGHT SESSION"

**CLARE**

*PLAYING THE ORPHANUM CIRCUIT.*

**PAT CASEBY, REPRESENTATIVE.**

**HARRY JACK**

*PLAYING UNITED TIME.*

Management, **BERNARD BURKE**

**FRED ASTATE ADELE**

Presenting "A RAINY SATURDAY." By NED WAYBURN.

**Have Your Card in VARIETY.**

**FRANKIE AND JOHNNY**

*Get It Now* Written by Leighton Bros. and Ren Shields, writers of "Steamboat Bill."

Sung this week by The Three Leightons, at the Alhambra Theatre. Positive riot.

**BERT WHEELER and CO.**

*Get It Now*

Spectacular Pantomime Absurdity (original). "Fun on the Boulevard."

**IT'S A NIGHT AT CROCODILE ISLE**

Week March 25th, Keith's, Columbus, O.

**Direction, JO PAICE SMITH.**

When answering advertisements biddy mention VARIETY.
Russell was the star and it was a slow start. He was trying to use a couple of the usual imitations and told nothing. His partner, William, said their familiar sketch with the "Blue Jeans" routine for the clown. It was old and threadbare, and his old threadbare, with a couple of the usual imitations and told nothing. His partner, William, said their familiar sketch with the "Blue Jeans" routine for the clown. It was old and threadbare, and his old threadbare, with a couple of the usual imitations and told nothing. His partner, William, said their familiar sketch with the "Blue Jeans" routine for the clown. It was old and threadbare...
BACK IN VAUDEVILLE! THIS WEEK—ORPHEUM, BROOKLYN

THE ACT BEAUTIFUL
Assisted by the Canine of Almost Human Intelligence THIS WEEK (March 18th) ON BIG ANNIVERSARY BILL AT FIFTH AVENUE THEATRE, NEW YORK NEXT WEEK (March 25th) PROCTOR'S, NEWARK, N. J.

CLARENCE POWELL
MONOLGIST SUPREME
For 12 Years Star of Richland and Pringle's Minstrels Will Enter Vaudeville With A New Monologue That's A Riot

HARRY TATE'S C'S
FISHING - MOTORING

WILLIAM HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Special Representatives - JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.

HARRY TATE'S C'S
FISHING - MOTORING

WILLIOTT HOLT WAKEFIELD

IN VAUDEVILLE

Personal Direction JENIE JACOBS

BESSIE WYNN

IN VAUDEVILLE.
Now at 67 W. 44th Street

PAULINE COOKE and JENIAC JACOBS, Proprietors

VICTOR HICKS

ITALIAN TABLE D'HOTE SPECIAL RATE TO THE PROFESSIONAL
7-9 EAST 42ND STREET
CORNER NORTH STREET

COCK'S HOTEL

WA. HERAS, Sole Proprietor.

PHONE NORTH 5166

HOTEL GRANT

CHICAGO

GEO. F. ROBERTS, Amt. Manager
Col. Madison and Dearborn Streets

A VARIETY of

STEVES' MAKE-UP

Absolutely Guaranteed.

When answering advertisements kindly mention VARIETY.

50
ROYAL (O. McBrien, mgr.):—Girls from Rancho.

ORPHEUM (O. F. Druce, mgr.; agent, J. G.):—Walter C. Kelly, Lysa Morgan; Olga; Claude & Pannie Dohr; Shulman; Delicious; Black City Four; Louis & Laurence; Nina Hawthorne; Herbert's Dogs.

MUNICH, INDI.:—Shannon.

NASHVILLE, TENN.:—Geo. Piper.

ORPHEUM (Dorothy Gilbert, mgr.):—Brindamour, big bill; Cycling Brunettes, app.; Cunningham & Marcella, app.; Phelps Whipple Co., good; Arthur Torrey, bill; Walter C. Kelly, Lysa Morgan; Olga; The Virginians, splendid business.

FIFTH AVENUE (F. F. contractor, mgr.);—Travers Whipple Co., good; Arthur Torrey, bill; Walter C. Kelly, Lysa Morgan; Olga; The Virginians, splendid business.

NEW HAVEN, CONN.:—W. R. Arnold.


PACIFIC (Wm. Tracy, mgr.; agent, T. B. G.:—rehearsal Monday 16. "The Opening Night"; well staged; One White Kane, refreshing; Gisso Petrella, good; Klibing Animals, bee; Duffy & Lunghi, well received; Van Lear & Home, opened.

NORTHAMPTON, MASS.:—E. J. YRDL.


RAGGEDY RAG.

SHANNON.

THEY'RE OFF! 4 HITS START ON THE TRACK OF POPULARITY WITHOUT 10c. \n
ROYAL (O. McBrien, mgr.):—Girls from Rancho.

ORPHEUM (O. F. Druce, mgr.; agent, J. G.):—Walter C. Kelly, Lysa Morgan; Olga; Claude & Pannie Dohr; Shulman; Delicious; Black City Four; Louis & Laurence; Nina Hawthorne; Herbert's Dogs.

A PROTEST.

TO MANAGERS:

Harry Jolson has been using my burlesque ventrilo-qual bit, admitting to me personally that he had used it at Jersey City and Union Hall. He promised not to continue it and then went on using it. I have been identified with it for the past twelve years. Everybody knows that it is my property, and I strenuously protest against any other performer making use of my creations. Future infringements will be prosecuted, civilly and criminally, and I respectfully request managers to afford me protection.

FELIX ADLER

Are presenting "THE OBSTINATE MISS CRANCER." A comedy by EDGAR ALLAN WOOLF.

As a big success at Keith's Providence, and Chase's Washington. Read the reports.

W. B. WHITTLE

Ventriloquist.

It will pay you well to get the act during the Campaign.

ROSALIND COGLIAN AND COMPANY.

Are presenting "THE OBSTINATE MISS CRANCER." A comedy by EDGAR ALLAN WOOLF.

At Proctor's 32d St. Theatre this week to show act.

Direction M. S. BENTHAM

When acquiring advertisements kindly mention VARIETY.
A VARIETY ARTISTS' ROUTES
FOR WEEK MARCH 25
LESS TIME UNTIL YOU CALL ROOMS ARE AVAILABLE WHEN ACT IS "LAYING OFF."

Julie Bernard and Jack Arnold
Direction-JOHN HENDERSON
Members Q. C. Chicago

6 BROWN BROS.
Next Week (Mar. 25), Forth Worth, Atlanta, Orlando, Return Engagement

DANE CLAUDIUS LILLIAN SCARLET
"THE CALL OF THE SIXTIES"
This Week (Mar. 18), Orpheum, Hattiesburg, Miss.

DALE AND BOYLE
UNITED TIMES
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
D. Delmar Louis Poley of Day B R.
Ernest Edeisten
VARIETY AND DRAMATIC AGENT
17 Green St., Leicester Square, London,
Solo Representative.
John Tildes' Company Walter C. Kerly.
Always Vacancies for Good Acts.

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

La Cinematogafia Italiana
is ITALY'S LEADING PAPER FOR THE
Animated Picture and Phonograph Business.
PUBLISHED FORTNIGHTLY.

Brennan's Australian Vaudeville
Always opening for First Class Specialities and Comedy Acts.
Transportation Vancouver or San Francisco to Sydney, one way, or both ways, according to salary demanded.
No Commission No Sunday Work

Beehler Bros.
LEADING REPRESENTATIVES OF RECOGNIZED ARTISTS.

Bornhaupt
INTERNATIONAL AGENCY.
18 Galerie De Real, Brussels

La Vie Sam
Levitts M. H
Lewis Louis (C)
Linden Hannah (P)
Luty Harry (F)
London Excelsior
Lewis & Lopus (C)
Lubar & Butterworth
Lyceum
Mabel
C. W. De Wees
Mark & Williams
Manchester John
Morrison Leonard (C)
Manning & Le Claire (C)
Morrisey Miss (C)
Montague Edw (B)
Moran & Houghton
Morison Jerry

La Vida Sam
Levitts M. H
Linden Hannah (P)
Luty Harry (F)
London Excelsior
Lewis & Lopus (C)
Lubar & Butterworth
Lyceum
Mabel

Doubt's Theatrical Exchange
108 North La Salle St., Chicago

Gutzmann's
doubt's, Doubt, Prop. and Manager
WANTED
PERFORMERS—If you have one or two weeks, open, wire or phone.

Confidence
Pike Theatre, St. Louis, Missouri

CHURCH'S BOOKING OFFICE, Inc.
THIRTY (30) FIRST CLASS THEATRES in New England and New York.

FRIDAY (4) PREVIEW THEATRES in New England.
No Black List.

Doubt's
THIRTY (30) FIRST CLASS THEATRES in New England and New York.

FRIDAY (4) PREVIEW THEATRES in New England.
No Black List.

PHIL HUNT
Cohan Theatre Building, Times Square, N. Y. T. Y. Booking Represents 20 NEW ENGLAND THEATRES, including Howard Athenaeum, Boston.

Beehler Bros.
LEADING REPRESENTATIVES OF RECOGNIZED ARTISTS.

105 W. Monroe Street, Chicago.

NEW YORK OFFICE.
3rd Floor, National Building, 3rd Ave., New York, N. Y.

4th Floor, National Building, 3rd Ave., New York, N. Y.

SULLIVAN AND CONSIDINE CIRCUIT

Bostt. LINCOLN............Gen. Mgr.
CHRIS. 0. BROWN.............Mgr.

THE VENTRiloquist with a Production

ED. F. REYNARD
Promises Both Delight and Joy. Miss Charlotte Sinclair and Mr. Harry George Tebbett
JAN. W. WILSON, Business Manager.
23 West 122nd Street, New York City.

Have Your Card in Variety

DORA CLAXTON
Wishes to announce the birth of a grandson March 19th, at 8:30 A.M., daughter and grand son doing well

When answering advertisements kindly mention VARIETY.
FIRST APPEARANCE IN NEW YORK
NEXT WEEK (March 25) KEITH & PROCTOR'S FIFTH AVENUE THEATRE
VAUDEVILLE'S PRETTIEST MUSICAL OFFERING
THE VENETIAN FOUR
IN "A NIGHT IN VENICE"
Direction, FRANK BOHM, Gaiety Theatre Building, New York

"Tipping Off the Leader"
He never can give a better tip than Fatima Turkish blend Cigarettes—
with their distinctively individual flavor—extremely popular with all men.
Purposely packed in a plain package so that we can make it

20 for 15 cents
With each package of Fatima you get a pennant coupon, 25 of which
secure a handsome felt college pennant (12 x 32)—selection of 400.

THE GREAT DEIRO
PLAYING TWO HOUSES NEXT WEEK
(March 25; COLONIAL AND ALHAMBRA, NEW YORK
Direction, MAX HART.

When answering advertisements blandly mention VARIETY.
40 CONSECUTIVE WEEKS 40

THE THEATRE BOOKING CORPORATION

Through its President, C. H. MILES, and General Manager, WALTER F. KEEFE, announce
AN IMPORTANT BOOKING AFFILIATION whereby

THE O. T. CRAWFORD VAUDEVILLE EXCHANGE

Which books the fifteen best vaudeville theatres in St. Louis and surrounding territory, including the 2,500 seating capacity King's, Shenandoah and Mikado theatres, and will book all the new theatres of the various O. T. Crawford enterprises, AND

THE WESTERN MUTUAL VAUDEVILLE ASSOCIATION

Embracing the leading popular priced theatres in Texas, Oklahoma, Kansas, Nebraska and Missouri, and of which H. M. MILLER is President and O. M. WELLS, Secretary and Treasurer, will

HARMONIOUSLY BOOK IN CONJUNCTION

NOTICE TO ARTISTS

Mr. DON STEWART is the Chicago representative of the O. T. Crawford Circuit, and Mr. H. M. MILLER is the Chicago representative of the Western Mutual Vaudeville Association, and after Monday, March 25th, may be addressed care THE THEATRE BOOKING CORPORATION, 123 N. Clark St., CHICAGO Telephone Randolph 1481. Private Postal Wire, Entire Third Floor.

Mr. EARL GILCHRIST continues as the St. Louis representative of the O. T. Crawford circuits and the Theatre Booking Corporation. Address care Ulysses Theatre Building, St. Louis, Mo.

DISCOVERED BY US! NOT THE POLE—BUT

"That Mellow Melody"

At last ballad singers can sing a rag. A song of refinement and melody. Great for supersong, tunes, ballads, banjos, duets, doubles, trios, quartet, and great for audiences to listen to. Out it at once and add a new winner to your act.

"If a Rooster Can Love So Many Little Chickens Can a Man Love More Than One"

Sounds great, doesn't it? Well it's better than it sounds. A real up-to-date novelty song with a laugh in every line. Don't wait, be among the first to use this.

"OH! YOU LITTLE RASCAL"

A great VAUDEVILLE number that is going bigger every day

"NEATH THE MISSISSIPPI MOON"

A spotlight number with the plantation atmosphere. Great for song and dance teams. A real hit.

GEO. W. MEYER MUSIC CO.
1367 BROADWAY, Regal slg., NEW YORK CITY

ARTHUR E. BEHUM, Mgr. Prof. Dept.

(DAISY) THE RIALS (FRED)

Next Week (March 20), Keith's, Philadelphia. April 1—Hammerstein's, New York Direction, A. L. FISCHER, Potam Building, New York

When answering advertisements kindly mention VARIETY.
TEN CENTS

VOL. XXVI. No. 4. MARCH 30, 1912

PRICE TEN CENTS.

Dramatic

Seth Dewberry
(Lion-Hearted Constable)

and

Jawn Jawnson
(The Lone Fisherman)

Variety

Ed. F. Reynard

Ed. F. Reynard

Eugene Miller
Tremendous Hit at the Plaza, Chicago
This Week (March 25)

After first performance immediately engaged by the
INTERSTATE CIRCUIT and WESTERN VAUDEVILLE MANAGERS' ASSOCIATION to Headline
their bills until next August. (No split weeks—All full weeks)

DIRECTION, WALTER MEAKIN
OF THE A. E. MEYERS OFFICE
MAJESTIC THEATRE BUILDING, CHICAGO
FELIX ISMAN SHAKING PHILLY;  
NEW YORK HIS NEXT RESIDENCE

A Former Big Monied Power in the Quakertown, Isman's Interests Over There About Disposed Of. Has Some Real Estate and Theatrical Investments in New York.

Philadelphia, March 27.

Very soon, according to good reports, Felix Isman will make his last two-hour jump to New York—and stay there. This has been common knowledge on "the street" here for some time although the matter has been carefully handled by the local newspapers. As far as this city is concerned, Isman is through.

Isman's real estate holdings here have been taken over by a new firm said to be composed of Jules and Stanley Mastbaum and Alfred Fleischer. It is also reported George H. Earle and Henry Shamborn have taken stock in the concern, the latter to the extent of $100,000, purchased for him by his father-in-law.

Earle and Mastbaum were partners with Isman in his principal real estate deals in this city. They were many. Isman's name at one time was plastered all over town, and it looked as though he owned the village. Times have changed. It is said theatricals have had something to do with Isman's fortunes. He was interested over here in many of the cheaper vaudeville places, but has gradually disposed of his participation. A more extended investment in the New York end of the show business was made by him during the past two or three years.

It was about two years ago that Isman formed a corporation in this city, thereafter dealing as Felix Isman, Inc. It is said Earle and Mastbaum took stock in that concern. Rumors have spread concerning Isman ever since. He transferred all his property and options to the new concern. In the several big deals Isman then held for properties, it was reported he held options amounting to $2,000,000 on various parcels.

Beginning a campaign to raise rentals, Isman lost many tenants. He had several banks interested in him, and two were reported to have carried his paper to the extent of $350,000. A consolidation of these two was followed by a call for the paper to be taken up, although the options were held as collateral. At that time, according to the story, his partners decided to protect the paper, and take over the business.

Isman's record in this city has been meteoric. Upon starting he had unlimited backing, and the money-men behind him held unbounded faith in his ideas of high finance. He is reported to have secured an investment of $37,500 each from four Philadelphians in a New York realty deal said to be worth $1,000,000 at the time of purchase. That Isman held the confidence of these men is attested to through the report that not one holds a scrap of paper to show any claim upon the money parted with or the investment, now claimed by Isman to be worth $1,900,000.

Two or three years ago Mr. Isman is said to have purchased a life annuity for something between $5,000 and $20,000 yearly. He paid cash for it, and this is removed from any liability he may incur.

There has been a story about for a couple of weeks now that Felix Isman will make New York his permanent residence very soon, leaving Philadelphia as his home and place of business.

Isman has been a spectacular figure in the theatrical and real estate world (Continued on page 10.)

DILLINGHAM'S PUBLIC SERVICE.

As First Aid to Public Service Charles B. Dillingham did a flop the other day. Meeting Flo Zieglfeld, Dillingham informed him he knew where there were a couple of people Zieglfeld would be powerfully pleased to meet. Taking the girl-show maker by the arm, the musical comedy producer led him to a restaurant, right beside a table where sat Lee and Jake Shubert.

Lee and Jake were startled; Flo was nonplussed and Dillingham amused. Zieglfeld took it on the run without uttering a word, while his protector remained to smilingly speak of the weather with the Shubert boys.

To obtain a proper line on what the Shubertos and Ziegfeld think of each other, one must understand the loving feeling prevailing between principals in an all-star production.

ODDLY SIZED COMBINATION.

Adolf Zink has proposed to Catherine Hayes that they form a vaudeville partnership. Miss Hayes has the idea under consideration.

Mr. Zink is a few inches high, weighing as little over that. Miss Hayes is acknowledged to be the best actress at her weight in the world, having held the title for several years now, through no one having produced sufficient avadupe to compete.

ALBEE COMING HERE.

Late this week E. F. Albee, of the United Booking Officcs, is expected to return to New York, after a vacation of a month in Florida. He is due in Philadelphia on Friday to close an important matter, and will be joined there by J. J. Murdock.

200 "UNITED ACTS" "OPENED."  

This week there are 208 acts on the "open time" sheets of the United Booking Offices—the largest number so far this season. Next week the list will probably be longer.

DIPPEL'S OPERETTE.

"Aphrodite," a new one-act opera (book by Hans Liebwoecht) produced March 16 at the Vienna Opera House, has been obtained by Andreas Dippel, for production in this country.

OPERA CO. IN DISTRESS.

New Orleans, March 27.

Art is not having its innings in the southern territory this season, and the southwest and west seem to be even more lax in their appreciation of the more uplifting forms of entertainment. Things have come to a sorry pass indeed when the Lambardi Opera Company, a splendid organization of international repute, is forced to fly the signal of distress, as was done at the Dauphine theatre in this city Saturday evening, when it was announced no performance would be given, either on that date or the following Sunday.

While business was good during the local engagement, save for two nights (rain in torrent), for several weeks previous the returns were next to nothing, and much in back salaries was due to artists.

Two attachments were filed against the company for $1,200 and $900 by Giuseppe Maggi and Jeanette Alaynick, respectively. The amounts being sued for are for salaries due during the past six weeks. The Southern Pacific Railroad and Henry Greenwall, manager of the Dauphine, are made garnishees.

The Lambardi Opera Company has disbanded, the musicians leaving for San Francisco, where they have an engagement, while the singers with the organization return to New York.

BRIEF AND UNPROFITABLE RUN.

Paul Orlof, the Russian actor, and his company of Russian players, terminated a brief but most unprofitable engagement at the Garrick last Saturday night.

EARLY "SYNDICATE" CLOSING.

New Orleans, March 27.

The Tulane theatre ends its season Saturday with Frank McIntyre in "Snobs." There will be a supplemental season of two weeks commencing Sunday with the Bernhardt pictures, at reduced prices. This is probably the earliest closing of any "syndicate" house in the country.
BECK'S CHICAGO PALACE DUE TO OPEN APRIL 1ST
First of Beck's New Properties, After Several Delays, Getting Underway. House Seats Around 1,200

Chicago, March 27.
If nothing happens between now and next Monday the new Palace will be the most talked about playhouse in Chicago for at least a week. It has been under construction for some time and its opening has been delayed several times.

The Palace is located near the City Hall and will be purely a vaudeville house. It will be equipped with the latest in all modern playhouse equipment and it is expected to be a showplace for the coming season.

Geoffrey Beck, the owner, has been very active in his efforts to make the Palace a success.

MADE BRANDT CRY.
A story the speaker claimed was 100% true was accidentally made for them when Fouke E. Brandt visited the Alhambra theatre last Friday night. Brandt is the young man who has been turning things over in what is called "The Middleman" a sketch which has been sent to prison for thirty years, some people got a hunch that political capital might be made out of the affair. Also some may have their fingers burning before the things ends—but that is neither here nor there.

The point is that one of the subplots of the District Attorney's Office which accompanied Brandt to the theatre, just as a matter of form (the District Attorney taking no chances), had to lead Brandt out of the house in the middle of Julius Steger's sketch "Justice." The theme of Mr. Steger's piece is conviction on circumstantial evidence, with a right wronged after nineteen years. It greatly affected Brandt, and as he didn't let the press agents know, his grief must have been genuine.

TOM LEWIS' SKETCH.
"The Man From the Metropole," written and produced by George M. Cohan and Billy Jerome for Tom Lewis, will open at the Hippodrome in London, next week. It is due atHammerstein's April 8.

JACK WILSON'S OFFER.
The Shuberts have offered Jack Wilson a contract to appear at the Winter Garden next season. Mr. Wilson is spending the week up at the house, looking it over before coming to a decision.

Mr. Wilson canceled Hammerstein's through illness. After the act plays the Williams' houses, Mr. Wilson will come to London, where the Jack Wilson Trio will open June 16, for an engagement of four weeks.

$1,500 FOR KITCHEN.
(Special Cable to Variety.)
London, March 27.
Fred Kitchen has been booked for three years in the Moss Empires houses at weekly salaries ranging from $1,500 to $2,000.

DU VRIES IN NEW ACT.
(Special Cable to Variety.)
London, March 27.
Heini Du Vries opened at the Tottenham Palace Monday in a submarine sketch. It is startlingly sensational, with fine effects and excellent situations.

MUSIC IN ENGLISH VERSION.
(Special Cable to Variety.)
London, March 27.
The Alhambra will produce in May "La Vie Parisienne," music by Offenbach, English version by George Grosz, with a cast including Alice O'Brien, Henri Leon, Arthur Playfair, Kenneth Douglas.

CYRIL MAUDE AND SKETCH.
(Special Cable to Variety.)
London, March 27.
Cyril Maude, in the "Salley Gamp" sketch at the Palace, is a fine character act in which the actor succeeds in completely effacing his identity. He appeared as Mrs. Gamp in the little sketch from Martin Chuzzlewit. This was the sketch that was done on the Dickens Night at the Coliseum some time ago, when Mr. Maude played Scrooge and Fred Kinney appeared as Betsey Priag.

Maude withdraws "Salley Gamp" at the end of the week, substituting next week "The French As His Head." The sketch was considered unfitted to him.

"TURKEY TROT" IN BERLIN.
(Special Cable to Variety.)
Berlin, March 27.
The first "Turkey Trot" Germany has seen is at the Apollo this month, where Oscar and Beats are dancing it. The Marrielli agency brought the dancers into town.

FAWCETT IN BRADY'S SHOW.
(Special Cable to Variety.)
London, March 27.
George Fawcett, the American character actor, who appeared in the English version of "The Squaw Man" (presented under the title of "The White Man"), returns in June with a new program.

It is rumored he is here in the interest of William A. Brady, and that the piece will be "A Gentleman of Leisure," in which he played an important role in America.

DANCERS COMING OVER.
(Special Cable to Variety.)
Paris, March 27.
Moon and Morris, the funny dancers who have been playing at the Folies Bergere, Paris, for the past three months, sail next week for New York, to open April 15 at the Shuberts Winter Garden.

FIREFIGHTERS ANIMAL ACT.
(Special Cable to Variety.)
London, March 27.
Graf's Baboons were destroyed by fire at the Animal House, Kensington. The act was booked to open in Madrid, Easter. Loss estimated at $5,000. The salary received for the act with the performing zebra was $500 weekly.

DUPLICATE AERIAL ACTS.
(Special Cable to Variety.)
London, March 27.
"Aerostar," an aerial act for production on the sea-saw principal, has a miniature aeroplane and trapeze and ends with two men revolving rapidly in the air. It is considered very thrilling.

This is probably a duplicate of the act, "The Aeroplane Ladies," billed to appear at the Fifth Avenue Monday. The description covers both.

BOOKED FOR THE TIVOLI.
(Special Cable to Variety.)
London, March 27.
Grace Cameron has been booked to open at the Tivoli Easter week.

ROYAL PERFORMANCE IN MAY.
(Special Cable to Variety.)
London, March 27.
It is now stated with some show of authority that the Royal Command Performance in May at the Hippodrome will take place there. The King has cancelled his continental engagements on account of the coal strike, and it may be that the big vaudeville will occur when industrial peace has been attained.

It is stated in some quarters the performance is certain to take place at the Hippodrome, which would place it that the Hippodrome will be the venue.

It is significant the King's private secretary was at the meeting concerning the arrangements mentioned the name of Sir Edward Moss. This does not necessarily signify that the performance will take place at the Hippodrome, however, since Sir William Carrington may simply desire to make arrangements through the only titled man in the vaudeville profession.

BONACHER'S CHANGING POLICY.
(Special Cable to Variety.)
Berlin, March 27.
One of the best known of Continental variety halls, Bonacher's at Vienna, will soon be lost to the list.

A change of policy to come opera is to be made.

"MIDDLEMAN" PRETENTIOUS.
(Special Cable to Variety.)
London, March 27.
Seymour Hicks opened at the Coliseum Monday in a condensed version of "The Pom" from "The Middelman." It is quite pretentious for a music hall production, but lacks many features of the original.

It is compared with E. S. Willard the performance is not great, but certain to improve. The acting of the company is generally good. The members are Vail Vail, Florence Lloyd, Frederick Victor.

Hicks broke down under the strain and did not appear at the Tuesday show. He is back today.

TOO POOR FOR LONDON.
(Special Cable to Variety.)
London, March 27.
Adellina Pozzi, dancer from London, appeared in a ballet at the Hippodrome entitled "At the Seaside." It is considered poor. She comes from the floor and cannot stay. Her male assistant is the limit.

JAP PIECE INDIFFERENT.
(Special Cable to Variety.)
London, March 27.
"O-Mi-Ly," a Japanese musical playlet, written by C. H. Bovill, music by Hermann Finck, for Ellinore TERRIS, was presented at the Hippodrome, Monday. It was given a very pretty setting, but the dialog is indifferent, with cheap laughs. Miss Terris was charming.

COAL STRIKE HARMFUL.
(Special Cable to Variety.)
London, March 27.
A number of provincial halls have been closed on account of the coal strike and a bad summer is predicted. At least twenty-five halls will be closed for two months.
AGENCY INVESTIGATION BILL MAY NOT PASS THIS SESSION

Measure for Legislative Committee to Pry Into Agency Business in New York Introduced too Late, the Experts Say. Bill Against Sunday Vaudeville Dead.

Albany, N.Y., March 27.

The bill introduced by Assemblyman Andrew T. Murray late last week providing for a legislative investigating committee during the summer, to pry into the theatrical agency business in New York will not pass this Legislature, say the experts up here. The Legislature adjourns Friday. Though the bill gets through the Assembly, it must also pass the Senate, and it is practically certain the Senate would become the stumbling block to it.

Mr. Murray is the chairman of the Rules Committee of the Assembly, to which the bill was referred. It is said the promoters of it did not expect an appropriation to be tackled on, when the Assembly's approval would have been sufficient. The bill, however, carries a stated amount of $5,000 toward defraying the expenses, obliging the Senate to consider.

The bill of some weeks ago prohibiting Sunday vaudeville concerts is a dead letter in this Legislature.

Another bill affecting the show business which has passed away was introduced by Senator Stilwell, and would have allowed, if passed, for a waiver of conditions of the present Agency Law to have been made by any one entering into a contract with a theatrical employment agency. This bill was thought to have had the support of the United Booking Offices. It lies in the Judiciary Committee.

Several rumors that the White Rats were behind the Murray investigating bill at Albany could not be confirmed, especially of charging the Rats as having had to break into vaudeville with a number of sketches. The first one is now in rehearsal.

WESTON IN WINTER GARDEN.

Although Willie Weston played the Winter Garden Sunday he was not cancelled for this week at Proctor's, Newark.

He joins the regular Garden show next Monday, replacing Barney Bernard. While Howard takes the "end man" position formerly done by Bernard, Weston will play the German role in the society skit.

FIGMAN'S COMEDY SKETCH.

Max Figman has a comedy sketch for vaudeville, three people, new in rehearsal and ready for a showing April 18. Direction of Helen Lehman. Mr. Figman turned down a stock offer to try out vaudeville.

TOM JEFFERSON NOW IN.

With a version of "The Cricket on the Hearth" Thomas Jefferson will slip into vaudeville April 15, opening at Chicago.

BREAK IN COGHAN TOUR.

Owing to an engagement entered into some time ago to play the leads in the stock company at the Academy of Music, Baltimore, Rosalind Coghlan will temporarily shelv her vaudeville sketch, "The Ochlitate Miss Granger."

In September she will resume her vaudeville tour in the same playlet. Richard Fitman, Miss Coghlan's leading man, joins the Albee Block company April 15.

LAWRENCE FOR VAUDEVILLE.

Walter N. Lawrence, erstwhile legitimate producer, is about to break into vaudeville with a number of sketches. The first one is now in rehearsal.

ED. F. REYNARD.

The front page this week is decorated through reproductions of Ed. F. Reynard, with his two constant stage companions in the centre oval. Mr. Reynard's representative, Gene Hughes, occupies a corner.

Mr. Reynard is announcement an extremely successful season in the west. He is at the Majestic, Chicago, this week. That big house always demands that Reynard's turn close the long program, an unusual position for a ventriloquist.

Mr. Reynard's act, though, is very much different. It is this variety essential that has placed Reynard upon the high pedestal he occupies among his contemporaries.

Always original, unique and entertaining, with a wonderful purity strain of comedy that passes over the footlights with great force during his act, Mr. Reynard as a ventriloquial producer stands all alone.

RATS LEASEHOLDS.

The near the White Rats has upon its club rooms at the corner of Broadway and 46th street came up last week, when the Cafe Madrid, from which the Rats secured its rooms above (during the Churchill days there), passed into the hands of a receiver.

It seems, though, the Rats some time ago entered into a new leasehold of the headquarters, paying its rent until March next in advance, to secure certain advantages desired, among them a length of time in its present offices that will keep the organization there until the completion of its new clubhouse now building nearly next door, on 46th street.

ROBINSONS' DIVORCED.

Cincinnati, March 27.

Charles M. Robinson, grandson of Gov. John M. Robinson, the circus man, has secured a divorce from his wife, Josephine Robinson, on the grounds of wilful absence. Robinson testified they were married in Philadelphia, March, 1901, and that she abandoned him in April, 1907.

The wife is living at Hempstead, Long Island. She did not contest the case.

JORDAN'S BIG BENEFIT.

Philadelphia, March 27.

The big benefit of the season, annually tendered by the Philadelphia Press for the poor children of the city, will take place Friday at the Forrest theater.

Harry Jordan, manager of Keith's has the program in charge. Mr. Jordan has gathered a dandy list. The show will contain Geo. M. Cohen, who comes over from New York, expressly to appear; Rose Stahl and her company in the first act of "Maggie Pepper"; Raymond Hitchcock, Trilzie Frlgans, Frances Starr, from the legit houses, while from Keith's were vocalist Tom Wise and Co., "The Rolofinus," and the Bisons City Four.

CHANGES AT YOUNG'S PIER.

E. L. Johnson, who lately finished his term as Sheriff of Atlantic County, has been appointed manager of Young's Ocean Pier. He is to take charge April 1.

William B. Bell, acting manager since the resignation of W. E. Shackelford of Philadelphia and New York, who will withdraw from routine duties, but will continue general supervision and will give special attention to alterations and rebuilding of portion of the pier which work will begin in the near future. H. E. Stevens, Jr., a New York millionaire, represents the syndics of Philadelphia and New York capitalists who purchased the pier a few months ago. Through him Mr. Johnson was appointed. Mr. Johnson is widely known and very popular here. He is about thirty years old.

Jack D. Flynn will retain charge of booking the shows, and act as assistant manager.

MORE HAWAIIAN DANCERS.

After "The Bird of Paradise" closes, the other Hawaiian dancers now in the show will be moved into vaudeville, with the assistance of Helen Lehman.

LACKAYE BREAKING IN.

Atlantic City, March 27.

Next week at Young's Pier, Wilton Lackaye will break into vaudeville, for the first time, with a sketch named "The Quiz." Four people will be in the cast.

A large price will be asked for Lackaye and his pieces, if they are successful. The Casey Agency is handling the turn.

DETOUR OPENING MONDAY.

Detroit, March 27.

Monday the new Cadillac opens, with a vaudeville program furnished by J. C. Matthews, of Chicago. It is said the bills will run about $7,000 weekly in salary, the producer managing the house. He formerly had the Jeffers, Saginaw.

WESTONY'S UNUSUAL CONTRACT.

Chicago, March 27.

Vilmos Weston opened at the Plaza this week, his first appearance in Chicago. He was on the stage for thirty minutes and scored a big hit.

Immediately after the first show Weston was booked to headline the Western Vaudeville Association and interstate circuit, a no "split works." This is a most unusual arrangement for those circuits.

GARDEN 3 YEARS MORE.

Madison Square Garden will remain standing at least three years longer, according to official announcement of G. I. Bolesevich, president of the fair, who owns the Garden law covering the property. Contracts with managers and promoters of big shows for three more seasons are being entered into, including the circus.

The theatre portion of the structure has been leased to the Kineoncolor Company, with possession next Monday.
RED-LETTER V. C. C. BALL
THE BIG EVENT THIS WEEK

Monday Night at Terrace Garden a Revel of Frolic and Joy, With Vaudeville Comedy Club Nailed to the Masthead as the Best Ever in Clubdom. Grand March Again the Big Hit.

It's all over but the talking about what a red letter event it was socially and every other way, that annual ball of the Vaudeville Comedy Club at Terrace Garden Monday night, that last year's "flash" in every sense and there was not a single hitch during the entire festivities which lasted until dawn began to streak the horizon.

Everyone who attended shook hands with himself and said he was glad that he was there. Last year's hop showed the V. C. C. boisterous and impromptu could be made this year and they did not let the opportunity pass. It was styled "the gathering of the clowns" and the clowns were there. Just before the grand march there were festive dolings with a parade of the clowns headed by a grotesque band of musicians and a female baton twirler.

Terrace Garden was ablaze with color, flags, streamers and variegated decorations of the Orient attractively hung, festooned and mantled in a style most pleasing to the eye. There were many novelties and many features but the grand march was the big one.

Conducted along lines similar to last year, Jack Mason master of ceremonies and leading the marchers, the couples, with Japanese parasols wended their way in, out and around a maze of confetti streamers and colored paper bits while a troupe of Japs two and three deep and equalized were hardy equilibrists were working in the center with vari-colored lights flashing on them, and the Columbia Phonograph Band (Charles A. Prince, director), a novelty for the day. The grand march was worth going miles to see. A lot of the V. C. C.'s came a longer way to see it. It went through as planned by Mr. Mason, also responsible for last year's novel march.

It was a smartly dressed crowd, perfectly behaved until the very last with the dancing space kalidoscopically and animated with its hundreds of merry dancers. The boxes were all taken and they were handsomely decorated for the occasion.

There was enough wine bought to float the biggest ship and the popping of corks throughout the house, the restaurant annex and the floor space allotted for refreshments made one think a little international sea fracas was in the offing.

The Vaudeville Comedy Club brought out by this affair the great strength it has gained in members and standing during the past year. There was represented on the floor in and the boxes the class of the atricialdom.

To the officers, particularly Bert Leple, president; Robert Matthews, second vice president; Gene Hughes, secretary; Harry M. Denton, treasurer; William Gould, chairman H. C.; James J. Morton, chairman reception committee; Homer Howard, chairman dinner committee; F. Dewey Tipton, house committee, the board of control, the ushers and everybody who had a word to say or lifted a hand to make the affair that it was are entitled to all the credit and glory.

Sam McKee and Frank Tannenhill, Jr., were at the clubhouse turned which poste they held last year.

The officers, members and those conducting the ball wore different kinds of badges which bespoke their rank in club and the attendant affair.

It would require a book to hold the names of the people who were there. But no matter how big they were or what they were the grand march was the big feature of the occasion and it was well for all who did attend.

It was a most exciting event of the evening. One was the enforcement of the "strictly formal" rule. Several who held tickets presented themselves at the box office in business clothes. Later in the evening the ruling was modified to omit the main floor, but still evening attired and dressed to the tune. It was an injection that could not be warded off. It resulted in one box-holder who did not evidently think enough of his club to wear an eye-catching costume turned down absolutely, with a notification he could either go home for his ballroom clothes or to the box office for his money.

The other incident was the failure of the flash light to work. After about eighteen attempts the operator got his machine to flash, but that time was the single chance taken when he had forgotten to remove the cap from the camera.

Commenting July 1 next the yearly dues of the Vaudeville Comedy Club will be $25. They are now $12.

GOT CONDUCTOR DOING IT.

Boston, March 27.

"Big Chief" Henry Watterson, with Max Winslow in tow, both of the Chicago street cars, went to the Red Snyder Music Co., came to "Beantown" to look over the place for which they were paying rent and other expenses. It was their first visit to this burg.

They liked Don Ramsay's way of 'doing it' so well, they stayed two days counting the receipts. Don is some "plugger." He took the "Big Chief" out to his home on the street car, and the conductor sang "Garden of Love" while collecting the fares.

MONDAY'S DISAPPOINTMENTS.

Monday, this week, was a big day of disappointments in the vaudeville theatres.

Bertha Kalisch could not open at the Alhambra, suffering from the illness which attacked her last week at the Orpheum. "Everywoman" took the vacancy. At the Bushwick, Salerno refused to either open or close the program, and the "Pin game" took that job. At the Orpheum Harry Breen could not make proper connection with his voice. Another act fell out there also. Jaz. H. Cullen stepped in.

In Syracuse Lottie Gibson failed to appear, with Niles and Remington taking up her position on the bill.

In Lancaster, Pa., Hoey and Lee were obliged to disappoint.

KEEPING VAUDEVILLE GOING.

Portland, Me., March 27.

The Keith theatre there will continue with vaudeville, not switching policy to stock as at first contemplated by Jas. H. Moore, the local manager.

Instead Mr. Moore will install the stock company at the Jefferson, opening it there April 8.

MONK DISLIKED MEDICINE.

Knoxville, March 27.

S. Nederland of the band, is getting a dose of medicine to his Simian Jockey last week, was attacked by the monkey and painfully injured. The animal cut a long slash in his trainer's head, lacerated his hands and inflicted body bruises which have forced Nederwald to cancel bookings until he is able to resume with the act.

The monk became ill here while on duty and Nederwald gave him some medicine. The sight of the second dose is what threw the animal into a frenzy.

FRANK LE DENT
ALL THE HOP IS NOW OUT.

Frank Le Dent, Indianapolis, Ind., is off on a vaudeville circuit this week. He is in the Thursday night company of "Noon Follies.""
“The Grand Chance” by Catherine Henry, a three-act melodrama, may be produced next season by a New York manager for a trip over the Stair & Havlina houses.

Wilfred Clarke and Co. sail May 11 for Glasgow where they will present “The Dear Departed” and not “What Will Happen Next.” Mr. Clarke has disposed of his old sketch.

According to contracts placed with booking circuit managers, Kitty Gordon will again be seen in “The Enchantress” next season and a long road tour is being arranged.

Mrs. Settle, mother of Tommy Burns, black face comedian, living at 2637 Coral street, Philadelphia, is very desirous of knowing her son’s whereabouts.

Charles (Pink) Hayes will do no circulating this spring as he left New York this week to go ahead of the Margaret Illington show on its trip to the Pacific Coast.

Harry Jolson, Glasgow, and Murray Livingstone and Co., Stratford, London, are the July openings which B. A. Myers has arranged for the other side.

Bill Lykens has the front seat in a stage box at Hammerstein’s Monday afternoon when the Boston Fadettes opened. Bill is thinking of starting a romp on the Sire Farm in New Jersey, but he did a double somersault Monday.

Arthur Hammerstein is out with an announcement that he has found another great tenor in Thornton D. Urquhart with whom he has signed a five years’ contract. Urquhart’s contract will be made at the West End theatre, April 1 with “Naughty Marietta.”

Robbie Matthews has started suit against the Shuberts to recover $500 he deposited with them to cover royalties for ten weeks of “The Family.” Mr. Matthews had the show out twelve weeks, but he couldn’t get the five back.

As a sequel to the eloquent of Madeline Phillips with Phillip Roy, vaudevilleman, to Nashville and with whom she was returned to Knowvill by the police at the request of the girl’s parents, the couple were married.
SAVAGE HAS "THE MOUSME" AND OTHER SHOWS NEXT FALL

"Somewhere Else," with Taylor Holmes, Several New Comedies and Old Productions are included in Present Plans

If all goes well, Henry W. Savage will make a production of "The Mousme" about Oct. 17 next at Atlantic. After a three weeks' tour of the Canadian provinces, the piece will be brought into New York. Savage will also produce a new comedy, yet to be named, in Buffalo, the latter part of October. It is scheduled to enter New York about Thanksgiving week.

Another new Savage production to be made in Atlantic around Christmas time will be "Somewhere Else" with Taylor Holmes in the principal male role. Savage fully expected to put on this piece this year, but finally decided that it would be best to let it ride until next season. After a trip through the State for two weeks, it will be pulled into New York with the Casino as its likely destination.

Two other new pieces, one a comedy, are also being considered for production in the fall.

There will be two "Excuse Me" companies, two of "The Million" and two of "Everywoman." Savage's "Prince of Pilgrims" company, opening in Allentown, Pa., early in November, goes to the Pacific Coast. Savage's "Little Boy Blue" company at the Lyric, which opens in Boston in October, is booked for a trip to the Pacific Coast next fall.

EVERYTHING WRONG.

Boston, March 27.

Miss A. E. F. Horniman, director of the Galey Theatre Co., from Manchester, England, appeared at lecture at the Plymouth theatre, in which she rounded out the play, being ridiculous, musical comedies as filthy and vulgar, and the star system as being entirely wrong.

CHICAGO CHANGES.

Chicago, March 27.

"The Trail of the Lonesome Pine" closes at the Chicago Opera House April 14, and the Martin Beck show, "The Glass House," goes in the 15th. "The Woman" closes at the Olympic this week. Houston, scheduled next week. Thomas W. Rose will move over April 8 to the Olympic from Powers'. "The Only Son," at Powers', has scored a big hit, and is the best show Rose ever had. It was expected to remain at the Olympic for the remainder of the season.

MICHELENA JOINS "HANKY."

Philadelphia, March 27.

Vera Michelena joins the "Hanky Panky" show at the Lyric, assuming the role created by Maud Lillian Berri, who has been out of the cast for some time. This week the show is playing To-

"POTASH & PERLMUTTER" BOOK

William A. Brady has secured the publishing rights to the famous "Potash & Perlmutter" stories by Montague Glass. The Shubert are probably interested in the venture and have suggested Barney Bernard and Jas. Carson for the title roles.

The dramatization is being made by Jules Eckert Goodman and will be produced about April 15. George Broadhurst will inject the comedy into the American manuscript, two acts of which have already been completed.

Several months ago it was exclusively announced in Varieties, Charles Klein was at work on the dramatization, but he is said to have received some protests from prominent Hebrews, who objected to references in the Glass stories to free and failures.

"ROSE MAID" IN PHILLY.

Philadelphia, March 27.

Werba & Luescher's production of "The Rose Maid" opened to a filled house Monday night at the Chestnut Street Opera House, and the piece was warmly greeted. The general opinion of the press is that the comedy is weak and patchy, but music catchy.

The opening of "Summurn" at the Lyric was held back until this past week, and since last Saturday, the house was crowded. The offering was enthusiastically received and the general comment of the newspapers was passeworthy.

Doesn't Want to Quit.

Although the show is doing unusually good business during the dullest part of the theatrical season, it looks as though the Oliver Moreno production of "The Bird of Paradise" will be forced to vacate the Maxine Elliott theatre April 22 unless the Shuberts can be persuaded to let the show run through until June.

While it is impossible to continue at the Maxine and the Shuberts install another attraction there, the Moreno show will be closed for the season.

If the show closes, Laurette Taylor, leading woman, will go to Los Angeles to play summer stock at the Burbank theatre with Oliver Moreno, who will try out many new pieces this spring and summer.

PUBLISHING WEEKLY TAKINGS.

The William A. Brady office has issued a new pamphlet quoting the receipts of "Ruthless" and "Paid For" since last September, showing an average weekly takings of $9,564.05, and "Buntly Pulls the Strings" since October, with an average of $8,562.70.

"MILLIONAIRE" GOING OUT.

Plans have already been made for Charles Cohan's "The Little Millionaire," with Tom Lewis and Mr. and Mrs. Jerry Cohan, and in all likehood Cohan himself, to take to the road next season.

A long route is being mapped out, although the booking circuit managers have not been given definite assurance that George will head the troupe.

A. E. P.

SOMEWHERE ELSE, with Taylor Holmes, Several New Comedies and Old Productions are included in Present Plans.

VARIETY
REFERENDUM VOTE CALLED FOR ON CONSTITUTIONAL AMENDMENT

I. A. T. S. E. Takes a Step That If Passed Will Grant the Union Full Power In Times of Trouble. Executive Board Endorses All Actions of President Chas. C. Shay in the New Orleans Strike Matter.

New Orleans, March 27.
The entire Executive Board of the International Alliance Theatrical Stage Employees met in session March 19 in Chicago, when over a hundred cases were taken under consideration and judgment passed.

Most important among the cases acted upon were those obtaining in Chicago and New Orleans.

The Board unanimously indorsed the actions in their entirety of International President Charles C. Shay in the New Orleans strike matter; they also indorsed the stand taken by Chicago Local No. 2, and will support the Chicago branch of the Alliance to the limit, if necessary. The Executive Board voted to send out the following amendment to the constitution and by-laws of the Alliance for a referendum vote.

First: That whenever a theatre or place of amusement belonging to a manager or syndicate has been placed on the unfair list, all theatres, places of amusement, shops or travelling attractions operated by such management or syndicate, wherever located may be declared unfair by the General Executive Board of the International Alliance Theatrical Stage Employees of the United States and Canada. Second. No contract entered into between any Local, or any manager or syndicate will prevent the operation of this resolution.

The Board also voted to send a letter of thanks to the Central Trades and Labor Council of this city for the aid it has extended to Mr. Shay during the local walkout of the stage hands, formerly employed at the Tulane and Crescent theatres.

"ROMANCE, WEAK PLAY." Of late Lee is putting on weight.

The three-act production of Paul Armstrong's "A Romance of the Underworld," opened at Ford's, Monday. The piece is weak, lacking in the virile and entertaining quality that it possessed as a vaudeville sketch.

CORSE PAYTON'S WEST END.
The Shubert's West End theatre for this summer's season will have a Corse Payton stock company, presided over by Mr. Schlesinger, who has an interest in the venture. The West End in previous summers has been termed a "puff" vaudeville. Payton will hold the house as long as he can, having offered $35,000 rental for the regular season, which the Shuberts declined. The West End will make the fourth of the Corse Payton stock theatres for the summer. The Park, Philadelphi, Orpheum, Newark, and Bowery house are the remaining three. Corse terms his string "The Tube Corporation." The new Corse Payton company, being organized to open at the Park, Philadelphia, through the Jay Packard agency, has only a leading man to make it complete. The choice has narrowed down to two.

George H. Berrill, now with "The Bird of Paradise" company, will be stage director.

Mabel Freyman, formerly of the Empire stock, Syracuse, and leading woman with "The Only Law," will lead the little company. Officers of the new company will be Katherine Henry, Eddie Farrell, Eugene West, P. B. Whitman, Ilka Marie Diehl.

GRACE GEORGE OUT OF SHOW. William A. Brady's production of Bayard Veiller's drama "Within the Law," will open at the Princes, Chicago, April 3, replacing "Bunty Pulls the Strings," which leaves April 6. Grace George will not be in the cast, as she has been declared assignee by Emily Stevens, late leading lady of "The Boss." After several rehearsals Miss George concluded that the part was not to her liking. It would have been a radical departure from anything she had ever essayed.

"MCASSE" WITH FIGHTERS.

Charles Dickson has taken over Victor Moore's latest starring vehicle, "Shorty McCaw," and will make the New York and St. Louis run with Jim Corbett as "Shorty" and Abe Attell in the part created by Harry Franklin.

A feature will be made of the boxing match scene.

COHAN REVIVAL ENDING.

The revival of the George M. Cohan show, "Forty-Five Minutes From Broadway," with the author playing the role created by Victor Moore will break camp at the Cohan theatre, New York, April 3, transferring itself to the road for a brief tour. The first stand will be the Grand Opera House, New York, from which Mr. Cohan will be seen for the first time in many years at popular prices.

On the same stage April 15 will arrive Blanche Ring in "A Yankee Girl."

HAWTREY IN "DEAR OLD CHARLIE." At a Shubert theatre in New York, yet to be selected, Charles Hawtrey will appear for a run, commencing April 15, in "Dear Old Charlie.

A Shubert when in London arranged for Mr. Hawtrey to return here.

A. H. WOODS JOINS THE MOB.
The theatrical mob sailing on the Mauretania April 3 will be reinforced by A. H. Woods, who leaves for a period of four to six weeks. Joe Golddall, a non-combatant in showings, will accompany Mr. Woods.

On the same boat are booked A. L. Erlander, Pat Casey and Charles Friedman, who postponed their sailing from March 23.

According to stories afloat, Pat Casey will be the recipient of many jokes from his entertainment partners on this trip, his first abroad. They have framed something for Pat at every turn.

During the week Mr. Woods renewed his lease upon the suite occupied by his offices in the Putnam Building. His first intention was to move to the new Julian Eltinge theatre May 1. Thinking of the dampness that will follow the completion of that house, the manager did not care to take any chance of a staff member catching cold and dying while he is away, believing if the shows playing there die now and then, that will furnish enough death the first year.

The theatre may open April 27. Mr. Eltinge's "Bouncing Widow" stands a chance of becoming the first attraction at the house named in its title. Otherwise the Eltinge theatre will start in the fall, with a play written by Elmer Harris as the first candidate for Mr. Eltinge's authorized "The Neighbor's Wife." His latest, accepted by Woods, is unnamed.

VACATION IN MOUNTAINS.

E. J. Bowes and wife (Margaret Illington) and Mr. and Mrs. John Cort have planned to go camping in the Olympic Mountains after Miss Illington closes her road tour in "Kindling" at Tacoma, July 13. They return to New York about August 1 to begin preparations for the opening of the new Illington theatre, which Cort is building in 45th street. The Illington will be managed by Bowes and opened by Miss Illington in a new play next fall.

NEW SHOW MAY GET OVER.

Time is being held at the New Amsterdam theatre beginning May 6, for the all-star revival of "Robin Hood" by the DcKoven Opera company. The revised cast now includes Bella Allen, soprano; Albert Reis, tenor; Florence Wickham, contralto, and Ward Reid, basso, all of the Metropolitan. The "Robin Hood" date was tentatively set before the opening of the "Early Man from Cook's." The New Amsterdam Monday evening, but with the rather favorable notices in the daily papers, it is possible the present attraction will be retained longer than expected.

SAM BERNARD'S NEXT.

Sam Bernard's next starring vehicle under the direction of the Shuberts will be an adaptation of the Vienna success, "Du Lieber Augustine."

FRANK LE DENT BIG HIT AT DOCKSTADER'S.

THOMAS' TWO SURPRISES.

Chicago, March 27.

April 8 is mentioned as the opening date for Augustus Thomas' new comedy "When It Comes Home" and the Illinois theatre has been selected for the scene of the premiere.

The cast will include William Courtleigh, Gale Kane, Reginald Mason, George Clarke, Violet Howard, Eileen Brroll, John Findlay. Baltimore was the original town selected for the first performance of the piece.

Two surprises are expected in the production, i. e., Miss Kane and the last act of the piece. Miss Kane has small part in Thomas' other piece "As a Man Thinks" and understudied Crystal Henna. She got an opportunity to play the lead once and a sensation success. Last son Miss Kane was leading lady for Chauncey Olcott in "Maccubil." Mr. Thomas will make a radical departure in the present play subbing in "When It Comes Home." The last act, instead of clarifying the situation, has been designed as the strongest and is intended as an intense "thriller."

"DARK," THROUGH A NAME.

The fate of the Lyceum theatre seems to have been beset not a little comment in legitimate theatrical circles. The fault was not due to dearth of attractions, but to the abrupt withdrawal of the attraction scheduled to open there.

Cyril Scott was to have opened at the Lyceum with his new piece, "The Best People." Under the direction of William A. Brady, one of the very few producers able to maintain any semblance of independence, Scott's new project was a copy submitted, the verbal booking of the attraction was never formally consummated.

LEE SHUBERT PICKING UP.

The Shubert brothers, Lee and Jake, are growing to resemble each other more than they formerly did. Of late Lee has been putting on weight.

A feature of the week will be the opening of "The Girl from Montmarte." This will be the first American showing, and on the same night the piece will be produced in Vienna under the name "Das Modell von Montmarte."

In support of Miss Williams will be Herbert Corthell, Lennox Page, William Frueanj, Arthur Stanford, William Danforth, Rudolph Kenna, Edna Janvier, Edna Hunter, Madeleine, Marguerite May.
“TAKING THE EDGE OFF” by K.E. JUST TO TEASE THE SHUBERTS

“Phantom Photos” as Free Side Attraction at New York During “Moulin Rouge” Run. Same as Shuberts’ Plastikon Pictures. Ziegfeld Show Revived “Trip To Chinatown.”

As a side-show annex to “The Moulin Rouge” there will be exhibited in the Concert Hall of the New York theatre, during the entire act of the performance, what have been named “Phantom Photos” by Harry Bising, who is producing these “Phantom Ghost” moving pictures. If anyone slips up alongside you, and asks what “Phantom Photos” are, you can answer that they are what the Shuberts think the “Plastikon Pictures” are. The Shuberts have the rights to America for the “Plastikon.” The rights are still theirs, without any infringement through the “Phantoms,” although the device was stolen, as the Shuberts patented a portion of their “Plastikon” process.

It’s just a little pretty diversion in the performance which lies between Klaw & Erlanger and the Shuberts. K. & E. intend to give away what the Shuberts want to sell. In the theatrical business that is commonly known as “taking the edge off,” and will further cement the long felt hatred of one for the other, although only the other day the Shuberts were heard to say they might switch in dates which permitted Blanche Ring and her “Yanke Girl” show to open at the Cohen theatre April 15. But pictures are big, that did that for Cohen & Harris, and while C. & H. are listed on the K. & E. side, they are considered somewhat independent, while Dan Arthur, Liebler & Co. and John Manz have lately left the Shubert camp for the K. & E. protectors. But it’s a long story, so dope it out yourself.

No one, not even Leon Friedman, the active press agent of the show, appeared to have positive information during the week where the new Moulin Rouge Plastikon will open, preparatory to its run at the New York. Mr. Friedman mentioned Philadelphia; others said Atlantic City and Washington, while early in the week Hartford for one night (April 8) had been allotted to the performance, with its metropolitan premiere the following evening.


The old Charles Hoyt piece, “A Trip to Chinatown” will be used, rechristened “The Winsome Widow” with Miss Wehlen featured as the widow. Mr. Conroy will play Weiland Strong; Mr. Weldon, Ben Gay; Mr. Ross, Brighten Early; Mr. Tinney, Noah; Kathleen Clifford will be a “boy,” with minor roles enacted by other members.

FILLED IN THREE DAYS. Boston, March 27.

“The Deep Purple” that had such a profitable run at the Plymouth theatre, was scheduled to close its season last Saturday night with the end of the engagement.

At the last moment the show management procured three days—the end of this week—at Atlantic City. Sounds like playing “plits” for “big stuff.” Maybe it helped to pay traveling expenses. But the show closes then for sure.

“NO. 2” “TPHOOY” FOR CANADA. James L. Lederer and Edmund Gordon are putting out a version of “The Typhoon” by Maxim Lowenstein, to tour through Canada, opening April 16.

A well known star will have the principal role played here by Walker Whitestone.

WOMEN WROTE “NARCISSA.” The play “Narcissa,” which John C. Cort expects to first produce at Seattle within the near future, is the version written by Mrs. Mathews, mother and daughter—very well known in the American musical world.

This American opera, dealing with the life of two of the foremost pioneers of the Northwest, Marcus and Narcissa Whitman, is the work of Mrs. Sarah Pratt Carr and Mrs. Mary Carr Moore (Mrs. Carr’s daughter).

Mrs. Carr has written several books, many short stories and sketches and has just finished a play of the west, entitled “Rock of the Sun” which will be produced this year. Mrs. Moore is best known as a composer.

“ANOTHER YANKIE GIRL” KING. Jack Welch, Walter Kingsley, Harry Reichenbach and W. J. Counihan will send out Julie Ring in her sister’s former musical comedy, “The Yankee Girl,” this summer, making a tour to the coast.

Reichenbach is slated to travel in advance of the organization.

“EAST LYNNE” IN THE SPRING. With Mary Emery in the leading feminine role, “East Lynne” has been revived by Joseph DeMilt.

The show will make a spring tour, opening Monday at Columbus.

WHAT THE NEW YORK DAILY PAPERS SAY OF ZELDA SEARS IN “THE WARDROBE WOMAN.” Zelda Sears makes a hit at Fifth Ave. . . . “The Wardrobe Woman” is a winner.

“About Beck as a Producer.” Olive Oliver has been added to the cast of “The Glass House,” to open at the Empire, Syracuse, N. Y., April 14. Among the other principals is Tim Murphy, instead of Tim Cronin, as reported last week.

No one excepting Martin Beck knows whether that worthy will continue putting his money into legitimate shows, after this presentation. Perhaps Mr. Beck does not know himself. It may depend whether he takes money out of it.

The show will stay a week at the Century, St. Louis, commencing April 8, then go into either the Chicago Opera House, for a possible run.

CHICAGO’S WINTER GARDEN. The Shuberts sent out their bi-monthly Winter Garden-Hippodrome story for all cities this week, but it only referred this time to Winter Gardens in three or four towns outside New York.

The announcement carried some authorities having mentioned the American Music Hall, Chicago, as a Winter Garden next season in that city. All the Shuberts would be well up to do it. In that case would be to change the name.

ACTS IN THE “CARABET GIRL.” The Molycoindre, a foreign adaptation of a musical comedy, will be produced by A. H. Woods at the Chicago Opera House, August 27, under the title “The Cabaret Girl.”

Thus far the manager has engaged Raymond and Caverly, Bonita and Lew Hearn, Eight Macapé, Flot Irving, Steph, Melinger and King, and negotiations are now on for Stuart Barnes.

Raymond and Caverly were signed with Woods through James E. Plunkett, for two years.

SCHILLER HOUSE IN BAYONNE. Bayonne, N. J., March 27.

Ground was expected to be broken for this week for the new Broadway theatre which the Broadway Amusement Co. (Ed. S. Schiller, general manager) expects to have running with legitimate attractions by next Labor Day. The house, costing $70,000, will seat 1,250.

SINAGRA, THE LEMON PICKER. This has been a jolly season for Signor Sinagra, the Italian tenor, now engaged by the Aborn Opera Co. Sinagra can still be heard on the Lederops, a Co. which never got started. Next he was signed for Liebler’s proposed production of Macaulay’s “Yasmin,” which collapsed before its premiere and then got a berth with Henry W. Savage’s “Girl Of The Golden West,” which closed in February, after fourteen weeks on the road.

HELEN WARE’S LATE SEASON. The Conservatory of Music of B. Harris’ road shows, closed its season at the Montauk, Brooklyn, Saturday night.

The show has exhausted its territory north to Florence Maloney was wanted for “The Talker,” the management decided to stop it. “The Commuters” will again go out next season.

Helen Ware, now on the road in “The Price,” will not close her season until Aug. 4 at Duluth. Just what piece she will have next year has not been announced.

Henry B. Harris, who is enjoying a pleasure trip abroad with his wife, is expected to return to New York sometime in April.

TERRE HAUTE BUILDING. Terre Haute, Ind., March 27.

Ground will be broken around May 1 for the construction of a new opera house and theatre here. The building committee will reveal location of site next week.

It is understood that the same committee are negotiating with the Shuberts for a long lease on their new theatre.

Frank Le Dent in a class by himself.
Burlesque People Profess to Believe There Will be a Mutual Understanding Reached Between the Eastern and Western Burlesque Wheels by Next Season. The Opposition Elimination Taken as Meaning More to Follow.

Burlesque people in New York during the week, commenting upon the story in Variety's last issue, stating that St. Paul, Minneapolis, Milwau-kee, Montreal, Rochester and Toledo wheels would be reduced to opposition in towns in burlesque next season, profess to believe that arrangement was but the forerunner of a mutual understanding between the Eastern and Western Burlesque Wheels will arrive at during the summer.

The understanding will include, so it is said, many points now contested by the opposing burlesque forces. That other cities will be cleared of opposition, either the Eastern or Western Wheel retiring (with an agreement upon equal exchange of towns), seems to be accepted. The executives of the Empire Circuit Co. (Western) and Columbia Amusement Co. (Eastern) admit it is very likely that no such, but they refuse to admit the peace agreement will extend further.

It is said the Eastern Wheel house in Minneapolis, upon which the Columbia Co. held a lease for seventeen more years, with a contract to furnish burlesque entertainment, had been adjusted to a new one. The story on this is that the Columbia Co. bought the theatre in order to complete the exchange deal with the Western Wheel, estimating that through the shifts the Eastern shows will benefit from $4,000 to $5,000 on the season.

The Eastern route may be changed about next season to either read from Chicago to Omaha with a week's lay-off in between, then St. Joe (four days) and Kansas City; or the other way, from Kansas City to Omaha with a week open into Chicago.

That will depend on whether St. Joe, now being tried out, shall be retained on the circuit.

The Western Wheel has made no move beyond acceding to the exchange of houses. Besides those leaving the circuit to give the Eastern a clear field, it is more than probable the decision to eliminate Scranton and Wilkesbarre will also be carried out. It was reported about this week that Western Wheel managers were saying if those two towns remained on the Western Circuit next season, they would positively refuse to play there, standing ready to take the consequences.

$5,000 QUILT ON EXHIBITION.

Baltimore, March 27.

The $5,000 quilt won some months ago by Harry Dixon will be placed on exhibition in Bernheim's department store, through the efforts of Manager "Buck" Sadler, of the Empire (Western Burlesque Wheel).

It is a little "boosting" plan of Mr. Sadler's, preliminary to the appearance next week at his house of Mr. Dixon's "Big Review" show.

That attraction is coming in strongly recommended, having been taken the record of the Western Wheel house in Cleveland by a large margin, Dixon getting there on the week $7,444.45.

RECLAIMED "BIG BANNER SHOW"

It is reported about that Charles Barton will reclaim "the Big Banner Show" for next season, taking back the franchise under which Galagher & Shean have operated that company for two seasons. It is possible Galagher & Shean's lease of the franchise is now expired, although the reason ascribed by Mr. Barton is the absence from the performance of the two principal comedians (Ed. Galagher and Al Shean) now with Werba & Luechek's "Rose Maid" production.

Though the contract between them and Barton did not covenant that the comedians should be with the burlesque show, Mr. Barton says that was understood.

The Four Clovelly Girls have been booked with the "Star Show Girls" company. A report the girls had dissolved their act is unfounded.

LOOKING FOR EMPIRE.

Baltimore, March 27.

Harry Davis, of Pittsburg, was in the city last week conferring with those in charge of one of the recently built playhouses in this town, with a view of turning it into a vaudeville theatre. It is understood the Empire was the theatre under consideration, at present showing Western Burlesque Wheel shows.

It is reported the Shuberts have made an offer for the Empire, and that the Western Burlesque Wheel shows will be switched to the old Auditorium next season, if the new house is disposed of.

HASTINGS BUYING NEW PIECE.

Charles Horvitz is writing a legitimate musical comedy to be used in burlesque by Harry Hastings next season. It will be in two acts, with no olio, the specialties being used in the piece itself.

Leo Edwards will write the music, consisting of fourteen numbers. It is intended as a clean, fast, farce with music.

BURLESQUE IN HARTFORD.

Hartford, Conn., March 26.

For the first time in five or six years Hartford is to get a burlesque show. Billy Watson's "Beef Trust" is booked at Parson's late in April. It will play four shows in two days.

OLGA GILLETTE'S DIVORCE.

Chicago, March 27.

Mrs. Joseph B. Mills, known professionally as Olga Gillette, with the D. W. Hitchcock Burlesquers, has been granted an absolute divorce from Joseph B. Mills. She has resumed her maiden name.

"GOTTA STOP KICKIN'" PRICE.

M. Witmark & Sons, music publishers, appear to have taken a chance in the purchase from the Witmark Publishing Co. of St. Louis, of the widely mentioned song "You Gotta Stop Kickin' My Darlin' Away." In publishing circles it is said they contracted to pay $6,000 for the song. $2,500 cash, the balance in ninety days, with a bonus of $2,500 if the sale reaches 300,000 copies.

It was especially hazardous, since so much as it is said to be an old melody which has been used with all sorts of lyrics, and which is said to be public property.

Leo Feist had a set of plates made for the song and was about to put it on the market, but deferred to the Witmarks when waited upon by Na-than Burkan, their attorney, who laid before Feist the expense to which his competitors had gone.

The Stark company got out a set of lyrics by Cy Perkins, which they copyrighted with the melody. The Witmarks, realizing the situation, quickly flooded the country with their edition without advertising it, and are said to have cleaned up in jig-saw time.

PUBLISHERS DIDN'T FALL.

Krauses Co., operating a chain of five and ten-cent stores, and sales purchasers of sheet music, are organizing themselves into a corporation. Their representatives have been visiting the music publishers soliciting subscriptions to the stock of the proposed corporation.

Most of the publishers thought it a very good idea, but regretted at this time they couldn't spare the cash.

BLANCHE RING EXPLAINS.

"In your interview with me, published in last week's issue of Variety," writes Blanche Ring, "I am quoted as saying that my only reason for coming to New York was because we had exhausted all other territory in the east. This might give the impression that I was belittling the metropolis where my reputation was made and for which I am very grateful.

"What I intended to convey was, all cities are now good to stars of reputation and yield handsome box office returns, in proportion to the biggest of all American cities. I had no intention of casting a slur on the metropolis, but merely to voice my gratitude for the growth of all other cities throughout the country."

HOLDING BACK "MERRY WIDOW".

Henry W. Savage will not release "The Merry Widow" for stock. Will not give it up at present to any of the road managers, having arranged to give the piece another long road tour next season.

TOLEAR AND KEIM LEADING.

Portland, Me., March 27.

Everything is in readiness for stock to be installed at Keith's, April 8.

The management has signed Sidney Toler and Adelaide Keim for the leading roles.
Thais McGarve, of "Spendthrift" Fame, Signed to Head Company Which Starts New Venture for Sire Playhouse in Stock Production of "The Spendthrift"

BROADWAY SPRING STOCK CO. OPENS AT BIJOU, APRIL 22

Plays have been consummated for the installation of stock at the Bijou April 22.

A well known New York theatrical man is backing the stock venture, leasing the house from the Street. It is the intention to run all summer providing of course business comes the Bijou's way.

As the name of signing Thais McGarve as leading woman for the new Broadway Stock Company to be installed at the Bijou, the management has postponed the original opening until April 22, when "The Spendthrift" will be the first bill.

Miss McGarve is of the original "Spendthrift" company, and will play the role she did with the old company.

BUSINESS BOTTOM FELL OUT.

Travers Vale closed his stock season at the Orpheum, Jersey City, Saturday night, unexpectedly and dismally.

At one time it looked as though he would put it over in Jersey City, but business dropped like a log and the end came sooner than expected.

GOES BACK AS OPPOSITION.

Worcester, Mass., March 27.

Edward E. Lyman, will star with Kings in stock here this spring, opening as opposition to the Old stock organization. Mr. Lyman was a member of a former Poll organization in this city.

* Paterson, N. J., March 27.

Raymond Whitaker has been engaged to succeed Edward E. Lynch as leading man of the Paterson stock, having just closed with a stock troupe in Dubuque, la.

FRASER VICE BLACKMORE.

Stapleton, L. I., March 27.

Willard Blackmore retires as leading man of the Richmond theatre stock Saturday night and will be replaced by Robert W. Fraser.

LYNN SHUTS UP SHOP.

Lynn, Mass., March 27.

The Central Square stock company closed shop Saturday night. The principal players returned to New York. They are Claudius Lucas, Caryl Gilien, E. A. Turner, Eleanor Parker.

STAIR & HAVILIN'S STOCKS.

As the regular season for many of the Stair & Havilin houses is about over a number will go into stock next month.

Vogel Glaser and his company will take possession of the Lyceum, Detroit, April 14. Mary Servoss and Frederick Kimball open at the Majestic, Grand Rapids, April 7. Norman Hackett and Eleanor Mostelli will head a stock company April 21 at the Lyceum, Toledo. Jessie Bonnette and her company will inaugurate their sixth annual season at the Star, Buffalo, about May 1.

CLOSING NOTICE POSTED.

Cincinnati, March 27.

Notice has been posted of the closing here in two weeks of the Iras Hard stock company at the Orpheum.

The new Shuberts have been leased for a summer stock engagement, the Una Abell Brinker company opening here May 6. Miss Brinker has been a leading stock woman for ten seasons, and will head the organization here under Jack Cahn's management. It has the Payton Co. at the Orpheum for opposition.

Saginaw, Mich., March 27.

Summer stock will be inaugurated here at the Academy next week under the management of W. A. Russo.

RESIGNED AND LEFT.

Providence, March 27.

Ethel Daggett has been signed by Spitz & Nathanson to fill ingenue roles in place of Frances Shannon at the Empire, the latter having resigned.

MUSICAL AT IMPERIAL.

Washington, March 27.

The Imperial stock company reopened the repertoire April 1 with "Floradora," followed by "Sergeant Kitty" and "The Man Who Owns Broadway.

The company includes Helen Byron, Lew Morton, director, Carolyn Dixon, Edna Reming, Maud Williams, James McElhearn, Dan Moyles, Lester Templeton, stage manager; Prof. Alex. Henderson, musical director. The chorus numbers ten men and twenty girls.

PRETTY NEARLY ALL NEW.

Johnstown, Pa. March 27.

Changes have been made in the stock company, opened at the Cambria theatre by Will H. Gregory, who has gone back to New York. Brigham Royce is his successor.

Frances McHenry, leading woman, has been supplanted by Elinde Jane Wilson, and Willard Blackmore is the new leading man. Other new players are Dora Booth and Evelyn Booth. The Cambria stock is being managed by Scherer & Kelly, who recruited the new company through the James Clancy agency.

LONDON, March 18.

It is announced that a music hall will be billed at Dakar (Senegal), a French company has the proposition in hand.

M. Pinard has retired from the direction of the Ambassadeurs and Alcas d'Es, and these fashionable summer music halls of the Champs Elysees will in future be controlled by the firm of Chauveau and Corneche. No change in the personnel is announced.

A new revue ("Oh Lor") to be entitled "The Grand Cafe" by Lucien Boyer and Henri Bataille is to be mounted at the Galte-Rochescheau soon. Manager Varlet hopes this will run to the end of her season (end of April). Of course it will be the best in Paris. I have sat out fifty revues this season, the management having advanced me the best. But the public like revues.


Marie Declusaus, a well known French actress who retired from the stage a few years ago died near Paris March 9.

The latest Parisian fad among our pretty actresses is to study insect life, and more than one has an ant hill under glass in her boudoir, where the work of these little creatures can be observed under the microscope.

William Delmore, describing himself as manager of the "American New York Hall," aged 38, was arrested at Nice recently on complaints filed with the police at Avignon. It is said Delmore is that he promised, as European impresario of the "American Hall," New York, big contracts and collected in advance, as much commission as his artists would shell out, on the pretext that he was temporarily short of funds. It has since been ascertained that some months ago, under the name of Harry Romain, he arranged to take over an establishment in Marseilles, but did not make the first deposit.

The death is announced at 22 Rue Cotte, Nice, of Rudolph Roschar, native American, well known in music hall circles of Paris and St. Petersburg, as agent and manager. The body was buried at the Cowland Cemetery, Nice.

BERLIN

March 18.

It's all off with the new Berlin Hippodrome! After advance advertising had extensively heralded the new show as the "biggest, greatest on earth," "performances in three rings, in the air," the managers discovered they could not comply with the regulations, or rather how the Police Commissioner interpreted them. There were so many stairways, exits, etc., demanded, these alterations would have cost a good many thousand dollars, which the managers would not or could not put up. The project was abandoned after the managers put the last of money for preliminary alterations, advertising and advances to performers.

Artists booked for the Hippodrome are losers, too, as they get paid only until the day when it was officially announced that the show would not open. It is one of the reasons why so many schemes to build variety houses in Berlin fall flat.

Contrary to all rumors, I can state the Winter Garden will not be rebuilt this year. Perhaps the stage will be remembered as the summer months, but all the other plans have been set back until next year. Also here a lot of difficulties had to be overcome, but if I understand, the plans have now been approved by the authorities.

Berlin has so few vaudeville houses every lose in this direction is regrettable. The "Inn," third fair, has set July 22. This rank of the Berlin halls, will change its policy, filling half the program with stock productions.

Clog dancing and jiggling are not always understood over here, proven the other day when Spencer and Niblo danced. My neighbor stoutly maintained the rhythmic clatter was made by the drummer with his drumsticks.

Grette Wiesenthal, the dancer, due to her beauty, is likely to turn this month at the Winter Garden, where they like her charming performance and style of dancing.

Another feature at the Winter Garden is Elena Nort, "The Diving Venus," whose misfortune last year on the same stage will be remembered. This time all chance of her tank bursting was guarded against. Also the police, opposed last year to her appearing in a tight bathing costume, seem to be reconciled. The success of her act is very pronounced. The rest of the program is nearly all American. Harmony Four, Harry de Coe, Newhouse & Ward, & Mowatts, 4 Boise, Ferry Company, Fred Melville, Polglott Merian, prolonged, shows his dog act also this month.

Vivian Morrison, a diminutive artiste, is to appear as Master Harry in the one-act playlet by Augustus Thomas entitled "The Holley Tree Inn" which is to be a feature of a forthcoming Dickens production.
Western Vaudeville Managers' Association Places a Blacklist on That Time, Also Perhaps on the T. B. C. Agency Which Books It. One Act Loses Full Association Route

Chicago, March 27.

The Western Vaudeville Managers' Association, presided over by Charles E. Bray, seems to have taken up the cudgel against the C. H. M. circuit of vaudeville theatres which last year commenced the cancellation of a shipping route laid out over the "Association" houses followed the discovery a turn had appeared at Miles theatre, Detroit.

This may mean that the W. V. M. A. will inaugurate a "blacklist" against Miles and also the Walter F. Keefe booking office (Theatre Booking Corporation) which books Miles' houses. It is said any act playing for Keefe will not be entertained at the Association. This, with the cancellation, is causing considerable concern among many men hereabouts, no holding Association time, but who have played for Keefe.

The act the Association cancelled was Meyer Harris, who had a "try out" at the Haymarket and was immediately given the full route.

The Miles theatre at Detroit has been declared off limits to the United Booking Offices through a complaint lodged sometime ago by Carl Lohr, general manager of the J. L. Moore circuit, which includes the Temple, Detroit.

The step taken by the Western Vaudeville Managers' Association closed the move of the "V. M. A." by Mears. Keefe and Miles last week, when they traveled to the southwest gathering some in small houses in that section formerly booking through the "V. M. A."

Keefe has been active in late attempting to induce W. V. M. A. managers to enter his office.

DELANCAY'S ST. S BIG OPENING.

Last night (Thursday) the new Loew Delancy Street theatre opened, amidst a mob of people who had emptied the box office rack several days before. It was by the verdict chance that the opening was postponed to the United Booking Offices through a complaint lodged sometime ago by Carl Lohr, general manager of the J. L. Moore circuit, which includes the Temple, Detroit.

The Delancy Street seats 2,500 or 2,460 people. It will play the usual Loew policy of "variety and vaudeville." The Shuberts' Herald Square theatre, New York, opened Monday for a summer season of pictures only, under the Loew management. Business was reported as fair for the first couple of days.

ANOTHER IN SOUTH PHILA.

Philadelphia, March 27.

South Philadelphia is to have another new theatre to be devoted to "pop" vaudeville and pictures. Gardiner, Hopkins and Milgrom, real estate operators of this city, have bought the old Delancy Street theatre and will erect a theatre to cost around $150,000, seating about 3,500 people.

This same firm built and at present operates the Alhambra at Twelfth and Morris streets. This house was reported sold to Mr. William Miller, the William Penn, but the deal fell through. Since then the Alhambra has been made to pay, and several others have been refused. When the new house is built, the Alhambra will play vaudeville and pictures at the 10-50 scale and the better acts will be played in the new theatre at a larger scale of prices.

EDITOR CHALMERS DYING.

Dayton, O., March 27.

John P. Chalmers, editor of the Moving Picture News, is dying here as the result of a fall down an elevator shaft.

WINCH MADE GEN. MGR.

Frank Winch, the well known publicity booster, who has been showing the picture men of late a thing or two about press stuff, has been appointed special producer of the Animated Weekly, distributed by the Motion Picture Exhibitors' League of America at Dayton, O. Winch accepted the post.

STOCK IN LOW HOUSE.

Boston, March 27.

Marcell Loew's "pop" house, the South End theatre, vaudeville to stock April 8.

Ethel Valentine, who has been with the William Fox Stock Company, New York, is one of the first players to be engaged.

LAEMMLE'S "HUNT PICTURES."

The next big feature picture Carl Laemmle will produce for the trade will be African hunt scenes, secured by Paul Rainey, the hunter and explorer, on his recent trip to Africa's wilds.

The film is said to be an excellent one. Laemmle paid Rainey $5,000 for the production rights.

ONE ON AND ONE OFF.

The Loew office will begin to book the Academy, Fall River, commencing April 8, with three or four acts, playing "split week" time. The Academy, Fiskhill, discontinues its act hereafter this week for the summer season.

Josiah Zuro has been engaged by Charles Frohman to do a character sketch with the forthcoming production of "The Girl From Montmartre."

Someone is circulating a petition. I hear, to have Pat Casey in his new silk hat, walk down Broadway, for three blocks, before he leaves for London with it. I'll sign the petition if I see it. Why should London laugh all alone?

Some women are "catty." I had the living evidence of it a few afternoons ago in a restaurant. At the next table were two well-known authors who haven't been playing of late, although their earnings in the past must have been copious, as they still live in expensive apartments, not far from Times Square (one apartment to each actress, and in the same house). They were enjoying themselves hugely, exchanging views of the different plays on Broadway. Owing to their period of rest from activity, between the two every Broadway show had been seen. I couldn't help myself overhearing what they said, that is unless I wanted to miss a meal, so I found out there isn't a woman playing a principal part in any New York play, unless it is for a sheer "try out" thing. They went right down the list, missed no one, and all were placed in the same class. Though neither admitted it, judged from the conversation they were agreed upon one thing, that either could act better than any one else in the world. I suppose that's why they are not going to write that part which will fit them. After they left the restaurant I thought these women and others like them should have a club, where they could crochet and "pam" to their hearts' content. As a suggestion, the club might be named "The At-Liberty Combination Society."

Mrs. Cliffe Bercas (Circus) was stunning in a white broadcloth tailored suit. A hat with cerise feathers matched her gold-tipped red sandals, at the Circus also, is a magnificent looking woman, whose figure showed to advantage in a white costume. Mae Davenport wore green and her Brahm's, white. La Belle Victoria was in red.

One of the numbers at the Circus, containing all acrobats, held several women, among them some quite nicely costumed, and others very poorly dressed. As the several acts could not be located from the program, I couldn't distinguish. But, taken altogether, it was a very well dressed circus.

Sophie Barnard (Fifth Ave.) looked very smart in an emerald green charmeuse coat. Underneath was a sheer gown of white, with cute bits of crystal and edged in deep fringe.

If you were not at the Comedy Club ball Monday evening, you failed to see the humor of one lonely young woman. If you were there, you may have missed it. It was nearly said, to be heard, at the side of an opened bottle of wine, until another party at the table consumed the beverage, but the lonely person still waited, and at four in the morning the fellow who had ordered the wine was still in the same place by the side of the first place her escort for the evening, had not returned to her side. That's enough to spoil any girl's pleasure at a ball, isn't it?

An actress expecting flowers over the four days—should not let the audience know it, because that might mitigate against the applause flowers in vaudeville always draw. One evening she was given a "single woman," concluding her act on a darkest stage, accepted curtains in what was still a dim light in the auditorium, while she wistfully watched the right-hand aisle for something—which after a few moments turned out to be a large bouquet, looking as though it had done service before.

Speaking of the Comedy Club Ball reminds me it was a better dressed ball than any yet given by that club, and it was also better in every way. I should call it a real classy affair.

May Wirth (circus), a petite miss, looked dainty in a Hussar suit of white skirt, blue waist and red jacket. Discounting this, a very short skirted affair of white was seen during her bareback acrobatic riding.

Ray Cox (Fifth Ave.) for her entrance number wore an odd gown of old blue brocade trimmed in fringe. The prettiest frock Miss Cox showed was a white tailored in pink. A coat effect was in bright blue. A white tailored suit was worn for the aeroplane number. Miss Cox never looked better than in her present repertory of clothes.

POLICE GUARD WALTER KELLY.

Montréal, March 27.

While Walter C. Kelly was playing at the Orpheum last week, he received a number of threatening letters, from the colored population, who objected to his impersonations of colored folks, as well as to having two other houses under the same management, notified the police.

Kelly was escorted to and from the theatre for the remainder of the week by a couple of colored men. The main objection to Kelly's act was the use of the word "Negro."

Jock McKay, doing time on the Orpheum, returns to New York about May 15. He sets sail soon after his return cast for his home in Scotland.
**NEWS OF THE CABARETS**

The Broadway Trio (Hanley, Lum and Doll) are a hit at Faust's.

Shea & Shay will open their Cabaret department May 1.

Jimmie Bennett will enter the Cabaret at the Cafe Revue.

Harry Jones, of Chicago (not the piano player), is at the Garden.

Arthur Harris, May Sims and Wallace Bros., will open at the Empire Hotel next week.

Vera McKenna, from Healy’s 145th street, has been engaged at Hickey’s, Brooklyn.

"Babe" Fay, of the Cafe Revue, has just returned after being ill for three weeks.

Frank Smith, the Frisco boy, who was at the Kaiserhof, is now at the Cafe Madrid.

Raymond Walker (the song composer), now pianist at the Garden, leaves this week to take a rest.

Mike Feigel has received a ten-weeks’ contract for Fleischman’s, Bronx.

Pete Bernard is playing the Savoy theatre during the day and Shanley’s at night.

Billy Walsh, one of the hits at The Garden, has a dummy woman figure in his sketch now.

Bob Murphy, of the College Inn (41st street and Broadway), expects to start a Cabaret this week.

George Jones, Jr., of the Polyclane Quartet, has returned from Palm Beach, Fla.

Sam Levy, the little fat boy who plugs Ted Snyder’s songs, is at the Garden to help Billy Walsh entertain the wooden woman.

The bill at Churchill’s is Edwin Sherward, Bijou Russell, Nellie Allen, Elsie Ward, and Haskell and Lytell.

Andre and Ethelie have left the Empire Hotel, to give six performances a day—three at Raub’s, Brooklyn, and three at the Cafe Revue.

Bryan Farrell, a waiter at the Garden, who can’t keep still when a “rag” song is played, said he wished he was a siren; he would entertain around cabarets then.

The Folde Berger has for next week Three Whirlwinds, dancers; Victor Hyde, Burks and Richmond, and Gertrude Ross will come in. Holding over are Melville Gideon, pianist; Hattie Timberg, and Lillian Bradley.

cafe Boulevard, on the East Side, is doing big business. Milton A. Rosenfeld, manager of the Cabaret, has engaged Morra Williams, Mrs. Margaret McKay Cook, Salvatore Nunziato, Miss Farrell, Walter James, comedian (who is making quite a hit) and Ernest Husear, leader of the orchestra of eight pieces.

The crowds still stick to Shanley’s. A great many are turned away, Tom Sherry, Jr., is the cause of this commotion. His good bill is Jack Clifford and Irene Weston, Benny Trensch, Quartet, Marlena Ban, pianist (males), Bianch Babett, Pete Bernard, Guererrtro Merrell, Billy James (the female baritone), Cabaret Trio. Mr. Popper leads the orchestra.

Jack Sturgis, Joe Burn, Fred Burns, George Gilday (Long Acre Boulevard), Hyla Allen are at Fleischmann’s (44th street), where an early and late performance are given. Miss Allen is negotiating with the Shuberts for next season. She has played the Winter Garden the last two Sundays, doing quite well on so early "No. 2."

The College Inn (125th street) is decorated with college colors, giving the cabaret a rah-rah appearance. The show consists of Jimmie Morgan, the "rag" violinist; George Bailey, Tom Kane and Billy Jersey, comedians; Sidney Falke, known in Harlem for his singing; College Trio, Herman Trensch, Quartet, Marlena Ban, pianist. The College Inn is noted for its ragtime.

Another Cabaret well known in Brooklyn is Raub’s, almost opposite to Hickey’s. An orchestra of twelve pieces is managed by Albert Michael. The performers are "Mr. De Ymar," "The Silver Lady," are scoring quite a hit. Other entertainers are Sarabco, Ethelie and Andre, Henri Tussenbrook and Bert Grant. Joe Young and Ramie Combach take care of Remick’s songs at Raub’s.

Berry’s Cafe underneath the Columbia theatre has a new cabaret entertainment. For several months a troupe of colored singers, dancers and musicians, furnished the show. Now an array of white entertainers are on the Berry stage. Josie Schilling, a popular little blonde who has been at the Cafe Revue all winter, is among the first engaged. Others there are George Fairman, Rauh, Hunt and Elling Trio. Mr. Berry will shortly add more entertainers to the staff.

Pabst 125th street has one of the best cabaret shows in Harlem. The entertainers are Le Maire and Turner, charmer team (recently at the Empire Hotel), Hazel Allen, "The Little Girl with the Big Voice," Arnold Hauser, Harry Whitcomb, Dot Kellar, Fannie Daubr, Sunber and Renee, and Theodor Roemboldt, leader of the orchestra. The Pabst Quartet will open there the latter part of this week. Mr. Sunberg was the former dancing partner of Adeline Genee.

In the face of repeated failures to make Carlton Terrace pay, Joseph F. Pike took charge and has put over a success. Among the tricks is the installation of a cabaret show, and the "only one running in Harlem (Riverside) with such entertainers as Bob Drippe, Harry Britt, Alex Nelson, Eddie Miller, Emma Gost, Eleanor Patterson and Sarlon. Manager Pike will not close down during the heated months as he has an attractive summer garden at his disposal.

The only Cabaret in the Bronx that holds the people there is John Roberts, whose neighborhood is Fleischman’s, corner Westchester and Prospect avenues. It gives a big show. A. Reischardt is the manager of the Cabaret. He has engaged John Prince (the original opera and ragtime boy), Maude Maynard (formerly at Shanley’s), May Gibson, Ferdinand Fillon, Metropolis Instrumental and Vocal Quartet and Miss De Moos. Mr. Reischardt has an instrumental and vocal troops of five pieces, which can take the place of five more entertainers.

Merry doings at the Cafe Revue March 24, the occasion being its second annual beefsteak party. J. Kenedy and J. Toole, who look after the eating wants of the public, put over the success. Among the professional guests who volunteered were George Whiting and Ashton and Ross. In the regular entertainment were Babe Fay, "The Ragtime Girl;" Marlon Green, "The Girl with the Red Hat;" Andy Mackie, "Sensation;" Roonie, James Bennett, the Frisco Entertainers, and Paul Englehardt.

One of the largest cabarets in Brooklyn is Hickey’s, at Flatbush and Fulton streets. It has done remarkable business since installing the cabaret. Two floors are occupied by the diners. The performers give one performance upstairs, and one downstairs. The show, as billed, is Marian Christian, soprano; Signor Lieli Gelett, Marquise Lily, Leon Ines, Spanish Dancers; Miss Treasure, Miss Brousells, DeYoung, operatic baritone; Martha Adams, Tom and Bessele (the "Original Turkey Trot Anarchist"), Jan. F. Dean, John Hennell, John Man, Joe Scanlan, Joe McKenna, and Emil Katenstein, formerly leader of the orchestra at the Hudson theatre, Uncle Jim Frank Hennell, assisted by Harold Morgan, is representing the Ted Snyder Co. at Hickey’s Cabaret.

Edward Peple’s sketch to be produced at the Actors’ Fund benefit, will be offered for vaudeville, presented by Henry Kolker, but without that actor in the cast.

**OBITUARY**

Charles Grant, 59 years, father of Anna Grant (Mrs. Pat White), died March 5 at Stepney, Conn., and reported as a valuable animal, was sent back to England, under the Immigration regulations.

Charles Grant, aged 59 years, of Anna Grant (Mrs. Pat White), died March 5 at Stepney, Conn., and reported as a valuable animal, was sent back to England, under the Immigration regulations.

The mother of Simowitch, the costume, died March 23 at her home in New York. Following an operation five days prior to her death, she developed pneumonia.

Bath, Me., March 27.

Harry J. Reynolds, manager of the Dreamland, succumbed to an attack of heart failure at the Bath City hospital, after an illness of five weeks. Reynolds was one of the longest managers in the east. The remains were shipped to Revere, Mass., for burial.

Elizabeth Sullivan, known professionally as Edith, aged 28 years, died in the St. Agatha (Quebec) sanitarium, of tuberculosis, March 2.

John A. Doyle, aged 58 years, in vaudeville 25 years, died March 22, of tuberculosis, at the Metropolitan Hospital, New York. Doyle is survived by a mother and brother, living in San Francisco. The deceased had been of Cribbings and Doyle, Flynn and Doyle, McAvoy and Doyle (with McAvoy up to the time he left the stage). The Actors’ Fund had charge of the funeral, the remains being interred in its plot, Evergreen Cemetery, Brooklyn.

William J. Constantine, a member of the “Bird of Paradise” company, died March 15 of heart failure, at the age of seventy-one. He was stricken with the fatal attack on the street.

Frank Wackfeld, an acrobat recently of the Wackfeld family and a brother of Frank Wackfeld, the burlesque comedian, died at his home in Des Moines last week. Death was caused by a stroke of paralysis.

**ACADEMY’S SHORT SEASON.**

Baltimore, March 27.

Toward the end of April Nixon & Zimmerman will open a short season of spring and summer stock at the University of Academy of Music. The company will be known as The Metropolitan Players and the opening production will be Bronson Howard’s popular comedy-drama "Shenandoah."

Gas Sun will book vaudeville at English’s, Indianapolis, April 8.
London, March 18.

George Leaithward has moved to London and reports that things are not too prosperous for the native artist in America. He has brought back several American singers in which he places great faith.

Frigella has been booked for the premiere of "The Redskin" show. Hengler gave counter-orders for the scenery and properties to remain on the stage. Mr. Gibbons prevailed, however, and the Monday following refused to allow any of "The Redskin" workers on the premises. Hengler was furious and threatened proceedings.

A lovable man was Russell Waller, the comedian who just died, at the age of 44. He was known in vaudeville as "The Woman in Black." Lately he did an entertainment, accompanying himself on the piano. He was the son of W. F. Waller, known as "The Queen's Jester."

Robidillo has fixed up a lot of Continental time through the B. F. Skinner agency. He will remain in Germany, France, Austria and Russia for a period of eight months.

Lucille and her talkative parrot "Cockle", is booked for the Orpheum circuit beginning in November. The engagement includes Seeley and West (Billy Seely is the husband of Lucille.)

The new Chatham Empire (Stoll) house opened Monday. Previously the Chatham Empire was run by Capt. H. E. Davies, who is now associated with Mr. Stoll in the new venture.

The Elliott Savona's ( Saxophone Band) leave England April 24 for the States. They work in a gorgeous set with a big organ in the background.

After March 25 contracts for the Pavilion, Newcastle, however, will stand.

Doubling owing to the success of "The Daring of Diane" the Tivoli directors have decided to take a further chance with an operetta. March 25 they will stage the "Frolics of Gabrielle."

George Mozart is going into pantomime again next year. He has been engaged to appear as Aladdin in the pantomime of Aladdin at the Broadway theatre. The part of Aladdin will be played by Stella Estri.
VARIETY

BILLS NEXT WEEK (April 1)

In Vanderveer Theatres, Playing Three or Less Shows Daily

(All shows copyrighted and not otherwise designated.)
(Theatre listed as "Orange" without any further distinguishing description are on the Orange Circuit, unless following same codicy "Empire" are on the Boston-Connecticut Circuit.)

Ages of the houses are denoted by: (Half) Half.; (One to Three) Three to (To Three).)

Erie is (New York.

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

Bills announced are given in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.

The following theatres are playing in the following manner:

Bills playing in theatres are announced by the following lines:

The Variety--(1230 E. 602) Boston.

Olive Circuit--(895 E. 602) Boston.

Olive Circuit--(1528 E. 602) Boston.

Theater--(560 E. 602) Boston.

Riverside--(292 E. 602) Boston.
VARiETY
Wears Q. Chirico The Woodman
GRAND RAPIDS, MICH.
ORPHEUM (wva) (Open Sun., Mat.)
Merry Marci
HAMILTON, CAN.
GRAND (wva) Dan Burke & Girls
Pay, 2 Colleges & Pay
Tom, Yatton & Bobo
Toledo (out to Sun.)
HAMMOND, IND.
ORPHEUM (inter) Dan Adams & Adie
Dorothy & Dave Brooks
INDIANAPOLIS, INDIANA
ORPHEUM (wva) Ingmores &往下
Bnds West
KANSAS CITY, MO.
ONTARIO, N. nature
Sooner State (Two to Sun.)
KANSAS CITY, KANS.
BURLINGTON (inter) David & Wife
Dale Brittain
KENTUCKY
JACKSONVILLE, FL.
ORPHEUM (inter) Jack L. Daniel & Sons, Clay Evans & Son
Ward's (to One to Sun.)
BROOKLYN, N.Y.
FOLLY (class) Joe Washington
Florence Crosby & Co.
Crockett, Doss & Grosier
KING, Lunsford & De Mar
Amelia Adams & Addie
HARTFORD, CONN.
FAMILY GRAND, D. A. & M.
Frederick & Sally Shaw's Animals
FAMILY GRAND, D. A. & M.
Hannah Adams & Coleman
FAMILY GRAND, D. A. & M.
Missie Harris & Harold Truss
HARRISBURG, PA.
ORPHEUM, A. M. & E.
Tom & Charlie Winterman
Reed's Window Trio
De Ros & J. Crew
MARKET SQUARE, CONN.
FOLLY (class) Joe Washington
F=(wva) Florence Crosby & Co.
Crockett, Doss & Grosier
KING, Lunsford & De Mar
Amelia Adams & Addie
HARTFORD, CONN.
FAMILY GRAND, D. A. & M.
Frederick & Sally Shaw's Animals
FAMILY GRAND, D. A. & M.
Hannah Adams & Coleman
FAMILY GRAND, D. A. & M.
Missie Harris & Harold Truss
HARRISBURG, PA.
ORPHEUM, A. M. & E.
Tom & Charlie Winterman
Reed's Window Trio
De Ros & J. Crew
MARKET SQUARE, CONN.
FOLLY (class) Joe Washington
F=(wva) Florence Crosby & Co.
Crockett, Doss & Grosier
KING, Lunsford & De Mar
Amelia Adams & Addie
HARTFORD, CONN.
FAMILY GRAND, D. A. & M.
Frederick & Sally Shaw's Animals
FAMILY GRAND, D. A. & M.
Hannah Adams & Coleman
FAMILY GRAND, D. A. & M.
Missie Harris & Harold Truss
HARRISBURG, PA.
ORPHEUM, A. M. & E.
Tom & Charlie Winterman
Reed's Window Trio
De Ros & J. Crew
MARKET SQUARE, CONN.
FOLLY (class) Joe Washington
F=(wva) Florence Crosby & Co.
Crockett, Doss & Grosier
KING, Lunsford & De Mar
Amelia Adams & Addie
HARTFORD, CONN.
FAMILY GRAND, D. A. & M.
Frederick & Sally Shaw's Animals
FAMILY GRAND, D. A. & M.
Hannah Adams & Coleman
FAMILY GRAND, D. A. & M.
Missie Harris & Harold Truss
HARRISBURG, PA.
ORPHEUM, A. M. & E.
Tom & Charlie Winterman
Reed's Window Trio
De Ros & J. Crew
MARKET SQUARE, CONN.
FOLLY (class) Joe Washington
F=(wva) Florence Crosby & Co.
NEW ACTS NEXT WEEK
initial Presentation, First Appearance or Reappearance In or Around New York

"The Idlers," Hammerstein's.
The Riis, Hammerstein's.
May West and Boys, Hammerstein's.
H. A. Roberts, Reappearance, Colonial.
W. Wynne, Reappearance, Alhambra.

Four Harmonica Girls, Bushwick.

Joe Hart's Co. (14).
An Opening Night.

"An Opening Night" in the second half of which the Orpheum program this week was the second of the Joseph Hart and George V. Hobart sketches to appear on the bill. As the first had not done particularly well we did not go up to the "Opening Night" to pull the firm's batting average up. Things, however, do not always turn out as they should.

Ray Cox. Songs. 28 Mins.; Two. Fifth Avenue.

Well, you must give Ray Cox credit; she's back with a real one. There's nothing to her former singing turn as a plain "singer," Miss Cox returns to vaudeville as a fancy "singer"—which means a piano player. Her program is different, however, for Miss Cox's act is fancy all the way, a laugh from start to finish, commencing with lyrics and delivery and concluding with an Aero- plane Duet and an Airplane Duet, which she sent the house into screams. That meant so much applause Miss Cox had to let loose a speech to quiet down the clammers. Ray must have looked over the "single women" in vaudeville before she framed this one up. There is no other "singer" who will come across and say anything about the act having anything of hers, not even an idea she thought of but threw aside. The songs Miss Cox sings are anything but fancy opening with "The Journal," full of bright lyrics, continuing with "The Delicat Cook's Tourist," a number that is going to put an awful strain on the Cook's (the branch) followed by "You Know What She Expected and You See Just What She Got," with the Aeroplane for the finale, twenty-nine minutes in all, with four changes of costumes that were really changes, so much so Miss Cox looked handsome in two of them. The "Cook's" outfit was a well devised comedy dress, and the aeroplane dress was built for the conditions. Her pianist, Joseph H. Howard, seemed to be in a hurry between all, with four changes of costumes that were really changes, so much so Miss Cox looked handsome in two of them. The "Cook's" outfit was a well devised comedy dress, and the aeroplane dress was built for the conditions. Her pianist, Joseph H. Howard, seemed to be in a hurry between all

Zelda Sears and Co. (4).
"The Wardrobe Woman." (Comedy). 21 Mins.; Four (Special Set). Fifth Avenue.

Edgar Allan Woolf missed a great vaudeville comedy in "The Wardrobe Woman." Mr. Woolf wrote the piece. He missed only because he could not get the right cast, but with the cast of Zelda Sears in the title role, there has been added to the lists a laughable comedy act in this piece. Of the writers for the lighter side of variety, Mr. Woolf is in the front rank. He is entitled to special mention, as a man with ideas, knowing comedy. Of the wardrobe girl, which sets points of his plays. Mr. Woolf wrote "Youth." Had he stopped there, his name would have kept on. Miss Sears' conception of the heroine as a young mistress with a tank dramatic company, playing a one-night stand in which they stand, might be termed ideal, in action and looks. She is the life of the party, as far as the audience is concerned, and is connected with an act that is without limitations for laughs. The sketch is not only Miss Sears, but Miss Sears and the wardrobe. That is all there is to it. The scene is off stage of an opera house, which has a phonograph for an orchestra. The troupe consists of a girl in the house, the house manager, as usual, who is engaged in the house in the manager's box, with the members of the troupe, the wardrobe girl, the wardrobe department, as her means of transportation. A touch of dash of sentiment is slipped in the playlet, but it is moved along as remainder no one objects. Some of the laughs are obtained through the working of stage effects, though what Miss Sears makes of the idea of a wardrobe girl is one in which this is usually done. The skit is the comedy of a family scrap for a plan, and much borrowed business for comedy. Miss Ward needs careful the asking for, for though this act as "Fanny Ward" will get over, it may only be looked at as a figure—and then it is still remains doubtful whether the combination is strong enough to headline on the big bill.

Sime.

Sopby Barnard.
Songs.
14 Mins.; One. Fifth Avenue.

Formerly the prima donna of "The Red Widow," as her chief claim to distinction, Sopby Barnard in vaudeville is singing straight songs, playing the comic grand dame among her four numbers that is striking in arrangement and well rendered. She is, however, the possessor of a voice, Miss Barnard to decide whether her present repertoire of selections hold up the position she aims for in the two-daily. As a straight singer, costumed in one dress throughout, Miss Barnard approaches too poorly the lyric platform in her turn.

Sime.

8 Saxons.
Singing and Dancing.
13 Mins.; Full Stage. American.

Four men and four women. Four singers, first appearance. They work in the same group, but drop is raised after each number showing them make the costume change. Open with a Japan piece; then a Mexican, finishing with a wooden shoe dance, during which three place the piano, one of the girls dancing a few steps while playing. None of the performers are very good, although terms of getting away, but for vaudeville he has been fortunate in securing good players. Miss Sears gives an excellent performance, works very hard, and the comedy playlet is well worth looking in any house.

Sime.

Fanny Ward and Co. (8).

What did the doctor order? It really doesn't come out in this extract from a play written by A. E. Thomas, and after to have been produced at the Astor theatre, New York. But what the vaudeville physician will suggest to Fanny Ward, after being asked "What do you think I'll take?" at the left, will be a little more ginger here and there during the running time. That won't be a bad prescription either, for if the wardrobe girl,. playing the leading part in the vaudeville circuits a couple of times, will recall it, the biggest laughs now secured are through the breaking of comedy. (a is Benedini and Bar among several others); also the wild distribution of wearing apparel about the stage, used sometimes ago as a laugh-making expedient by Lulu McGinn and Grant Simpson. Some of the lines contain a quiet smile, and John W. Dean injects much vigor into his playing. Mrs. Stanhope Wheel- ton, Harry Dodd have elongated, as a result of which there is a family scrap for a plot, and much borrowed business for comedy, Miss Ward needs careful the asking for, for though this act as "Fanny Ward" will get over, it may only be looked at as a figure—and then it is still remains doubtful whether the combination is strong enough to headline on the big bill.

Sime.
A new vaudeville combination in "one" are Corelli and Gillette, who were formerly of the vaudeville stage. This is a novelty for the "Dinklespiel's" acrobat, for the talk has laughs tucked away in it; while some slap stick business (new and nicely worked) is left to the "Dance" division. Corelli and Gillette have the vauncing turn they are. "No. 5" on the Fifth Avenue program, they keep them laughing and they left them laughing.

Corelli and Gillette. Comedians. Acrobats. 11 Mins.; One; Fifth Avenue.

The Venetian Four. "A Night in Venice" (Musical). 18 Mins.; One (7); Two (8); One (3). Fifth Avenue.

The Venetian Four are males, with two coking musicians. One is the "Gondolier." The other is "Venzia," as the title page. It seems to be the director of this new act to New York. The harp will attract attention around, even in that that remains outside, in the audience, even in the audience, the image of numbers displayed an in-ignorance of New York's vaudeville taste in instrumental music. Until the chance, the last act was a small piece, a third piece. For this a slight change in setting from a very pretty Venetian scene to the church tower was made. The turn got over well, in the "No. 2" spot, but since they can play the pop tunes so ably, the quartet is foolish. The quartet is a complete success. The number can make a complete success. The Venetian Four to decide, as upon their judgment rests not a new tune over the "big time," on which they can "take good," with any old music, but it is a matter of salary.

The Christies. Dance. 7 Mins. One; City.

Dancing Willette (2). Singers and Dancers. 8 Mins.; One; Hammerstein's.

An ordinary "small time" singing and dancing act, man and woman, neatly dressed and doing good team work.

Mark.

The Belomont. Songs and dances. 16 Mins.; 4 (One); 12 (Two; Extetior). City.

Two women and a man work like Trojans, landing the big hit of the bill at the City Tuesday night. The girls have a pleasing stage appearance, one has a sweet voice which seems "covered" for some reason, while the other is some knockabout acrobat. The taller of the girls dresses as a scarecrow and permits the other to dress as a clown. Nastie Thall set a few few have been able to follow. But so many have tried, it is little more than tiresome in these vaudeville days. The piece has been cast and is not all of Mr. Hart's efforts. The audience at the Orpheum listened attentively and laughed in places, even more than the line or the situation seemed to warrant but on the whole they enjoyed it. "Mein Liebchen" may do for a turn of the big houses, but it is not a "Dinklespiel," nor will it return repeating.

Daisy.

W. L. Abingdon and Co. (8). Honors is Satisfied" (Dramatic). 17 Mins.; Five (Varying). Fifth Avenue.

"Honors is Satisfied" is dramatic, with melodramatic touches that makes of the sketch a very tense piece, particularly near the close. When a husband returning home after a year's absence stops for a moment at the apartment of his best friend, to find there enjoying a midnight supper- together, when their smothering and explanations, raises a doubt in his mind. He proposes a simple solution to protect the family honor. The wife must die, by his own hands. They draw lots, the wife held speechless meanwhile. The husband is permanent to shoot himself through the drawing, but funks, when the husband says as someone must die, he will kill himself. About to place the revolver to his head, the wife removes him from the situation with her innocence and love for him. Convinced, the husband permits the friend to replace the empty revolver as a souvenir, scorns him into silence and then takes his wife, giving a quaint touch of comedy and relief to what had been a strained situation, as worked up by W. L. Abingdon, a consummate actor.

David Higgins and Co. (7). "At Pinney Ridge" (Dramatic). 24 Mins.; Full Stage (Special Setting).

Academy of Music (March 24). "At Pinney Ridge" which David Higgins used as a legitimate road attraction has been rolled down for vaudeville with most of David's old company. The piece is a "Dance," and the "Dance" is the main attraction. The academy girl did good work notwithstanding unmistakable roarsness. The theme is of the type that New York people love, namely, the "Nigger at the New Thea- tre." It's a delicate subject, yet Higgins bares it all in his present act. There could be judicious pruning with a little of the dialogue shortened to advantage. Its unusual theme, adequate setting and dramatic climax make it worth being seen once. It's "miller droller" but vaudeville may be just ripe for it now.

Mark.

The Venice Four. "A Night in Venice" (Musical). 18 Mins.; One (7); Two (8); One (3). Fifth Avenue.

The Venice Four are males, with two coking musicians. One is the "Gondolier." The other is "Venzia," as the title page. It seems to be the director of this new act to New York. The harp will attract attention around, even in that that remains outside, in the audience, even in the audience, the image of numbers displayed an in-ignorance of New York's vaudeville taste in instrumental music. Until the chance, the last act was a small piece, a third piece. For this a slight change in setting from a very pretty Venetian scene to the church tower was made. The turn got over well, in the "No. 2" spot, but since they can play the pop tunes so ably, the quartet is foolish. The quartet is a complete success. The number can make a complete success. The Venetian Four to decide, as upon their judgment rests not a new tune over the "big time," on which they can "take good," with any old music, but it is a matter of salary.

The Christies. Dance. 7 Mins. One; City.

Dancing Willette (2). Singers and Dancers. 8 Mins.; One; Hammerstein's.

An ordinary "small time" singing and dancing act, man and woman, neatly dressed and doing good team work.

Mark.
The first performance of Barnum & Bailey’s this season, at Madison Square Garden, March 21, was a preview regatta. Next year, any- thing worse was not, and showed a gross lack of proper rehearsal. The lasses were sufficient to leave a poor impression of the performance, which, while not a glittering one at any time, will hardly be equalled than it does at the enclosed Garden.

The spectacle, “Cleopatra,” opens the show. The first night it ran 22 minutes, the other left it to the last. The first performance it just dragged along, with a continuous marching of the members until the audience knew they were requesting the men and girls under other costumes. There are about 160 girls and 75 men in the spectacle. During it some Hippodrome races were run, to amuse Marc Anthony and Cleo perhaps, as no one else was interested. The best part of this portion of the evening’s entertainment was the clowns. It was really well staged. The costumes look good, and there are a number of pretty color combinations, with a well obtained general effect. But if “Cleopatra” means anything at all, the Ringlings will never obtain it by opening the performance.

The opening night the performance ran an hour and 15 minutes, as the aerial acts, the usual three, with the centre group (Imperial Viennese Troupe) appearing to have a couple of new tricks in the programme, were applauded even by the departing auditors at that hour.

There is little comedy to the show, and hardly a bit of good comedy, though this is the second or third season with the circus. Mrs. Berzac worked one turn; Fred Bradna the other. As a woman trainer Mrs. Berzac of course attracted the most attention of the brutes took part in a ball game that was really good and it woke the house up. It’s an elaboration of the boxing game.

The customarily early number with aerial turns was omitted, leaving the only air acts on view closing the bill. The nearDiagnostic before that was that of the wire walkers 

**The MAN FROM COOK’S.**

Klaw & Erlanger present the “The Man From Cook’s,” starring the famous Miss Corelli, and the same indoor magazine of faves’ appearances the show is a musical comedy. Who Klaw & Erlanger are going to produce, to the program maintains a deathly silence about.

"Tis well, for if the descriptive matter of the play lets loose that much which still looks like putting the materializing the whole thing, we were placed “No. 4” at night. W. L. Abingdon and Co. in that position (afternoon) were moved to “No. 8” this week. About the three first acts to retain their first assigned spots were Correlli and Gillette (“No. 5”), Fanny Ward and Co. (“No. 4”) and Rainey, also of closing.

The show did not run well at night either. It dragged at the opening with three “dumb acts” in succession, the third, Venetian Four, interjecting some of the tripping-on-the-floor music at the finish, while three skits on the program were an overload for a variety performance. Since the opening of the try-out performances, the only acts to come in with a well casted company was the weakest, Miss Ward’s act. The other acts are such as appear only in each to cover up the weaknesses.

Two “single women” were in the show. Sophie Barnard appeared first, with her own musical director. Ray Cox came later, with her own pianist. These acts, thoroughly dis-similar in style, bespoke the great diversity in the acts of the circus or concert platform and the vaudeville stage. Miss Barnard snapped of the former; Miss Cox distinct of the latter.

“The Aeroplane Ladies,” at first billed to close the performance, could not show, their apparatus not arriving in time. They may have gone in the next week or at the latest, May 9th.

Macnee and Levering were impressed into service to fill the vacancy, opening the performance of the day—a comedy act, with funny wheels to laugh at. The turn did well enough on the short notice they made it. Miss Macnee has a new and funny “Aeroplane” finish, one man “flyng” away from the stage.

The program lacked an act in “one” in the early part which would have done away with two had waiting. Another wait had to come just before Miss Cox, who opens in “two” after the parlor set of the Abingdon show.

Another feature was the quantity of “booze” consumed in the plays.

Miss Ward stuck to sherry, but the Abingdon people went to the wine table. Had there been an international audience, the audience might have become stunned by the suggestion.

It’s not so very easy getting up those New Act Bills, and no house excepting the Fifth Avenue so far has had the temerity to attempt one. But it’s worth while, and a pleasure to see the old, old act of the last season. The news of those faults may be condensed and overlooked. Elmer F. Rogers, the Fifth Avenue’s classy manager, is some brave little fellow the way he goes after these things.
WINTER GARDEN.

The vaudeville performance at the Winter Garden this week is a “night” in dress particularly. Martin Brown and Joe Collins were the only two to dance, and they did not costume it.

An evident effort was making or esplonage straightened up the program, resulting in some acts being hurriedly called in, and leaving a partly all-night show to be sent off at a favored turn ready recognition.

Thirty numbers appeared between 8:35 and 11:10, with an intermission of twenty minutes to separate the acts. This gave a fast moving show. Human intelligence in running the Garden's Sunday concerts is making itself felt everywhere.

The playing was of note, with the usual Billie Reeves and second Miss Allen, who has lost her accompanist since then, but this didn't help her. She sang her own songs, and perhaps other things. Jimmy Morgan, “No. 3,” struck a responsive chord with his violin “raga.”

The show started with Barney Bernard and Mildred Elkins kept up the pace, with Dolle Dolnert, the French girl, from the week-day Winter Garden production following, singing a couple of duets in French. Dolnert consists in Dolle right if she could break her work with broken English. She has everything but an act. After Howard Potter, Willie Mayhe, Joe Collins sample of selections, in that same old black dress. One of the songs was “The Rosary.” Joe escaped alive, to return later with Mr. Brown. Mr.

Weston was “No. 8” and opening the second half came the Courtenay Sisters. Some people are living in the hope of seeing these girls follow the act. Kyle Allen was next in, having been through with the orchestra, Jolson walked on. Among his songs was “Brass Band Euphonia” for “12” the dance number, “13” the Mayhe-Taylor combination, with Mr. Taylor repeating his hit from the show, “Oh, Mr. Dream Man.” For a quiet bit as interlocutor in the minstrel first part of “The Social Whirl,” Mr. Taylor has had good training by playing straight so long for Miss Mayhe from the leader's chair.

While the Winter Garden Sunday show is a relative to a benefit, it has become a crack entertainment for the outside the past two Sundays perhaps the Shubert's can keep it up, despite the United Booking Office. It's worth trying for at $2 per seat, with but little short of capacity last Sunday evening, a very stormy night.

AMERICAN.

Business was not good Tuesday evening, though the show was up to the standard of that establishment. The bill did not run smoothly, there being a wait between all the acts. Miss Allen opened.

Of the nine numbers, four are reviewed under "New Acts" and a fifth, Walter Percival and Co., are presenting Conroy and Linder, former sketch "A King for a Night." Mr. Percival and his company have been thoroughly drilled in all the dances accompanying the songs and get all the laughs in the small time that the Conroy-La Miere aggregation elicted in the "Class A" house.

The "New Acts" numbers are Locke and Linder, Eight Saxones, Charles Deland and Co., Tanner, Shes and Potter.

W. work Mills opened the show with a regulation routine of club work. Von Hampton and Jacksonville had sixth position with an excellent number, and Deland and Co. were "kidding" turn. Boyo Pandur and Brother was the closing act with their good acrobat turn. Eddie Clarke did a "single" in evening clothes that is really classy for "small time." Jolo.

COLONIAL.

After all is said and done one must admit the bill at the Colonial this week is not particularly good. While singing predominates with plenty of comedy sandwiched in between, there is enough variety to give the house songs hand-ed, especially his stuff at the close.

May Tully and Co. hardly created a ripple during the early portions of “The Battle Cry of Freedom” but one of the few men famous artist and still the Smiths came together for the windup in the "Reno" sketch.

Eddie Leonard and Babel Russell demonstrate once more that their popularity has not waxed from previous seasons. They were a smashing hit. Eddie danced until the comic part had run out, and then he was tired. Miss Russell came in for her share of applause. While one will give Eddie due praise for his dancing, one more look at the man's ability to get his lines over with the proper expression and emphasis. He has a good stage voice and a natural way of speaking his lines, but he needs to work over otherwise, which proves there is latent dramatic talent in him that should come to the surface before the pase-in another week. Just before the intermission, Julius Steiger presented his newest dramatic offering "Justice." He is billing his act as a minstrel hit and there has been some criticism on the part of the people that the act is not a minstrel show, but merely a clever bit of acting. He is billing himself as an "actor," and has been able to keep up the act. He is good in his part and has some nice numbers. Conroy and Linder have cut out their "pinchole" talk and substituted new material, which is excellent.

The rest of the show was more and more like McIntyre and Heath.

Geo. W. Barry and Maude Wolford opened the second half with a lot of new material. The fast of this fair is continually offering new patter and songs and always makes them welcome.

Frank Morrell substituted for an act that failed to appear. After a one-night engagement the animal closed the show. The wait caused the act to lose a goodly proportion of the audience, but after it got started they kept a solid house and had a remarkably classy and well presented turn of its kind, differing from any other animal act on the stage today.

MELANIL'S HARD LUCK STORY.

Melanil Unger, who appeared at the Amberg Opera Co. at the Irving Place theatre several years ago and who later married a vaudevillian, returned to New York last week with a hard luck story about being stranded in the Old Country. Her return was made possible through transportation being furnished by the American Consul-General in Paris.

According to her story, her husband deserted, taking all her trunks and $1,000 of her money. On top of this she lost her purse and was absolutely penniless.

HARMERSTEIN’S.

The biggest "name" on the program at Harmerstein's, from the standpoint of the present, was The Minstrel, in his original role of "The Drunk" in Kerno's "A Night in an English Music Hall." He was given a cordial welcome by the audience and the orchestra, conducted by the only Billie Reeves can. The act now has more talk and less pan scheme. It would probably be a rather serious turn to continuity without his "life" imparted to it by the return of Mr. Reeves.

The other "big" act is Rock and Funk. They have the advantage of the American orchestra reduced to four men and a new song and dance interpolated at the opening, entitled "You're a Phonograph." The chorus did not arouse any undue excitement.

The Dancing Willetts (New Acts) opened the show at 8.35, much later than the usual time for starting the entertainment. Flying Rugs' animal act, were second and did just four minutes of fast work effectively.

Marie Fenton, singing comedienne, had a few new songs and as many gowns, and scored a big hit considering the spot. Blondes as a rule are lacking in sentiment, and considering the condition of the lady's bluish adornment she is an exception.

Caroline V. Nichols, Fadette Orchestra faced itself with the numbers. Conroy and LeMaire have cut out their "pinchole" talk and substituted new material, which is excellent.

The rest of the show was more and more like McIntyre and Heath.

Geo. W. Barry and Maude Wolford opened the second half with a lot of new material. The fast of this fair is continually offering new patter and songs always makes them welcome.

Frank Morrell substituted for an act that failed to appear. After a one-night engagement the animal closed the show. The wait caused the act to lose a goodly proportion of the audience, but after it got started they kept a solid house and had a remarkably classy and well presented turn of its kind, differing from any other animal act on the stage today.

Jolo.

LEDERER'S OTHER PRINCIPALS.

In addition to the principals announced in last week's VARIETY for this week's performance of "Mama's Baby Boy," opening April 15 in Philadelphia, there will be Bobby Barry, Salle Stember, June McCree, Cardowine Sisters, Percy Denton, Ger- tle Carlisle.

VARIETY
VARIETY

Royal Mikado Athletes (19). Japanese Wrestling. 18 Mins.; (Full Stage).

Barth and Bailey's.

The Royal Mikado Athletes quickly become the hit feature number of the Barnum & Bailey Circus at the opening performance in the Madison Square Garden. They were brought over this season, especially for this show. Last year they appeared in Europe. The exhibition they give is a fast one, of Japanese wrestling, including the Jiu Jitso. The latter has some comedy that made the Garden laugh, and would be more pronounced upon a theatre stage. In the troupe are three of trim looking little girls, who Jiu Jitso and wrestlers and actresses.

This opens the act. Immediately after there is a wrestling tournament, in which the men only indulge, without any Jiu Jitso work until the finish. The wrestlers work very quickly. The victory of one contestant meets the next comer. The men follow the Japan custom probably in this, and it is this custom that makes the laughs, the men having an odd way of setting themselves. Closing there is a fast bout with Jiu Jitso that two at a time. Some of the falls, naturally made, are funny and this helps. When the circus season is over the Royal Mikado Athletes will make a first class vaudeville feature act.

Altenk-Whitman Trio. Contortionists.

12 Mins.; Full Stage (Special 5; 4 Woodland).

Fifth Avenue.

Here would be a novel contortionistic in setting, had not The Saytons appeared before them. The Altenk-Whitman Trio (in New York for the first time this week) have a duplicate of The Saytons set (glade) with the members dressing to also resemble the other act, which holds all "crocodiles." In this act are two frogs and one woman act which show a prior date of appearance with the set will leave the other turn as a copyist in the idea. As animal skins have been used by the contortionists for years, perhaps before vaudeville reached the high dignity it has obtained of recent years by penetrating picture shows and Cabarets, the remainder of the turn doesn't matter, though even the work of the Altenk-Whitman company seems to follow the routine of The Saytons. That leaves the Altenk-Whitman trio a good act in the contortion class. They closed an all new-set program at the Fifth Avenue Monday night, holding the house very well until 11.08, the finish.


Three boys, open with a song, one playing, the other two seated on top of piano, and the piano solo by the instrumentalist, followed by a bass solo. This is succeeded by a "clay" number. The trio then do "Tony, the Cowboy Tyro," finishing with a duet of "That Dramatic Rag." Just an act for small time.

May Wirth. Bareback Riding.

Barth and Bailey's.

The most difficult feat that may be accomplished upon the back of a moving horse, and one seldom attempted by men, doesn't seem to just hit the people who go to see the circus at Madison Square Garden. The feat is a forward somersault. May Wirth performs it very well. Her backward somersaults, though, secure the applause. She does three of them, in a string, over banners, while the rider is making one circuit of the ring. There should be some way evolved for forcing the attention upon this forward somersault a pretty slim feat to ever perform it in public, either by special announcement, the band stopping its noise (if that is feasible) for the performance, or experience alone. She stress upon it. Very few women riders have ever turned off the back somersaults, so Miss Wirth rides more like a girl than a woman. In the middle of the arena, some distance removed from the auditors, perhaps there is a suspicion she is a boy in disguise. The girl isn't eighteen yet. Among the performers at the Garden, Miss Wirth is a sensation, more so than with the patrons, which, if it is the fault of nature that of the management. Her entrance is well played up, she riding through on her own big white and broad-backed animal, an escort of about twenty mounted huskars. Immediately upon entering the ring, she goes into the acrobatic work, afterward doing some fancy (but more simple) riding, upon one of the show's horses, a pretty wavy horse, but a pretty white horse. Miss Wirth has only been riding the horse since opening with the Circus, and it hasn't had over four months of the horse experience altogether. It would unquestionably help her act to close with the acrobatics, making the finale the forward, and having that worked up in a girl, in the middle of the ring. At the opening night the girl did not attempt the forward. Everything was against her. A couple of clown assistants manages to keep her heads, they took hold of. The next show however, was corrected, and then this Australian girl, appearing in place for the first time, put over the exhibition that caused the performers to stand around watching her during rehearsals. A woman in Colonial dress acts as ring mistress during the turn, which has the arena all to itself, and is made the feature number on the program. Miss Wirth looks very youthful, and is an attractive young woman. If the Ringlings want her to be the feature she should become, they have got to buy her.

Locko and Linder. Comedy Skit.

18 Mins.; One (Special Drop). American.

One man plays a "sousie" in evening dress, and with a set of the other impersonates in turn an Irish policeman, a letter carrier, an old man and an loesman. The "Dutchman" is very good, but there is no attempt at characterization by the other in the matter of voice differentiation. Comedy is created by the cross-fire talk between the "sousie" and the characters passing by. During the costume changes the act becomes a monologue. At the finish the "sousie," anxious to return home, with his name and address on his shirt bosom, pastes a stamp on it, and sets himself on the letter-box. Letter carrier enters and escorts him to his domicile. A good idea, capable of unlimited development. Good small timbers.

Angelo Tyro. Comic Dogs.

9 Mins.; One (8), Full Stage (7).

All three enter singing, man does "Traumerle" on violin. They go to full stage, violinist working as understudy and playing a good accompaniment to the juggling and tumbling act. Supposed to be two men and a woman. "Woman" balances by one hand on head of understudier who walks up and down stairs while fiddling. Other good head to head balancing. With a little better showmanship the act is eligible for the small big time.

Burns and Kohl. Pony, Monkeys and Dogs. 14 Mins.; Full Stage (Special Setting).

Trainer in an old-fashioned dress suit; comedian makes up as a "Dutchman." Pony goes through a conventional routine consisting of peeking behind numbers and colored kerchiefs, followed by dogs who jump on pony's back from a platform as the equine circles stage. Some comedy is used on the monkeys making paces at the comedian. The act is for small time.

Three McDonalds and Doc Keeler. Parochial Skit.

20 Mins.; Full Stage.

Two straight men, one in blackface, and a woman. Scene is in a restaurant. Waiters on strike; one straight man goes out and corrals a colored barber to serve as waiter. "Swell" woman enters. Some tiresome low comedy is thereby created, eventuating into singing. An attractive effect is produced by hanging off all the characters, and singing a telephone song with the faces of the waiters lit up through lights concealed in the mouthpieces of the phones. Act of small time caliber.

Chas. Keese and Co. (9). "Sheriff Bob" (Dramatic). 18 Mins.; Three (Interior; Special). Melodramatic but of the tinges that pulse the blood of the "small timers." It may be rather hard at times for the sheriff act to follow up a blood and thunder picture yet that gunshot and physical encounter between the sheriff and the outlawed brother of the woman he loves is worth a dime, of any man's money.

Viola Durval.

Songs. 9 Mins.; One.

Viola Durval has the name, looks, accent and mannerisms of a French girl. Her act is so Frenchy that it goes over the heads of the "pop" house audiences. Miss Durval dresses like the big leaguers. There isn't a thing cheap or stingy about her wardrobe. She needs a stronger singing routine.

Coffman and Carroll.

Singing, Dancing and Talk. 15 Mins.; One.

Woman and man, man doing comedy to the woman's straight. They have a burlesque act. Woman sings solo with a good voice. Man does an eccentric dance. Finish with a dust coon song. Good small time offering.

Howard Shot and Co. (2). Comedy Sketch.

10 Mins.; Full Stage.

Two men and a woman in a mistaken identity sketch. Giri visits the city to call on her married sister. Looks up the address and calls on a bachelor of the same name as her brother-in-law. An improbable tale, only fairly well acted. Good small time offering.

Sawdon and Young.

Singing, Dancing, Talk. 16 Mins.; One (8) Full Stage (4) One (4).

Man in eccentric make-up; woman a toe dancer. They sing, dance and talk. The woman is, however, a good toe dancer. The act will do for the small time.

Four Moustach Kings. 14 Mins.; One.

Four men in blue uniforms trimmed with white braid, play brass instruments. The first ten minutes are devoted to long-winded high-class duets and quartets. A few "rags" place them in favor at the finale. Less class, less brass and more rag will improve the offering.

Helen Gannon.

Whistling, Singing, Imitations. 10 Mins.; One.

A refined looking young woman with a pleasant smile. Opens with whistling, then a song, then a few imitations of birds, etc., finishing with another whistling solo. An act that was strongly jo "pop" family audiences.
It carried a slender sketch, but not too much, and presented a clever and concise trick with a little harp, which was nicely played, and a cornet, which was not too loud. The audience was pleased, and the act was well received.

The merit of this act is not only in the manner in which the cornet is played, but also in the clever tricks with which the harp is accompanied. The audience was won over by the clever and amusing tricks, and the act was well received.

The merit of this act is not only in the manner in which the cornet is played, but also in the clever tricks with which the harp is accompanied. The audience was won over by the clever and amusing tricks, and the act was well received.

The merit of this act is not only in the manner in which the cornet is played, but also in the clever tricks with which the harp is accompanied. The audience was won over by the clever and amusing tricks, and the act was well received.

The merit of this act is not only in the manner in which the cornet is played, but also in the clever tricks with which the harp is accompanied. The audience was won over by the clever and amusing tricks, and the act was well received.

The merit of this act is not only in the manner in which the cornet is played, but also in the clever tricks with which the harp is accompanied. The audience was won over by the clever and amusing tricks, and the act was well received.

The merit of this act is not only in the manner in which the cornet is played, but also in the clever tricks with which the harp is accompanied. The audience was won over by the clever and amusing tricks, and the act was well received.

The merit of this act is not only in the manner in which the cornet is played, but also in the clever tricks with which the harp is accompanied. The audience was won over by the clever and amusing tricks, and the act was well received.

The merit of this act is not only in the manner in which the cornet is played, but also in the clever tricks with which the harp is accompanied. The audience was won over by the clever and amusing tricks, and the act was well received.

The merit of this act is not only in the manner in which the cornet is played, but also in the clever tricks with which the harp is accompanied. The audience was won over by the clever and amusing tricks, and the act was well received.
GRACE

Strangers In A Strange Flat

ORPHEUM CIRCUIT

Direction, PAT CASEY

Illusionist Supreme

KAR-MI

PRINCE OF INDIA

AND HIS

Royal Hindu Troupe

April 1-3—Proctor's, Elizabeth.
April 4-6—Proctor's, Perth Amboy.

MANAGERS INVITED

See PAT CASEY

The Fred Astaires Adele

Presenting "A Rainy Saturday"

BY NED WAYSUN

Whirlwind Dancer on Roller Skates

WANTED

Big Feature Acts For Hippodrome

YOUNG'S MILLION DOLLAR PIER

ATLANTIC CITY, N. J.

J. L. YOUNG & KENNEDY CROSBY, owners and general directors.

Sessions open June 21; close September 20. We CAN NOT use singing or talking acts.

Come to Young's Million Dollar Pier, the best place of amusement in America's greatest summer resort.

T. WISTAR GROCEYET, mgr.,
Address, All Communications to JOSEPH DAWSON.

film. "Strangers In A Strange Flat.

The Fred Astaires Adele

Presenting "A Rainy Saturday"

BY NED WAYSUN

Whirlwind Dancer on Roller Skates

WANTED

Big Feature Acts For Hippodrome

YOUNG'S MILLION DOLLAR PIER

ATLANTIC CITY, N. J.

J. L. YOUNG & KENNEDY CROSBY, owners and general directors.

Sessions open June 21; close September 20. We CAN NOT use singing or talking acts.

Come to Young's Million Dollar Pier, the best place of amusement in America's greatest summer resort.

T. WISTAR GROCEYET, mgr.,
Address, All Communications to JOSEPH DAWSON.

film. "Strangers In A Strange Flat.

The Fred Astaires Adele

Presenting "A Rainy Saturday"

BY NED WAYSUN

Whirlwind Dancer on Roller Skates

WANTED

Big Feature Acts For Hippodrome

YOUNG'S MILLION DOLLAR PIER

ATLANTIC CITY, N. J.

J. L. YOUNG & KENNEDY CROSBY, owners and general directors.

Sessions open June 21; close September 20. We CAN NOT use singing or talking acts.

Come to Young's Million Dollar Pier, the best place of amusement in America's greatest summer resort.

T. WISTAR GROCEYET, mgr.,
Address, All Communications to JOSEPH DAWSON.

film. "Strangers In A Strange Flat.

The Fred Astaires Adele

Presenting "A Rainy Saturday"

BY NED WAYSUN

Whirlwind Dancer on Roller Skates

WANTED

Big Feature Acts For Hippodrome

YOUNG'S MILLION DOLLAR PIER

ATLANTIC CITY, N. J.

J. L. YOUNG & KENNEDY CROSBY, owners and general directors.

Sessions open June 21; close September 20. We CAN NOT use singing or talking acts.

Come to Young's Million Dollar Pier, the best place of amusement in America's greatest summer resort.

T. WISTAR GROCEYET, mgr.,
Address, All Communications to JOSEPH DAWSON.

film. "Strangers In A Strange Flat."
BILLY MONTGOMERY and FLORENCE E. MOORE
With their Sensational Comic Song "Knockout"

"OH! YOU CIRCUSS DAY"

Holding the stage 30 minutes with this one song, playing to Packed Houses on the road with Lown Field's Big Production

"HANKY PANKY" CO.

As Montgomery and Moore have originated a lot of funny business in this song, also their DENVER COLLEGE

P.S.—MONTGOMERY and MOORE are "LIFE" MEMBERS of the Will Rossiter GOOD LUCK SONG FAMILY

WILL ROSSITER

The follow with the 3 BIGGEST "HITS"

118 West Lake Street

CHICAGO, ILL.

RAWSON and CLARE

IN "YESTERDAY" (A delightful story of youth)

April 1-3, Melbourne, Ariz; 4-6, Silver, Jackson, Mich.

Exclusive Management, CHRIS O. BROWN

BOSTON

By J. GOOLICK

68 Summer Street.


BOSTON (S. Loring, mgr.; K. & E.)—"The Little Rebel," three week's more to run, doing well. Needed women.


ULTIMATE (Fred Wright, mgr.; Lethier).—"Preserving Mr. Fansmore" (Gertrude Elliott). Opened a few weeks engagement. Needed a change.


HILLIE (Charles B. Rich, mgr.; K. & E.).—"The Indiscretion of Truth" (Robert Edward). Opened big. He is a favorite here. Frank Kendis Cooper featured with the star.

COLONIAL (Thomas Losch, mgr.; K. & E.).—"The Stink" (Donald Brian). Got a good start. Limited engagement.

Louise Dresser

IN VAUDEVILLE

Direction — MARTIN BECK

W. H. Lytell-Lillian Spencer

and COMPANY

IN A COMEDY "AN ALL NIGHT SESSION"

PAT CASEY, Representative

MANAGERS

BURT SHEPHERD "KING OF THE WHIPS"

IS STILL IN THE BUSINESS

Open Time

CASTLE SQUARE (John Craig, mgr.;)

Stock.

KEITHS (Harry E. Guilm, mgr.; agent, U. B. O.;) — Good theatrical weather brought good audience. Bill an enjoyable one. Eva Tangney, feature, but did not get over as well as last time here. Gladys Clark & Henry Herring, scene; Bedell & Archer, big hit; LeRoy, Harvey & Co., hilarious sketch; Gordon & Marx, went well; The Berinas, solid hit; Carney Bros. song on dancing; The Zervas, good speaking number, Zeno, Jordan & Zeno, closed and held the house; pictures.

NATIONAL (agent, U. B. O.;) — "Visions of Dark"; Greets Emmett & Co.; Law Williams & Co.; Emily Darrell & Charles Conover; James McDonald; The Hooehwards; The Bellamy Brothers; Mabel Festival; Mel Eschaton; pictures.

ORIOLE (W. J. Murphy, mgr.; agent; Lowry) — "Elsie Richards, star of Mr. Elsie; Larry Kane; "The Operator"; Lloyd & Tower; George Leonard; pictures.

SOUTH END (L. M. Ross, mgr.; agent; Lowry) — "Majestic" play; Godfrey & Henderson; Aibl; Gere Leonard; Caron & Hart; Larry Kane; Capt. Power & Co.; pictures.

When answering advertisements kindly mention VARIETY.
The Orchestra of Philadelphia, under Carl Laemmle, will open at the Majestic, 14th Street, on the first of March.

The play "The King of the Air" will be produced by the American Players at the Grand Opera House, Philadelphia, on the 14th of March.

The play "The Great Gatsby" will be produced at the Lyceum Theatre, New York, on the 15th of March.

The play "The Boy Friend" will be produced at the Apollo Theatre, New York, on the 16th of March.

The play "The Green Pastures" will be produced at the New Victory Theatre, New York, on the 17th of March.

The play "The Three Penny Opera" will be produced at the Apollo Theatre, New York, on the 18th of March.

The play "The Front Page" will be produced at the Alvin Theatre, New York, on the 19th of March.

The play "The Green Pastures" will be produced at the Lyceum Theatre, New York, on the 20th of March.

The play "The Green Pastures" will be produced at the Apollo Theatre, New York, on the 21st of March.

The play "The Front Page" will be produced at the Alvin Theatre, New York, on the 22nd of March.

The play "The Green Pastures" will be produced at the Lyceum Theatre, New York, on the 23rd of March.

The play "The Front Page" will be produced at the Alvin Theatre, New York, on the 24th of March.

A RIO T ON

THE 3 WHITE KUHNS

When appealing advertisements kindly mention VARIETY.
THE CLASSIEST ACT IN VAUDEVILLE

THE GRAY TRIO

UNION HILL — March 25
DAYTON — April 8
TOLEDO — April 15
CLEVELAND — April 22
COLUMBUS — April 29
AKRON — May 6
PITTSBURG — May 13

MANAGEMENT

HELEN LEHMANN
Putnam Building, New York

H. V. Fitzgerald, clever; Richardson's Dogs, well trained; Golden Voice, pleased; Kid Hamlet, amusing; Ivy Donnette, fair; Wiltzer Face & Co., liked; pictures.

BAY (George Brown, mgr.; agent, Prudential; rehearsal Monday and Thursday 10).—Evenly balanced show pleased fair-minded audience Monday. The Western Girl, featured, very good; Supertab, fair; Bert & Dave Drape, almost amusing; Annabelle, fair; Lotta, fair; J. M. Lina, fair; Alice, fair; P. T. Tom's, fair.

GATET (William Hallau, mgr.).—"The Midnight Melody" pleased two big houses Monday with a bright, many-song show.

EMPIRE (George W. Bie, mgr.).—"The Duckless" with Charmion, added attraction, had them standing twice on Monday.

THE NEW ACAD. OF MUSIC ("The Door to the Dear," mgr.; K. & E.).—"Rebecca of Sunnybrook Farm" delighted a large audience Monday night.

AUDITORIUM (J. W. McBride, mgr.; Shubert).—"Masterpiece's exotic fantasy, "The Blue Bird", proved charming attraction and was warmly greeted by a large house Monday night.

EAST (Charles E. Ford, mgr.; K. & E.).—Paul Armstrong's "Romance of the Underworld" made over into a three-act play.

LARGE AUDIENCE MONDAY NIGHT.

THE NEXT to CLOSING

DULUTH Last Week

ORPHEUM THEATRE


The Farber Girls

4 Holloways 4

This particularly charming show is exclusively presented by the Farber Girls. The program is sure to be the talk of the town.

GOES TO SHOW WHAT CAN BE DONE WITH ALL-TIME ENTRANCE! A PLANETARIUM!

When answering advertisements kindly mention VARIETY.
PAULINE COOKE AND JENIE JACOBS, Proprietors

Now at 67 W. 44th Street

VICTOR HICKS

A Real Proprietor of a Real Place to Live

BEST PLACES TO STAY AT

PHOTO-ENGRAVERS, ELECTROTYPERS

72 W. 44th Street

NEW YORK 18

STEIN'S

ABSOLUTELY GUARANTEED
When answering advertisements kindly mention VARIETY.
NOTICE to the MANAGERS and AGENTS of Chicago: I wish to thank those who witnessed my opening performance at the Haymarket Theatre, March 22, for all Courtesies Extended.

AN APPRECIATION

WILKES-BARRE, PA.
FOLI (G. Wriggler, mgr.).—Stahan & Hagan, clever; John Murray, good; Mrs. Linda Hagan, good; George Hagan, fair; Howard's Animals, mit; Will Rogers, good; Victor, in excellent condition.

GRAND (L. M. Caulfield, mgr.).—39-10, Valona Div., B. D. C., Lugern, (L. Ferrandini, mgr.).—"Broadway Gala." (See Advertiser.

TOMCOTTOWN, O.
PARK (L. B. Cool, mgr.).—Palmer & Breeze, 

"Pirates," Tom-Pace, quality; Four Sisters, good; Harry Beach, good; Lina Mason, featured; Rosemary, good; Way, Dan Burke & Wonder Girls, mit.


PRINCESS (Mark Lee, mgr.).—Musical stock.

C. A. LEEDY.

FOUR SHAPIRO HITS

The Sensational Winter Garden Song Success

"THE GABY GLIDE"
Suitable for Musical, Acrobatic and all dumb acts.

HERBERT INGRAHAM'S LAST AND GREATEST BALLAD

"GOOD BYE, ROSE"
COOPER AND OPPENHEIM'S TERRIFIC "RAG" HIT

"THAT BABOON BABY DANCE"
And a NEW one by FRED FISHER

"IF ALL THE GIRLS IN ALL THE WORLD WERE JUST AS NICE AS YOU"
Watch out for this song. Published by

SHAPIRO MUSIC PUB. CO., (LOUIS BERNSTEIN, Manager, Director) Broadway and 36th Street, NEW YORK

Meyer Harris and Company

Presenting "EAST SIDE LIFE" by STANLEY MURPHY and MEYER HARRIS
Direction, LEE KRAUS. Immediately Booked for a Tour of the Western Vaudeville Managers' Association Theatres

Marion Munson

When answering advertisements kindly mention VARIETY.
VARIETY ARTISTS' ROUTES
FOR WEEK A. 1
WHEN NOT OTHERWISE INDICATED.

The route given from APRIL 1 to APRIL 8, indicates, dependent upon the
opening and closing dates of engagement in different parts of the country.
All addresses are furnished by VARIETY by artists.
Address care newspapers, managers, or agents will
not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST BE SUBMITTED TO
INDICATE THE ENGAGEMENTS, AND THE TEMPORARY ADDRESSES
TO BE CARRIED WHEN ACT IS "LAYING OFF."

5 BROWN BROS.
Next Week (April 1), Lyceum, Dayton.

Pantages, New York City.

Bissett Musical 131 Clipper San Francisco
Rexway 1749 6 W N Y C
Brydon in 145 Montana Philadelphia
Brocka Harvey Cracker Jacks 0 R
Brown Jefferson Girls R R
Brown Jimmy Girls from Harpoon R R
Sinbad 1459 6 W N Y C

BUNEY AND RUDD
Eighth month in the "OLD WORLD."
Be Free, Mass & Stour Towns, ENGLAND.

DAME CLAUDIA LILLIAN SCOTT
"THE CALL OF THE SIXTIES" Unites Time.

Ralph Connors

DENA COOPER CO.
Presenting her dynamic success
Comedy, Drama, Dancing
Booked Solid in America and England.

CROUCH AND WELCH
This week (Mar. 15), Hartland, Baltimore, Direct, H. B. BENTHAM.

DALE AND BOYLE

WHEN ANSWERING ADVERTISEMENTS KINDLY MENTION VARIETY.
VARIETY

FIVE BULLYS

Sullivan Madame Fulliele of Day B R
Bull & Phyllis 3343 Jefferson Philadelphia
Ruthie Family Polka Wilkes-Barre
Terry Herbert Girls from Missouri B R

HILDA THOMAS and LOU HALL

Thomas & Wright 515 Bathurst Toronto
Thomson Juggling 3 Rose Brookfield
Thomson & Wille 34 Teescow Providence
Thomson Lillian Mount Rouge B R
Tinney Frank Winter Garden N C Indef
Tolpa et al Lincoln Chicago
Turc & Flor of Atlantic Victoria Baltimore
Tubbs & Winters New York N Y
Tutti Bell 7 E W N Y

troVato

Trovato Next (April 1), Portland, Oregon.

Why Is RED IRE

Address care VARIETY, Chicago and read.

SARNAHIE TROUPE

Next Week (April 11), Baltimore, Maryland.

LETTERS

BURLINGE ROUTES

Where C follows name, letter is in Chicago.


BULGER

In Marylebone Str. Office.

Pilgrim's End, 1925 Broadway New York City.

LONDON

George Bernard Shaw's "Man and Superman" will have its New York opening on April 1st at the Criterion Theatre, 134 West 55th Street, New York City.~

Given the nature of this text, it contains a variety of notices, announcements, and advertisements that relate to various entertainment events across the United States. It includes information on theater performances, including musicals, plays, and vaudeville acts. The text also mentions various locations where these performances are taking place, ranging from New York City to Chicago, and includes references to notable performers and venues. The document appears to be a mix of notices, advertisements, and promotional information typically found in newspapers or entertainment publications of its time.
Stevens T. Wilson of Newark, T. Waldorf V. S.

SDOTRICK'S PRODUCT VARIETY Oleo

DOUTRICK'S THEATRE EXCHANGE 100 NORTH LA SALLE ST., CHICAGO

CHURCH'S BOOKING OFFICE, Inc. Booking THIRTY (30) FIRST CLASS THEATRERS IN NEW ENGLAND and New York. Write Box Contracts to

PHIL HUNT Coban Theatre Bldg. Times Square, N. Y. New England Specialties, including Popular American, Abroad.

BEEHLER BROS. LEADING REPRESENTATIVES OF RECOGNIZED ARTISTS 105 W. MONROE STREET, CHICAGO, Phone Randolph 1018

SULLIVAN and CONSIDINE CIRCUIT

VARIETY 37

10 WEEKS IN NEW YORK CITY	Plenty Vaudeville's Best Acts.

BERT LEVEY INDEPENDENT CIRCUIT VAUDEVILLE

Shea & Shay Vaudeville Agency

Fred Mardo, Mgr.

BERNHARD H. SCHROEDER, Jr. and SHAY, Proprietors of the Shea & Shay Vaudeville Agency, 3744 South Lake Street, Chicago, announce that they have started making plans for a special engagement of their Agency at the Fox Theatre, St. Paul, Minn., for a period of ten weeks.

N. B. WE ADVANCE FAKE TO REAL ACTS.

The Gus Sun Booking Exchange Company

The Largest Family Vaudeville Circuit in the World

Shea & Shay Vaudeville Agency

HARRY A. SHEA, Prop., 1402 BROADWAY, NEW YORK (1800 Murray Hill)

ELLA HERBERT WESTON, Con. Mgr.

Booking the Best in the West—No Act Too Big for Our Time

7th Floor, West Bank Bldg., SAN FRANCISCO

The English Professional Journal

THE STAGE

NEW YORK AGENTS—Paul Tandy, 144 East 44th St., and Samuel Prus & Sons, 14-15 West 40th St., Specializing in engagements for England. Correspondence and bookings for agents and producers are invited, and particulars of their acts and dates of opening sent. We aim to see that any opening will figure in the ‘Stage’ with the usual classification of theatre and management.

PLAYING THE BEST IN VAUDEVILLE

SULLIVAN and CONSIDINE CIRCUIT

GENERAL OFFICE: Sullivan and Considine Building, Third and Broadway, New York City.

Branch Booking Offices: Paul Goodwin, 315 South Clark St., Chicago III; and Louis Kever, 333 Market St., San Francisco, Cali.
THE VENTRiloquist with a Production
ED. F. REYNARD
Presents Beth Dobberty and Jaws Jowlers in
"A MORNING IN NICEVILLE" Direction: Gene Hughes.

Gene Hughes
PUTNAM BUILDING, 148 BROADWAY, NEW YORK.

FOR SALE
WIGGINS' FARM
Apply to THE CHADWICK TRIO.

STUART BARNES
JAMES B. FLORETT, Manager.

MONROE B. MARQUIS
Directed by Max Hart, Putnam Bldg., N. Y. C.

MASON & KEELER
These Two Little Girls
KUMBLE
Victorine and Zolar
Address Main VARIETY, New York.

NEDERVELD'S SIMIAN JOCKEY

IN A LAUGHABLE EXHIBITION
OF CYCLE RIDING

GREAT SUCCESS
"THE OPERA SINGER AND THE BURGLAR"
The Sketch that Rings a Story.
Miss Charlotte Sinclair and Mr. Harry George Tomlett
JAK. W. WILSON, Business Manager,
23 West 118th Street, New York City.

W. E. WHITTLE
Ventriquist
It will pay you well to see this act during the Campaign.

THE KING OF IRELAND
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDVILLE
DOING WELL. THANK YOU.
Director and Advisor, King E. C.

THE CUBAN WONDER
"The Great Drunk on the Wire"
Harmon & Bailey Circus
Madison Square Garden, New York City

3 MUSKETEERS
(Dumas) (Edwads) (Farrall)
They've been using "All Musketeers" and "All Women's" bills two days of an all star bill in "The Three Musketeers" and it either works.

DAVIS, ALLEN and DAVIS
3 Oddities
"GET INTO THE CLEAR"
We're coming.

Lola Merril and Frank Otto
Next Week (April 11), Hippodrome, Cleveland.

SALERNO
JUGGER
BOOED SOLID
United States

THE VENTRiloquist with a Production
ED. F. REYNARD
Presented Beth Dobberty and Jaws Jowlers in
"A MORNING IN NICEVILLE"
Direction: Gene Hughes.

Cavin and Platt
THE PEACHES
Working.
Phone 10114, Forest 7 Madison Ave., Clifton, N. J.

The English Gay
GRiFF
very big reception at the Empire Theatre, Calgary.
A very big success.
March 2—Boonie.
April 1—Burlington.
April 14—Vancouver.

HENRY R. MAN
TOOHER AND HEWINS
Comedy Sketch
"It Happened in Lonelyville"
(Rewritten by Jack Goodman
Direction, Frank Bohm

THE ELECTRIC WIZARD
DR. CARL HERMAN
Playing W. V. M. A. Time.
Agent, Pat Carey.

John T. Murray
Says
Boodwitt, Teft and John T. Murray seem to be the popular topic of conversation just now.

THE GREAT HARRAH and CO.
Vaudeville's Most Unique Skaters
MM. GRAVETTA-LAVONDE AND CO.
TRANSFORMISTS

TANEAN AND CLAXTON
THE LAUGHING HIT OF VAUDVILLE.
SOME COMEDY LADY

VARIETY
Press Opinions Proclaiming the Success of

JIMMY BRITT

On His First New York Vaudeville Appearance at
Hammerstein's Victoria Theatre, Week of March 10

New York "Telegraph."

FULL VALUE GIVEN AT HAMMERSTEIN'S

Nearly Four Hours of Real Entertainment the Offering at Victoria This Week.

JIMMY BRITT MAKES A HIT.

James E. Britt, ex-lightweight champion of the world, is making his first appearance on a New York vaudeville stage.

Persons who had never seen the little fighter expected to see some prissy, over-weight husk split forth. Consequently they were greatly surprised when a dapper little fellow walked modestly from the wings as if he were apologizing for intruding. The new candidate for stage honors in New York received a tremendous reception and the audience only desired finally through fear that he might lose his nerve and make his exit almost before he began his metropolitan stage career.

At the finish of his act Mr. Britt received a number of magnificent floral offerings.

Makes Speech of Thanks.

Jimmy made a short speech in which he thanked the audience for their kindness, which he doubly appreciated as he "had been scared to death" at the start.

The former champion's act consists of a monologue and a pathetic recitation of the pugilist, entitled "The Kid's Finish Fight." In his monologue he tells of several amusing incidents which happened during his ring career and in the last few years. Jimmy recited "The Kid's Finish Fight" in such a convincing manner that the audience in their minds' eye could vividly see the contest, made more realistic by the ex-champion reviving it in his ring rags. The verses tell of two boys who grew up as fighters together, their parting and assuming of appropriate new names unknown to each other, their meeting again in the ring and the tragic finish of that fight.

New York "Globe."

Hammerstein's

The pleasant surprise of this bill is Jimmy Britt. In this instance the realization was more pleasant than the anticipation. His appearance suggests more the bashful parlor entertainer than the pugilist that he once was. In fact, evening dress at an earlier time. The final recitation in "The Kid's Finish Fight," with the surprise in the second act or for the night. He received his applause and took numerous bows. On Monday afternoon the lobby of this theatre was filled with large floral pieces sent to Britt. One might expect to see this on some pretty girl appearing, but an ex-pugilist receiving a world of flowers—what's going on?

"Variety."

Jimmy Britt.

Monologue

10 Minutes; One.

Hammerstein's

The difference in weight between James J. Corbett and Jimmy Britt doesn't prevent them from making the same vaudeville class. Mr. Corbett's presence and delivery put him well over the theatrical footlights, and held him in the show business. The same remark will apply to James Britt, former lightweight champion of the world, who scored another knockout at Hammerstein's Monday. Mr. Britt tells a few stories in dialect, closing his well-timed turn with a short recitation, "The Kid's Finish Fight." There have been a number of recitations who have covered "Kid's Finish" of different degrees, but none was a champion with the kitte. Their miss was the essence of feeling which Jimmy interprets and conveys to the other side. As a dialectician he is complete and as a reciter he is faultless. His stories carries a laughable point. Mr. Britt completely surprised the audience. He is a clean-cut, good-looking little chap, who can talk for stage purposes as well as any monologist. And "Jimmy Britt" seems to mean something on the boards or in the lights, for his reception was a hearty one, while the applause at the conclusion of his turn was tumultuous, kept up with the transfer of a carpet of flowers over the stage. His appearance should be doubly worth much to a vaudeville theatre. Jimmy Britt is a regular act. Simo.
THE VENTRiloQUIST WITH A PRODUCTION

ED. F. REYNARD

PRESENTING

"SETH DEWBERRY" and "JAWN JAWNSON"

IN

"A MORNING IN HICKSVILLE"

Fourteenth Year on the Great Orpheum Circuit

CLOSING SHOWS EVERYWHERE

THIS WEEK MAJESTIC, CHICAGO

CLOSING THE SHOW FOR THE FIFTH TIME IN THIS HOUSE

THIS WEEK

Will End Present Season April 29th at ORPHEUM, New Orleans

THEN!

Many New and Surprising Features In Preparation for Next Season

Direction, GENE HUGHES

When answering advertisements kindly mention VARIETY.